



February 2024

Hello and welcome to Commonwealth Artists Student Theatre (CAST)!

We are extremely excited of summer season!!!

Our play is ***Marian, or the True Tale of Robin Hood*** by Adam Szymkowicz. ***Marian, or the True Tale of Robin Hood*** will take place over two weekends with six performances on Friday, June 28<sup>th</sup> thru Sunday, June 30<sup>th</sup> and Friday, July 5<sup>th</sup> thru Sunday, July 7<sup>th</sup> at Stained Glass Theatre located at 802 York St, Newport, KY 41071.

Our musical is ***Rent*** with the book, music and lyrics by Jonathan Larson. ***Rent*** will take place over two weekends with six performances on Friday, July 12<sup>th</sup> thru Sunday, July 14<sup>th</sup> and Friday, July 19<sup>th</sup> thru Sunday, July 21<sup>st</sup> at Turpin High School located at 2650 Bartels Rd, Cincinnati, OH 45244.

***Marian, or the True Tale of Robin Hood:*** A gender-bending, patriarchy-smashing, hilarious new take on the classic tale. Robin Hood is (and has always been) Maid Marian in disguise and leads a motley group of Merry Men (few of whom are actually men) against the greedy Prince John. As the poor get poorer and the rich get richer, who will stand for the vulnerable if not Robin? What is the cost of revealing your true self in a time of trouble?

Modern concerns and romantic entanglements clash on the battlefield and on the ramparts of Nottingham Castle in this play about selfishness, selflessness, love deferred and the fight. Always the fight. The fight must go on.

***Rent:*** Set in the East Village of New York City, *Rent* is about falling in love, finding your voice, and living for today. Winner of the Tony Award for Best Musical and the Pulitzer Prize for Drama, *Rent* has become a pop cultural phenomenon. with songs that rock and a story that resonates with audiences of all ages.

Based loosely on Puccini's *La Boheme*, Jonathan Larson's *Rent* follows a year in the life of a group of impoverished young artists and musicians struggling to survive and create in New York's Lower East Side, under the shadow of HIV/AIDS. The physical and emotional complications of the disease pervade the lives of Roger, Mimi, Tom, and Angel. Maureen deals with her chronic infidelity through performance art; her partner, Joanne, wonders if their relationship is worth the trouble. Benny has sold out his Bohemian ideals in exchange for a hefty income and is on the outs with his former friends. Mark, an aspiring filmmaker, feels like an outsider to life in general. How these young bohemians negotiate their dreams, loves and conflicts provides the narrative thread to this groundbreaking musical.

We will hold vocal/acting and dance auditions and technical crew interviews:

**Auditions (Please only attend one of the auditions dates!)**

- **Sunday, March 10<sup>th</sup> from 6 PM to 9:30 PM**
- **Saturday, March 16<sup>th</sup> from 12 PM to 3:30 PM**
- **Callbacks for *Marian, or the True Tale of Robin Hood* will be Saturday, March 23<sup>rd</sup> from 12 PM to 3 PM**
- **Callbacks for *Rent* will be Sunday, March 24<sup>th</sup> from 6 PM to 9:30 PM**

**Designer/Crew Interviews**

- **Tech/Crew interviews for both shows will be Saturday, March 9<sup>th</sup> from 9:00AM to 1:00PM**

**Cast and crew list will be posted at [www.caststages.org](http://www.caststages.org) on Sunday, April 2<sup>nd</sup> by 9pm**

To audition, you must select a time slot online, sign-up sheets can be found below:

Audition Sign-Up Sheet for Sunday, March 10<sup>th</sup> – <http://tinyurl.com/CAST310> or [https://docs.google.com/document/d/18F\\_b001SJSG3vUveY5qz-h90GvXlvDwELk\\_31tvb\\_VY/edit](https://docs.google.com/document/d/18F_b001SJSG3vUveY5qz-h90GvXlvDwELk_31tvb_VY/edit)

Audition Sign-Up Sheet for Saturday, March 16<sup>th</sup> - <http://tinyurl.com/CAST0316> or [https://docs.google.com/document/d/1rNTrTLaebCAtIPhec1aLN1rQxN8M\\_wm-5D8S1jCp-bw/edit](https://docs.google.com/document/d/1rNTrTLaebCAtIPhec1aLN1rQxN8M_wm-5D8S1jCp-bw/edit)

