



THE LARAMIE PROJECT

Audition Packet

IMPORTANT NOTE ABOUT THIS AUDITION PACKET:

This audition packet is long. It involves a lot of reading. Being part of the fall play is a commitment. It involves a lot of work.

If you want to be in the show, the first step is committing to reading the entire packet. *Carefully.*

AUDITION CHECKLIST

- Download a copy of this packet (great job!)
- Read through the **entire packet carefully**. Pay special attention to the calendar, casting policy and production contract.
- Fill out the online audition form on the [PAC website](#). This is where you sign up for an audition slot, fill out your personal information, conflicts, etc.
- Fill out the audition form in this packet and bring it to your first audition.
- Read/sign the production agreement, and have a parent read/sign the production agreement. Bring it to your audition.
- Pick a monologue for your audition, according to the guidelines in this packet.
- MEMORIZE and PRACTICE your monologue. Read the tips at the end of this packet!
- Show up for your audition on time and properly dressed.

If you have questions, email Mr Flam: eflam@belmont.k12.ma.us

ABOUT THE SHOW AND CASTING

In 1998, Matthew Shepard, a gay college student was beaten to death in the small town of Laramie, Wyoming; over the next several weeks, Matthew's story became a national news sensation. *The Laramie Project* is a series of word-for-word real-life interviews conducted with people in the town of Wyoming. It is both a retelling of the events that transpired and a portrait of the residents and town of Laramie in the year following Matthew's murder.

The Laramie Project is an ensemble play; many actors will play multiple roles, and while some roles are larger than others, every actor in the play has an important part in the telling of the story. Usually the Fall Play casting is broken down into principal, supporting and ensemble roles, but for this show every part is a supporting role.

I ***strongly recommend*** you read at least part of the play prior to auditions. Although the audition monologues can be understood on their own, the more you know of the play and the characters in the monologue the better able you will be to show you are right for a role in the show. *You may borrow a copy of the script from Mr. Flam's desk (in my office, room 143G next to the Band Room).*

There are parts in *The Laramie Project* for 20-26 actors. If you are not cast in the show, you may note on your audition form that you would like to be put on tech crew. Whether or not you want to be on tech crew will not affect your chances of being cast in the show.

The Laramie Project deals with very serious subject matter in an honest and forthright manner. It contains descriptions of violence, discussion of homosexuality and some minor adult language. If you are unsure about whether you/your family is comfortable with all of the content in the show, it is important that you read the script and discuss whether or not it is right for you *before auditions!*

AUDITION SCHEDULE

Monologue Auditions Will Be: Wed, Sept 9th & Thu Sept 10th from 3:30-6:30

Everyone must sign up for a 1 hour monologue audition time online.

See the page in this packet with instructions for what to prepare at your audition.

Callbacks will be: Wednesday, September 16th from 3-5:30pm

Not everyone will be called back. Callbacks are for actors I feel I need to see more from in a specific role. If you are not called back, it is likely because I already know what roles I am considering you. Not getting a call back is not necessarily a bad thing!

The Cast List will be posted online a couple days after callbacks.

PRODUCTION CALENDAR

THE PRODUCTION CALENDAR FOR THE FALL PLAY IS ON THE PAC WEBSITE—click on the link to the “calendar” page for rehearsal and production dates/times. Please look at the full calendar with all of the dates and times.

Not all actors/crew will be called to all rehearsals. Specific schedules will be posted online one to two weeks in advance. Once rehearsal schedules are posted, actors may not add conflicts, except in cases of illness or emergency. Conflicts added after schedules are posted will count as unexcused absences.

Some of the rehearsals listed will actually be shorter than the time listed. There are extra hours built into the calendar in order to have flexibility to schedule rehearsals around actor conflicts as much as possible.

In order to be considered for a role in the show you cannot have more than 5 rehearsal conflicts. (2 partial conflicts count as one full rehearsal conflict). **Starting October 26th, all rehearsals, including Tech and Strike are *mandatory*.**

All actors must attend mandatory rehearsals- no conflicts except in case of emergency

WHAT TO PREPARE FOR YOUR AUDITION

The last pages of this packet are monologues from *The Laramie Project*.

You must choose either one of the monologues in this packet or a different monologue from the play. If you want to choose your own monologue from the show, it should be of a similar length to the monologues in the packet.

Your monologue must be memorized and rehearsed!

