

# AUDITION NOTICE: *PlayBack*

*In 12 weeks, the cast of PlayBack will create and perform an original play based on the themes of a Two River Theater production – and drawn from their own lives, experiences, and questions about the world. This season, we will “play back” No Child...by Nilaja Sun - a tour-de-force solo performance based on her experiences as a teaching artist in the New York public schools. PlayBack will be performed on the Marion Huber Stage at the Two River Theater.*

INTERESTED IN CREATING THEATER? EXCITED ABOUT EXPLORING THE WORLD OF ACTING? OF WRITING? OF GROUP COLLABORATION? WANT TO EXPLORE YOUR OWN CREATIVE VOICE, DEVELOP A BRAND NEW THEATER PIECE BY WORKING TOGETHER, LEARN FROM A PROFESSIONAL DIRECTOR AND PLAYWRIGHT, AND BE CHALLENGED AS A THEATER ARTIST?

IF YOU ANSWERED YES TO ANY OF THESE QUESTIONS, COME AUDITION! WE WANT YOU!

## **There are three parts to a PlayBack audition:**

1. Writing (which must be completed before your audition date)
2. Monologue
3. Physical group work

**Auditions will be held at the Two River Theater  
on Saturday, October 8 and Sunday, October 16, 2011.**

NJ high school students only.

Please read the following carefully and contact Kate Cordaro at TRTC for an audition day and time: 732-345-1400 x1814 or [kate@trtc.org](mailto:kate@trtc.org)

## **PART ONE: A BAKE-OFF**

Everyone involved in the PlayBack program will be writing – quite a bit – so here’s a short writing activity to send to us if you’re interested in being part of the PlayBack ensemble.

Don’t be scared.

All you need is 1 hour.

And a computer (if possible).

And your passion, curiosity, courage, and you-ness. (No, really.)

A Bake-Off is simple. It’s a way of writing something quickly and impulsively, in some way incorporating several given ingredients, all in a short period of time. Like if I gave you flour, eggs, yogurt, peanut M&M’s and squash blossoms, and you had 1 hour to use them to bake something – whatever you want to bake, however you want to use them..



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## Here is your list of Ingredients...

- Ink
- A moment when something or someone is changed forever
- A surprising moment of physical action
- A confession
- A moment when language/words/communication fails

## Here is your Task...

Give yourself a maximum of 1 hour. You choose whenever you start. At the end of 1 hour (or before), stop writing. Even if you're mid-sentence. Don't worry. This isn't supposed to be a "finished" piece of writing; it's just supposed to come from your gut, instincts, & impulses. It's supposed to be a raw, unedited piece of writing. That's all. In all its imperfect glory.

What you're writing is a play (or a scene) that contains each of these ingredients, in any way you want to. And if you don't know how to write a play, check one out (online or in a library or bookstore) to get a sense of the genre and how it's written on the page.

In using these ingredients to inspire you, they can take any form in your bake-off that you want them to. They can appear in your scene, they can be talked about, they can be physically there, they can enter the room, they can be in a picture, they can be in the title, they can be part of a character's personality, they can be in someone's name, they can be part of the setting, they can be anything at all. Sound like there are infinite possibilities? That's 'cause there are! There's no "right way" to do this.

Don't censor yourself. Don't rewrite. Don't revise. Don't worry about how long your piece is.

Go for fun and scary and impromptu. Go for impulse. Take risks. Don't think. Go out on a limb. Write something you might not write in the light of day, or at school. Write from your gut. And if you make yourself laugh or do something that scares you or find yourself moved and you don't know why....that's great.

### **\*\*When you have finished writing:**

Email us your bake-off as soon as you've finished it. Any time of day.

Make sure to email it to us BEFORE SATURDAY, OCTOBER 8 (or Oct. 16 if you're auditioning then) – which is the awesome Part Two day when you get to meet the director and perform a monologue and do some group work.

Email your bake-off to: [lauren.m.feldman@gmail.com](mailto:lauren.m.feldman@gmail.com) AND [pironne@gmail.com](mailto:pironne@gmail.com)

If you can't type and email it, call Kate Cordaro (who runs PlayBack) to arrange an alternate way to send us your Bake-Off. Her number is 732-345-1400 x1814.

### **AND HAVE FUN! (No, really.)**

- Lauren Feldman, PlayBack Teaching Artist/ Playwright



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## PART TWO: MONOLOGUE

What to prepare:

Please have a monologue prepared (and fully memorized!) for the audition. Maximum length is two minutes. It should be from a play (not an excerpt of a novel, or a poem).