To interview for a crew/designer position, you must select a time slot online, the sign-up sheet can be found below:

Tech/Crew Interviews Sign-Up Sheet for Saturday, March 9<sup>th</sup> - <http://tinyurl.com/CAST24Crew> or <https://docs.google.com/document/d/11hV6TfBzTdXVjP-IQRaj4pV1r2Jh-x3eiEhCjULsVvk/edit>

**What has to be prepared for the auditions, callbacks and interviews?**

**Audition requirements**

- If you are auditioning for *Rent*, you need to bring a *memorized* 45 second to 1-minute monologue and a 32-measure excerpt from a Broadway show like *Rent* or a music genre of something similar that showcases your vocal talents. You will also need to learn a dance audition that will be found at [www.caststages.org](http://www.caststages.org). The video will be posted shortly.
- If you are auditioning for *Marian, or the True Tale of Robin Hood*, you need to bring a memorized 45 second to 1 minute contemporary comedic monologue.
- If you are auditioning for both shows, please cater your memorized monologue towards *Marian, or the True Tale of Robin Hood* and your song towards *Rent*. Also,

you will need to learn the dance audition which will be located at [www.caststages.org](http://www.caststages.org) and will be posted shortly.

An accompanist, CD player and mp3 player/iPod/phone hook-up will be provided. If you intend on using the accompanist, please provide a clearly marked score that is either hole-punched or placed in a three-ring binder. No *a cappella* please. Please make sure to fill out an [audition form located here](#). Please fill out the audition form completely as well as including all schedule conflicts and bring it with you as well as a resume and headshot to your audition time. Please show up for the auditions on time and ready to go. You will also dance in the audition; however, the dance audition will not be taught at the audition. You must learn the dance ahead of time by following the video linked on [www.caststages.org](http://www.caststages.org). There will be a *voluntary* dance workshop to brush up on the video for anyone interested for 30 minutes prior to auditions starting on both days. This will take place from 5:30pm to 6pm on Sunday, March 10<sup>th</sup> and 11:30am to 12pm on Saturday, March 16<sup>th</sup>.

### ***Tech/crew requirements***

Please make sure to fill out a [crew application form located here](#). Please fill out the application form completely as well as including all schedule conflicts and bring it with you as well as a technical resume and headshot to your interview time. If you have a portfolio, feel free to bring it as well but it is not a requirement. Please show up for the interview on time and ready to go.

The rehearsal/work day schedule will not be completed until we cast/crew the show and look at everyone's conflicts. Rehearsals/work days will be held in the evening until high schools are out of session and then they could be held during the day except for the week of the show opening then rehearsals will be in the evening. Crew sessions will be held predominantly in the evenings and possibly include some weekend times.

**The first rehearsal/parent meeting for *Marian, or the True Tale of Robin Hood and Rent* has been set and it will be Monday, May 13<sup>th</sup> from 6pm to 10pm.**

We understand that participating in this musical requires a commitment. Please consider all activities and work schedules when thinking about joining this production. Make sure that this is an activity you can commit to before auditioning and/or interviewing. Please note that mandatory rehearsals will occur the week before the show opens and the production week of the show.

*\*Note: If you are concerned about your conflicts, please talk to us. Lots of things can be worked around and figured out. We will do our best to have you be a part of our productions!*

**Thank you for your interest and we hope to see you at the auditions and interviews!!!**

# A Note About the Casting Process!

Thank you all for your interest in **Commonwealth Artists Student Theatre (CAST)** productions of *Marian, or the True Tale of Robin Hood* and *Rent*. We can speak for our whole team when we tell you how thrilled we are to finally be auditioning and interviewing for these productions. We have been working on the shows for a while now and have assembled a great creative team. We look forward to meeting you at auditions and crew interviews. Break a Leg!