AUDITION TIPS

I will be looking specifically for actors who do/have done the following:

- **KNOW WHAT'S HAPPENING.** You must be able to explain what's going on with the character in your monologue. You don't have to read the play, but you should know who your character is and how he/she fits into the story.
- **MEMORIZE.** I can *always* tell the difference between messing up on words or lines because you are nervous or made an honest mistake and messing up because you didn't memorize well enough. Only one of those mistakes is forgivable.
- **ACT.** This means more than choosing a single emotional "tone" and doing that all the way through. Actors who stand out will be those who play multiple feelings, objectives, tactics and ideas. My favorite thing to watch is characters realize or discover something: look for those moments. Make *physical* choices. The biggest trap I see actors fall into during auditions is thinking you're showing *way* more acting than you actually are. Use your face, voice & body to convey all of the ideas in your head.
- **PRACTICE PRACTICE PRACTICE PRACTICE PRACTICE.** I will expect you to practice and work hard in rehearsals, so this audition is a test of that ability. Practice by yourself and in front of others. Practice while walking to school or in the shower. Practice in front of a mirror or in the dark.

AUDITION FORM

Fill out this form completely and bring it to the first day of auditions with a copy of the Conflict/Calendar form and a Production Agreement signed by a Parent/Guardian

Actor Name: _____ **Grade:** _____

If you are not cast in the show would you like to be part of tech crew?

- No
- Yes. I would be interested in the following crew jobs:

Theater Experience outside of the PAC (a brief summary or short list will suffice)

Special Skills (juggling, acrobatics, unicycle riding, etc) _____

Other Activities (list all other after school activities you participate in, including musical ensembles and athletics) _____

There are some roles in the Laramie Project which may push actors outside your comfort zone. Please honestly answer the questions below. You will not be cast in a role you would not be comfortable playing:

Would you be comfortable using "adult language" onstage? Yes No

Would you be comfortable playing a gay character? Yes No

Would you be comfortable playing a religious figure? Yes No

STUDENT & PARENT PRODUCTION AGREEMENT

Bring this form with you to auditions

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Dear Students & Parents/Guardians,

I am thrilled to have your student joining the cast or crew of this production. I know that having a student involved in the production, means parents are also part of the production. The audition packet contains many very important pieces of information, and I **strongly request** that you look through it so that there are no surprises about the schedule, casting or expectations for students as we get into the process.

Please sign below to indicate acceptance of the following:

- I have looked at the rehearsal calendar and to the best of my knowledge, all conflicts were listed on the online form as accurately as possible.
- I have read the [casting policy](#) and [production contract](#) (on the PAC Website) and understand the requirements for participation in the show, including expectations for attendance and conflicts.
- I understand that students participating in Fine/Performing Arts Activities are expected to pay a Fine Arts Fee. (information about the fee and fee waivers is on the BPS Website)
- I (student) have indicated honestly on my audition form which roles I am willing to accept.
- I (student) agree to abide by the requirements set out in the production contract, including following expectations for academic standing, school attendance, rehearsal attendance, behavior and commitment.
- I (student) want to be part of the cast or crew for this production!
- I (parent) have spoken with my child about the commitment involved in joining this production and he/she is prepared to meet the expectations outlined in this packet.

Parent/Guardian Name: _____

Signature: _____ Date: _____

Student Name: _____

Signature: _____ Date: _____

AUDITION MONOLOGUES

CATHERINE CONNOLLY

My understanding when I first came here is that I was the first “out” lesbian or gay faculty member on campus. And that was in 1992. So, that wasn’t that long ago. Um, I was asked at my interview what my husband did, um, and so I came out then...Do you want a funny story? When you first get here as a new faculty member, there’s all these things you have to do. And so, I was in my office and I noticed that this woman called...I was expecting, you know, it was a health-insurance phone call, something like that, and so I called her back. And I could hear her. She’s working on her keyboard, clicking away—I said, you know, “This is Catherine Connolly returning your phone call.” And she said, “Oh, it’s you.” And I thought, “This is bizarre.” And she said, “I hear—I hear—I hear you’re gay. I hear you are.” I was like, “Uh huh.” And she said, “I hear you came as a couple. I’m one too. Not a couple, just a person.” And so—she was—a kind of lesbian who knew I was coming and she wanted to come over and meet me immediately. And later she told me that there were other lesbians that she knew who wouldn’t be seen with me. That I would irreparably taint them, that just to be seen with me could be a problem.

ZUBAIDA ULA

And it was so good to be with people who felt like shit. I kept feeling like I don’t deserve to feel this bad, you know? And someone got up there and said to us – he said um, blah blah blah blah blah and then he said, I’m saying it wrong, but basically he said, c’mon guys, lets show the world that Laramie is not this kind of town. But it is that kind of town. If it wasn’t this kind of town, why did this happen here? I mean, you know what I mean, like – that’s a lie. Because it happened here. So how could it not be a town where this kind of thing happens? Like, that’s just totally – like, looking at an Escher painting and getting all confused like, it’s totally like circular logic, like how can you even say that? And we have to mourn this and we have to be sad that we live in a town, a state, a country where shit like this happens. I mean, these are people trying to distance themselves from this crime. And we need to own this crime. I feel. Everyone needs to own it. We are like this. We ARE like this. WE are LIKE this.