But aside from that, just prepare something you really and truly love. Whether it's contemporary or classical, comedic or dramatic, pick something that really gets your juices flowing, that you're *excited* to work on and to perform.

I'm curious to see what kind of material you like, and what you come up with in the choices you make as an actor: how you use the space, your voice, and your body to communicate the story.

Once you perform your monologue once, I might give you a suggestion and ask you to play with it. Don't be shy! While it might shake things up a bit from how you've practiced the monologue so many times before, I'm interested in seeing how you can take a note and run with it.

## PART THREE: MOVEMENT

In groups of twelve, I will take you through a twenty-minute Viewpoints workshop. If you've never done Viewpoints before, don't worry. You'll learn everything you need to know for the workshop as it happens.

You will be on your feet for those full twenty minutes, so...

- 1) Stretch beforehand.
- 2) Wear exercise clothes: sweat pants or yoga pants, and comfortable shirts. No socks or shoes, no jeans, and no big jewelry, please. If you have long hair, please bring something with which to keep it out of your face.
- 3) It might get a bit strenuous, so drink some water beforehand, and be prepared to get a little sweaty.

In our twenty minutes together, I will take you through a group physical improvisation. I'm interested to see how you interact with space and fellow actors onstage, so just come in ready to listen and really tune in to your surroundings.

**I'm so excited to meet you! Remember to breathe, and of course, HAVE FUN!**

- Pirronne Yousefzadeh, PlayBack Teaching Artist/ Director



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## PlayBack: *No Child...* Rehearsal Schedule



*Times vary – please note*

<b>Week 1</b>	Wed. Oct. 19		4:30-7:30
	Thurs. Oct. 20		6:00-8:00
<b>Week 2</b>	Wed. Oct. 26	<i>(No Child is rehearsing)</i>	4:30-7:30
	Thurs. Oct. 27	<i>(No Child is teching)</i>	6:00-8:00
<b>Week 3</b>	Wed. Nov. 2	<i>(No Child previews)</i>	4:30-7:30
	Thurs. Nov. 3	<i>(No Child previews)</i>	6:00-8:00
<b>Week 4</b>	<i>No Rehearsal Wednesday, Nov. 9</i>		
	Thurs. Nov. 10	<i>(No Child performing)</i>	6:00-8:00
<b>Week 5</b>	Wed. Nov. 16	<i>(No Child performing)</i>	4:30-7:30
	Thurs. Nov. 17	<i>(No Child performing)</i>	6:00-8:00
<b><i>Week off for Thanksgiving</i></b>			
<b>Week 6</b>	Wed. Nov. 30		4:30-7:30
	Thurs. Dec. 1		6:00-8:00
<b>Week 7</b>	Wed. Dec. 7		4:30-7:30
	Thurs. Dec. 8		6:00-8:00
<b>Week 8</b>	Wed. Dec. 14		<b>4:30-9:30</b>
	<i>No Rehearsal Thursday, Dec.15</i>		
<b>Week 9</b>	Wed. Dec. 21		4:30-7:30
	Thurs. Dec. 22		6:00-8:00
<b><i>Week off for Winter Break</i></b>			
<b>Week 10</b>	Wed. Jan. 4		4:30-7:30
	Thurs. Jan. 5		6:00-8:00
<b>Week 11</b>	Tues. Jan. 10		<b>6:00-9:00</b>
	Wed. Jan. 11		<b>4:30-9:00</b>
	Thurs. Jan. 12		<b>6:00-9:00</b>
	Fri. Jan. 13		<b>4:30-9:00</b>
<b>Week 12</b>	Tues. Jan. 17		<b>6:00-9:00</b>
<i>Tech</i>	Wed. Jan. 18		<b>4:30-9:00</b>
<i>Tech</i>	Thurs. Jan. 19		<b>6:00-9:00</b>
<i>Tech</i>	Fri. Jan. 20		<b>4:30-9:00</b>
<b>Shows</b>	Sat. Jan. 21	Call at 12:00, show at <b>2:00pm</b>	
		Call at 5:30, show at <b>7:00pm</b>	
	Sun. Jan. 22	Call at 12:00, show at <b>2:00pm</b>	