## **As you prepare for the audition/crew interviews, please remember the following:**

- All roles/crew positions are open to all students from all schools, there has been no pre-casting or assigning of positions.
- You must be an incoming high school freshman (Fall 2024) to a graduating high school senior (Spring 2024) to audition/interview for *Marian, or the True Tale of Robin Hood* and/or *Rent*.
- Any student from any school in the tri-state area (Ohio, Indiana, and Kentucky) may audition/interview for *Marian, or the True Tale of Robin Hood* and/or *Rent* and be considered for any role/position.
- Every student will be required to pay an activity fee to participate in either production of *Marian, or the True Tale of Robin Hood* or *Rent* or both. The payment will be collected at the first rehearsal/parent meeting in order to participate in all activities related to CAST. The activity fee is \$100 if you are participating in one show, \$150 if you are participating in both. The activity includes participation in the production(s), a t-shirt, a recording of the show, and keepsake gift. If your family has financial hardships, please contact us at [amyburgess@caststages.org](mailto:amyburgess@caststages.org), we have scholarships available.
- Students may audition to be cast in the play and/or musical AND also interview for a crew position.
- Anyone under the age of 18 MUST have a parent's signature on the Parental Consent Form.
- In the event an actor cannot attend auditions, video submissions are accepted. These videos must be emailed or shared with [info@caststages.org](mailto:info@caststages.org). CAST must receive these videos by the end of the last audition day which is Saturday, March 16<sup>th</sup>. The production team will not have alternate audition dates and times for students who are unable to attend one of the two audition dates. The only other option would be a video submission.
- If you are not called back, it doesn't mean you have not been cast. And alternately, getting a callback does not guarantee you will be cast in the production. Casting decisions will be made within the week after the final callback audition. This means that the cast and crew list will be posted no later than Sunday, March 31<sup>st</sup>.

-The auditions and crew interviews are CLOSED! No one other than the production team will see you audition/interview.

-Final casting/crew decisions are made by the production team. Decisions are final, and the team has chosen not to offer feedback on the process, individual auditions, or deliberations. Please respect this and understand that the casting process is difficult for all those involved.

-By auditioning, you are obligating yourself to a considerable rehearsal and performance process. Please be certain that you are willing and able to make this commitment (double and triple check the time commitment).

-If you wish to be considered for ONLY a certain role/roles/crew positions, please indicate this clearly on your audition/crew interview form.

# **Frequently Asked Questions**

**PLEASE READ CAREFULLY AND THANK YOU FOR AUDITIONING/INTERVIEWING FOR CREW!**

I want to address common questions regarding our summer productions of *Marian, or the True Tale of Robin Hood* and *Rent*. As the Artistic Director, I take my role very seriously and working with young actors is one of my favorite parts of the job. I want you to know that I recognize and empathize with your concerns and as with all my productions plan on creating a safe environment for the cast/crew to work in, no matter their age. Below I have listed questions and my answers to them. If you want more information or are still unclear, please feel free to contact me at any time, at [jasonburgess@caststages.org](mailto:jasonburgess@caststages.org) or 859-545-0770.

***How old does someone have to be to audition for Marian, or the True Tale of Robin Hood and/or Rent?***

You must be an incoming high school freshman (Fall 2024) to a graduating high school senior (Spring 2024) to audition.

***Is the show appropriate for my teenager to be a part of?***

Only you know your child, and what is best for them. What I can tell you is that *Marian, or the True Tale of Robin Hood* deals with modern themes of LGBTQ+ experiences and gender but, more importantly, it deals with selfishness, selflessness, love deferred, and the fight must go on. As far as *Rent* is concerned, it contains adult language, LGBT relationships, drug addiction, homelessness, and highlights the HIV/AIDS epidemic as it existed in America during the late 1980s and early 90s. Some of the content has been altered in the high school edition to make it more comfortable for high schoolers to perform.

***What kind of adult supervision will there be during the rehearsal process and work days?***

The production team will be present at all rehearsals/work days. We all have experience with children's theatre camps, teaching, and significant theatrical resumes.

***Can I watch my child's audition?***

No. The team has decided to have closed auditions. We will ask that you wait for your child in the hall.

***Rehearsals start while school is still in session, how flexible is the rehearsal schedule?***

The production teams will take all conflicts into account while creating the rehearsal schedule. We do understand your child may still be in school and that their schoolwork is priority, but beyond that we ask that this commitment be very serious. We are working on a very condensed rehearsal schedule. We also understand some vacation/camps have already been set in family schedules and try to accommodate to the best of our abilities.

