

FALL 23
K-STATE THEATRE & DANCE
WELCOME & AUDITION WEEK
August 21-25, 2023

Date	Time	Where	What	Who
Monday Aug 21	12:30-1:20pm	Chapman Theatre (Nichols Hall)	Meet the Theatre Faculty	All Theatre faculty, majors, minors and interested students
	7-8pm	Chapman Theatre (Nichols Hall)	Q&A with Fall Theatre Directors	All Theatre students are encouraged to attend
	8-9pm	Nichols Hall Entry & Lawn	KSTO (Kansas State Theatre Organization) Ice Cream Social; Free Ice Cream (plus conversation)	ANY K-State Student interested in Theatre; all Theatre students are encouraged to attend
Tuesday Aug 22	Email dbmackay@ksu.edu to book a time	TBD	Monologue/Audition Piece Critique and Feedback with Prof. David Mackay	ANY K-State Student
	6:00-7:30pm	Nichols 007	*Musical Auditions: <i>THE FANTASTICKS & THANK GOD FOR THAT</i> (See Details Below)	ANY K-State Student
	7:30-10:00pm	Chapman Theatre (Nichols Hall)	*Open Auditions (See Details Below)	ANY K-State Student
Wednesday Aug 23	11:00 - 11:30am	Chapman Theatre	Dance Program Welcome & Orientation (Snacks After)	ANY K-State Student
	9:00am	ONLINE	Callback lists posted online at kstatemtd.com	
	7:00-9:00pm	Chapman Theatre	Callbacks <i>EXIT PURSUED BY A BEAR</i>	
Thursday Aug 24	6:00-7:30pm	TBD	Callbacks <i>THANK GOD FOR THAT</i>	
	7:30-9:30pm	Chapman	Callbacks <i>THE FANTASTICKS</i>	
Friday Aug 25	3:00pm	ONLINE	Cast lists posted online at kstatemtd.com	
Saturday Aug 26	8:00am	Nichols 008	Winter Dance Auditions (See Information Below)	ANY K-State Student

*You must audition at this call to be cast in the fall productions.

To audition you must complete the audition form. Please see link at kstatemtd.com.

MUSICAL AUDITIONS: Tuesday, August 22, 6:00-7:30pm; Chapman Theatre; prepare 16 to 32 bars of a song of your choice. Any student can audition. Auditions will be accompanied by the music director, Dr. Fred Burrack. Please bring sheet music in your key. Singing from the show is acceptable. **You must audition at this call to be cast in the fall musical productions.** Music and sides will be provided for those called back on Thursday, August 24.

OPEN AUDITIONS: Tuesday, August 22, 7:30-10:00 pm; Chapman Theatre; Any student can audition. **Theatre majors in their second year or higher should perform 2 memorized, contrasting monologues** not longer than 3 minutes total. Freshmen, transfer students and non-majors have the option to read from one of the provided monologues or prepare one monologue of their choice not to exceed a minute and a half. **You must audition at this call to be cast in the fall productions.**

WINTER DANCE CONCERT AUDITIONS: Saturday August 26, 8:00am; Nichols Hall 008. All K-State students are invited to audition.

Information is available at: <https://www.k-state.edu/mtd/academics/dance/academics/scholarships.html>

***Exit, Pursued by a Bear* by Lauren Gunderson**

September 28-October 1, 2023, in Chapman Theatre

Directed by Joelle Ré Arp-Dunham

Open auditions will be Tuesday, August 22, 2023 starting at 7:30 PM in Chapman Theatre.

Callbacks will be Wednesday, August 23, 2023 starting at 7:00 PM in Chapman Theatre.

Rehearsals will begin Sunday, August 27 and generally be Sundays-Thursdays from 7:00-10:00 PM, with the possibility of additional rehearsals the weekend before opening.

Audition requirements: Second year students and above should prepare 2 short, contrasting monologues (preferably one will be comic and highly theatrical, and the other more serious). First year students have the option of a provided monologue to read.

Play summary: Nan has decided to teach her abusive husband Kyle a lesson. With the help of her friend Simon (acting as her emotional -- and actual -- cheerleader) and a stripper named Sweetheart, she tapes Kyle to a chair and forces him to watch as they reenact scenes from their painful past. In the piece de resistance, they plan to cover the room in meat and honey so Kyle will be mauled by a bear. Through this night of emotional trials and ridiculous theatrics, Nan and Kyle are both freed from their past in this smart, dark revenge comedy. (Playscripts)

GENERAL DISCLOSURE: The play contains discussions and distanced simulations of domestic violence, a depiction of the killing a deer including blood, threat with a weapon, and false imprisonment.

Characters: (descriptions in quotes are from the playwright)

Nan Carter: “27, female, pretty and quick, like a deer. She wears something comfortable on a hot day.” Is undergoing a “feminist awakening.” The role requires the following: stage combat (depiction of domestic abuse re-enacted by Sweetheart), profanity, hug actor playing Kyle, simulate cutting a deer’s throat.