JONAS SLONAKER

When I came here I knew it was going to be hard as a gay man. But I kept telling myself, people should live where they want to live. And there would be times I would go down to Denver and I would go to gay bars and, um, people would ask where I was from and I'd say, "Laramie, Wyoming." And I met so many men who grew up here and they're like, this is not a place where I can live, how can you live there, I had to get out, grr, grr, grr. But every once in a while there would be a guy, "Oh gosh, I miss Laramie. I mean, I really love it there, that's where I want to live. And they get this starry-eyed look and I'm like, if that's where you want to live, do it. I mean, imagine if more gay people stayed in small towns... But it's easier said than done, of course.

DOC O'CONNOR

Well, on the second of October, I get a phone call about, uh, ten after seven. It was Matthew Shepard. And he said, "Can you pick me up at the corner of Third and Grand?" So, Anyhow, I pull up to the corner, to see who Matthew Shepard, you know. It's a little guy, about five-two, soakin' wet, I betcha ninety-seven pounds tops. They say he weighed a hundred and ten, but I wouldn't believe it. They also said he was five-five in the newspapers, but this man, he was really only about five-two, maybe five-one. So he walks up to the window- I'm gonna try and go in steps so you can better understand the principle of this man. So he walks up to the window, and I say, "Are you Matthew Shepard?" And he says, "Yeah, I'm Matthew Shepard. But I don't want you to call me Matthew or Mr. Shepard. I don't want you to call me anything. My name is Matt. And I want you to know, I am gay and we're going to go to a gay bar. Do you have a problem with that?" And I said, "How're you payin'?"

The fact is... Laramie doesn't have any gay bars... and for that matter neither does Wyoming... so he was hiring me to take him down to Fort Collins, Colorado, about an hour away.

Matt was a blunt little shit, you know what I'm sayin'? – he always was. But I liked him because he was straightforward, you see what I'm saying?

SHERRY AANENSON

Russell was just so sweet. He was the one who was the Eagle Scout. I mean, his whole presence was just quiet and sweet. So of course it doesn't make sense to me and I know people snap and whatever and like it wasn't a real intimate relationship, I was just his landlord. I did work with him at the Chuck Wagon too. And I remember like at the Christmas part he was just totally drunk out of his mind, like we all were pretty much just party-party time... And he wasn't belligerent, he didn't change, his personality didn't change. He was still the same little meek Russell, I remember him coming up to me and saying, "When you get a chance, Sherry, can I have a dance?" Which we never did get around to doing that but... Now I just want to shake him, you know—What were you thinking? What in the hell were you thinking?

REBECCA HILLIKER

I must tell you that when I first heard that you were thinking of coming here, when you first called me, I wanted to say you've just kicked me in the stomach. Why are you doing this to me? But then I thought, that's stupid, you're not doing this to me. And more importantly, I thought about it and decided that we've had so much negative closure on this whole thing. And the students really need to talk. When this happened they started talking about it, and then the media descended and all dialogue stopped. You know, I really love my students because they are free thinkers—and you may not like what they have to say, and you may not like their opinions, because they can be very redneck, but they are honest and they're truthful—so there's an excitement here, there's a dynamic here with my students that I never had when I was in the Midwest or in South Dakota, because there, there was so much Puritanism that dictated how people looked at the world that a lot of times they didn't have an opinion, you couldn't get them to express an opinion. And quite honestly, I'd rather have opinions that I don't like—and have that dynamic in education.

JEDADIAH SCHULTZ

So I went to the theatre department of the university, looking for good scenes, and I asked one of the professors - I was like, "I need - I need a killer scene," and he was like, "Here you go, this is it." And it was from Angels in America.

So I read it, and I knew that I could win best scene if I did a good enough job. And when the time came, I told my mom and dad so that they would come to the competition. Now you have to understand, my parents go to everything - every ball game, every hockey game - everything I've ever done. And they brought me to their room, and told me that if I did that scene, that they would not come to see me in the competition. Because they believed that it is wrong - that homosexuality is wrong - they felt that strongly about it that they didn't want to come see their son do probably the most important thing he'd done to that point in his life. And I didn't know what to do. I had never gone against my parents' wishes. So I was kind of worried about it. But I decided to do it. And all I can remember about the competition is that when we were done, me and my scene partner, we came up to each other and we shook hands and there was a standing ovation. Oh, man, it was amazing! And we took first place, and we won. And that's how I can afford to be here at the university, because of that scene. It was one of the best moments of my life. And my parents weren't there.

And to this day, that was the one thing that my parents didn't see me do.