**STUDENTS:**

If you accept a role/crew position in **Commonwealth Artists Student Theatre (CAST)** production of *Marian, or the True Tale of Robin Hood* and/or *Rent*, you are agreeing to make yourself available, and be on time for all scheduled rehearsals and performances. You will not be absent unless you have been informed the production team and have been given prior approval by the production team. You have read the commitment schedule and listed all known conflicts on the audition and/or crew form. You also understand that you rehearse and perform at your own risk.

*Liability and consent forms will be handed out after the cast and crew lists have been published and students have accepted their roles and responsibilities.*

Thank you again for your time and reading this thoroughly. To do the right thing and offer parents the whole truth about the audition/crew interviews process, I felt this was necessary. I look forward to meeting you and your child at auditions/crew interviews.

Break A Leg!

-Jason Burgess, Artistic Director



## ***Crew Descriptions***

**All crew positions listed below are needed for both shows.**

**Production Stage Manager (SM)** - is a key position in any successful theater production. The SM, stage manager, will be the key assistant to the director; however, the SM also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The SM should email the report in order to ensure that everyone receives the information.

A primary duty of the SM is the creation of the Prompt Script. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and whatever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance.

The SM will maintain a Production Book that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, Daily Rehearsal Reports, Performance Logs .... any and everything pertaining to the production. This production book must be brought to every production meeting. When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will maintain the show throughout the run of the show, as rehearsed.

**Assistant Stage Manager(s) – 2 ASMs** – will assist the stage manager in all of the duties above.

**Student Technical Director** – is an extension of the technical director. The assistant acts as liaison to the crews, helping those who need extra time while the technical director focuses on the big picture. During tech rehearsals, the assistant is potentially backstage attending to the details while the technical director sits in the house conferring with the other members of the production team.

**Master Carpenter** – The master carpenter, under the supervision of the technical director, is responsible for the construction, mounting, and rigging of the scenery. They usually supervise the run/set building crew in the actual construction. They may also be responsible for the maintenance of the scene-shop equipment and supplies.

**Props Master** - supervises properties, also known as props. Props are various objects that are used by actors and actresses during their scenes. He or she usually makes a list of these objects, and meets with the director, costume designer, set designer, and lighting designer to discuss the vision for the finished piece to ensure that suitable props are picked out. Armed with this list, the props master scours for props. The props master leads the props crew.

**Assistant Props Master** – will assist the Props Master in all of the duties above.

**Props Crew** - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.

**Set Decorator/Scenic Painter** - The set decorator is responsible for converting the blank canvas of the set into a space that feels authentic, lived-in, and believable. This artist deals in the details, the small touches that reveal to the audience something about the person, people, locations, etc.

**Set Decoration/Scenic Painting Crew** – This crew helps the set decorator(s)/scenic painter(s) convert the blank canvas of the set into a space that feels authentic, lived-in, and believable. These artists deal in the details, the small touches that reveal to the audience something about the person or people who occupy the locations of films and television shows.

**Make-up Designer/Leader** – is an artist whose medium is the human body, applying makeup and prosthetics. Stage makeup is used as a method in conjunction with stage lighting to highlight the actors' faces in order make expressions visible to the audience from moderate distances. This often includes defining the eyes and lips as well as the highlights and lowlights of the facial bones.

**Assistant Make-up Designer/Leader** – will assist the Make-up Designer in all of the duties above.

**Costume Designer/Leader** - is a person whose responsibility is to design costumes. The costume designer might also collaborate with a hair/wig master or a makeup designer. Costume designers will typically seek to enhance a character's personality, and/or to create an evolving plot of color, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body - within the framework of the director's vision. The designer needs to possess strong artistic capabilities as well as a thorough knowledge of pattern development.

**Assistant Costume Designer/Leader** – will assist the Costume Designer in all of the duties above.

**Wardrobe/Hair/Make-up Crew** - is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.

**Light Designer** – is responsible for implementing a light design for the production. They learn light concepts, hang and focus lights. Decide on colors of lights and set light cues.

**Assistant Lighting Designer/Light Board Operator** - is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.

**Sound Designer** – is responsible for implementing a sound design for the production. They learn sound concepts, fix and troubleshoot mic issues, find and make sound effects and cues.