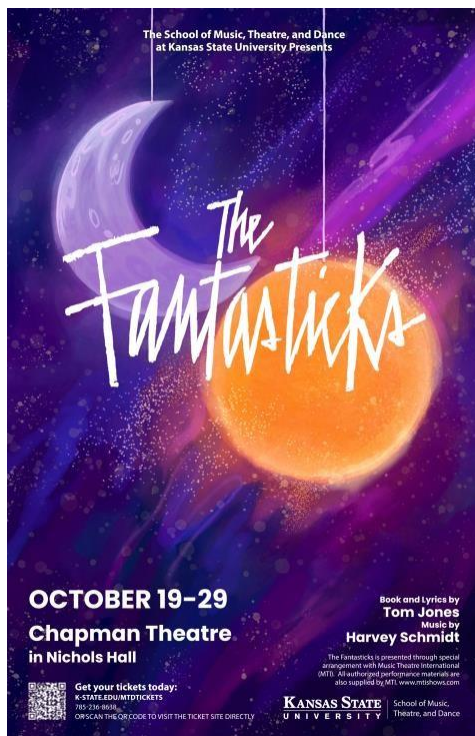
Kyle Carter: “28, male, a big messy boy, like a dumb dirty dog. He wears jeans, t-shirt, camo- jacket” or flannel. He works as a mechanic. The role requires the following: profanity, stage combat, “kind-of” sing the songs “We Can Work it Out” and “Nothing’s Gonna Stop Us Now”, uttering homophobic slur and verbal abuse, displays of sexism.

Sweetheart/Peaches/Super Kyle: female, “around 20, female stripper, dressed as the incredibly hot version of Kyle. She wears whatever Kyle is wearing, but hotter.” The role requires the following: profanity, stage combat simulating physical abuse, sing a snippet of “I Had a Dream” from *Les Miserables*, and sing karaoke version of Starship’s “Nothing’s Gonna Stop Us Now.”

Simon Beaufort: 27, male or non-binary, “pretty and strong and bitchy, like a slim cat.” The role requires the following: wearing a female University of Georgia cheerleading outfit; using fatphobic language.

THE FANTASTICKS by Tom Jones and Harvey Schmidt

Directed by Jerry Jay Cranford



Audition Casting Breakdown

THOUGHTS:

El Gallo leads us through this story of growth from a romanticized youthful love to a more mature heart that understands the pain of heartbreak and the cruelty of the world. Through experience, Luisa and Matt grow a greater appreciation of those who are good, loving and true. The broader story is of the journey to grow-up and to leave home only to return older, wiser and changed. Life is about weathering the harshness of reality while healing and keeping your heart open.

BRIEF HISTORY:

The show ran 42 years off-Broadway from 1960 to 2002 then was revived off-Broadway in 2006 to 2017. Based on the 1894 play *The Romancers* (*Les Romanesques*) by Edmond Rostand, the poetic dialogue mirrors the beatnik movement of the late 50s and early 60s. *The Fantasticks* was the beginning of the end of the Rodgers and Hammerstein revolution, and it paved the way for unconventional shows like *Anyone Can Whistle*, *Cabaret*, *Company*, *Celebration*, *Promises, Promises*, and others. Pre-dating *Into the Woods* by over 25 years, the script offers a 'happily ever after' ending to Act I, titled "In the Moonlight" with Act II, titled "In the Sunlight" watching that happiness unravel when forced to deal with the underlying truths of their relationships.

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**Thank God for That: A
Jukebox Musical**
Book by Brooke Dennis
Music and Lyrics by Semler

Directed by Brooke Dennis

CHARACTER BREAKDOWN

Side A	Side B
Pastor Joanna (early 40s, she/her, cisgender, white)	Pastor Joel (early 50s, he/him, cisgender, white) (role deals with mentions of pornography and isolation)
Elijah (mid 30s, he/him, cisgender, white)	Philip (late 30s, he/him, cisgender, Asian)
Reverend Noah (early 50s, he/him, cisgender, white)	Seth (mid-20s, he/him, cisgender, white)
Simon (late 20s, he/him, cisgender, Black)	Lydia (early 20s, they/them, nonbinary, white)
Tabitha (early 40s, she/her, transgender, white) (role deals with transphobia, gender-based violence, and discussions of self-harm/suicide)	Abigail (mid to late 20s, she/her, cisgender, white)

The Seeker/The Voice- 20s, any ethnicity, any gender (As the Voice, the actor should be calm, reassuring, tender. As the Seeker, the actor should be uncertain, but still reaching for faith.)

Side A characters believe that the Bible completely affirms same-sex sexual activity.

Side B believes that the Bible prohibits same-sex sexual activity and therefore adherents find community, intimacy, and connection in other ways.

NOTE: All of the roles deal with discussions of homophobia, transphobia, self-harm/suicide, sex/sexuality, religious abuse, bigotry/violence/hateful language based on cultural or religious identity, and profanity; all actors will have to sing.