**Assistant Sound Designer – Software** – will assist the Sound Designer in all of the duties above, however primarily focusing on creating and finding sound effects, pre-show/post-show music and more.



**Assistant Sound Designer – Hardware** – will assist the Sound Designer in all of the duties above, however primarily focusing on mic plots, microphone maintenance and more.

**Sound Board Operators/Lights/Sound Crew** - The Sound Board Operators/Lighting and Sound Crew are responsible for the upkeep, cleanliness, safety and maintenance of all theatre areas and equipment. They will assist the Lighting Designer with: the wiring of scenic practical lighting or stage properties, as instructed, the hanging, cabling, securing and focusing of all lighting equipment used in production, checking equipment to be certain that it is in proper working order, running pre-show checks, etc. They will assist the Sound Designer with: working with the wireless microphones, preparing mics, manage mic inventory, maintain the mics, mic the actors, and switch mics on actors, being responsible for knowing mic relevant cues backstage in order to ensure mic changes happen accordingly, etc. The Sound Board Operators are responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operators are responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operators perform a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operators are responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance.

**House Manager(s)** – directs and coordinates the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding heating or ventilation, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff.

**House Crew/Publicity Crew/Ushers** – assist the house manager(s) in all aspects. Help wherever needed. Pass out programs, help with concessions, create candygrams, etc.

*Other roles/responsibilities may be created for the production based on the needs of each individual production and the talents/skills of the students intending to be involved.*

# ***Character Descriptions for Marian, or the True Tale of Robin Hood***

Below you will find descriptions of all characters appearing in the production.

**ROBIN/MARIAN** – Female

**ALANNA DALE** – Female

**THE SHERIFF OF NOTTINGHAM** – Male

**LITTLE JOHN** – Male, large

**LADY SHIRLEY** – Female

**PRINCE JOHN** – Male

**TANNER** – Any gender (can be doubled by actor who plays Theo or Lucy)

**WILL SCARLET** – Female (played as male)

**MUCH THE MILLER'S SON** – Nonbinary (can be played by female, male, transgender, genderqueer or nonbinary individual)

**FRIAR TUCK** – Male

**TOMMY OF NO CONSEQUENCE** – Played as male by any gender

**SIR THEO THE PUNCTUAL** – Played as male by any gender

**SIR LENNY THE OBSERVANT** – Played as male by any gender

**LUCY** – played as female (can be doubled as Sir Lenny or a Guard)

**GUARDS** – Played as male by any gender (up to fifteen speaking parts).

# ***Character Descriptions for Rent***

Below you will find descriptions of all characters appearing in this production.

**Mark Cohen** – Filmmaker and video artist. Knee deep in his own soul-searching, Mark is the typical young artist. He and Roger are roommates in the loft. A bit of a nerd.

**Roger Davis** – A struggling musician and former drug addict. He is reminiscent of Kurt Cobain. Roommates with Mark in the loft and battles with being HIV-positive.

**Tom Collins** – A computer genius and liberal professor. He is a nurturer with a smooth and relaxed disposition. Used to be a roommate in the loft and is HIV-positive.

**Benjamin Coffin III** – The landlord of Mark and Roger's apartment building. A former roommate in the loft, Benny traded in his personal morals for power and wealth.

**Joanne Jefferson** – A public interest lawyer and headstrong lesbian. She is smart and purposeful in all her decisions. Carries on a tumultuous relationship with Maureen.

**Angel Dumott Schunard** – The eccentric HIV-positive street drummer. A drag queen with an incredible gift of dance and a magnetic personality. He becomes Tom's lover.

**Mimi Marquez** – An HIV-positive stripper with drug addictions. Slender and sickly, she conceals it all at her job in the local strip club. She lives in the same building as the loft.

**Maureen Johnson** – An unpredictably zany performance artist. Maureen oozes sexuality and used to live in the loft. She has recently dumped Mark for Joanne.

**Ensemble** – Cops; Vendors; Support Group (Paul, Steve, Gordon, Pam, Ali, Sue); Homeless People (Squeegieman, Blanket Person); Junkies; Parents (Mrs. Cohen, Mr. And Mrs. Jefferson, Roger's Mom, Mimi's Mother); "Leap Of Faith" Backups; Bohemians