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## TEACHING ARTIST BIOS

**PIRRONNE YOUSEFZADEH** (Teaching Artist/Director) is a director based in New York City. Her work has been seen at The Public/Joe's Pub, Playwrights Horizons (Samuel French Festival), Ars Nova (2009 & 2010 ANT Fest), HERE Arts Center, Ensemble Studio Theatre, The Cherry Pit, Atlantic Theater School, Collective: Unconscious, Williamstown Theatre Festival, Actors Theatre of Louisville, Milwaukee Rep, Power Plant Productions, Walnut Street Theatre, and Hangar Theatre, where she was a 2006 Drama League Directing Fellow. Pirronne has assisted Anne Bogart, both on *Who Do You Think You Are* (SITI Company), and at the 2007 Training Intensive in Saratoga Springs, where she trained extensively in Suzuki and Viewpoints. She has also assisted Leigh Silverman, Tina Landau, Anne Kauffman, Kip Fagan, Eleanor Holdridge, and Joseph Hardy, among others. Pirronne received her M.F.A. in Directing from Columbia University, where she was a Shubert Presidential Fellow and Matthews Fellowship recipient. She studied with Anne Bogart, Robert Woodruff, and Brian Kulick, and directed *Big Love*, *Fool for Love*, and several devised pieces. Pirronne has been a guest artist at the UCSB Summer Theater Lab, led by Naomi Iizuka, and a teaching artist at McCarter Theatre and Play Group Theatre. She trained at Shakespeare's Globe in London, and graduated *summa cum laude* with a B.A. in Theatre and English Literature from Washington University. She is an Emerging Artist Fellow at New York Theatre Workshop, affiliated artist at New Georges and member of The Jam, member of the Old Vic New Voices Network, and an alumna of the Soho Rep Writer/Director Lab, 2011 Lincoln Center Theater Directors Lab, Ensemble Studio Theatre Resident Director Program, and Drama League Directors Project. Pirronne was invited to participate as a director in a collaboration class at NYU's Tisch School of the Arts, taught by Oskar Eustis and Rinne Groff. She is a directing mentor at Fordham University and theatre instructor at Bard High School Early College, and continues to train in Suzuki and Viewpoints with SITI Company. [www.pirronne.com](http://www.pirronne.com)

**LAUREN FELDMAN** (Teaching Artist/Playwright) was born in Miami, has lived all around, and is currently nestled in Brooklyn. Her plays include *A People*; *The Egg-Layers*; *Grace, or the Art of Climbing*; *Fill Our Mouths*; her current work-in-progress *Breeches*; as well as a dozen short plays and one-acts; the autobiographical solo piece *Funny Story*; and several collaborative / devised works. Her plays have been produced at Nice People Theatre Company (Philadelphia), Philadelphia Shakespeare Theatre, New Theatre (Miami), Royal Court Theatre (London), Williamstown Theatre Festival, Flush Ink Productions (Ontario), the Yale Cabaret (New Haven), and the Carlotta Festival (New Haven), among others, and have received readings at terraNOVA Collective (NYC), Ars Nova (NYC), The Attic (NYC), Hangar Pilot Reading Series (NYC), and the Lark (NYC). She was a U.S. playwright delegate at the Royal Court Theatre and at World Interplay/Australia, and she has been an artist-in-residence at Tofte Lake Center, Montana Artists Refuge, Montana Repertory Theatre, Sewanee University of the South, Cornell University, and Theater Emory / Brave New Works Festival. She received the Agnes Ranjo Capps Award for an Emerging Female Playwright and was nominated for the 2009 Wendy Wasserstein Prize. Her play *Grace, or the Art of Climbing* received nominations for the 2009 ATCA/Steinberg New Play Award and the 2010 Barrymore Award for Best New Play. She is published by Applause Books and Broadway Play Publishing. She holds an M.F.A. in Playwriting from the Yale School of Drama, where she was mentored by Richard Nelson, Ken Prestininzi, and Paula Vogel; an A.B. in English from Cornell University; and she's an alumna of The Shakespeare Programme (British-American Drama Academy / Skidmore College). At present she's writing; collaborating; teaching playwriting; and training with the all-women acrobatic troupe LAVA. She is a 2011-2012 Dramatists Guild Fellow.



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**All Cast Members Will be Required to Sign a Contract, Like the One Below-  
Please be familiar with what we expect from our cast.**

## PlayBack SAMPLE Student Contract

I, \_\_\_\_\_, promise to respect my fellow actors, teaching artists, theater artists and myself in the course of this rehearsal process.

My respect will take the following forms:

1. I promise to be on time or early for my rehearsals.
2. I promise to be prepared for each rehearsal, having done my required homework (writing assignments, being off-book, bringing in props, character work, knowing choreography, music, etc.)
3. I promise to help create a supportive, non-judgmental rehearsal atmosphere.
4. I promise to encourage my fellow actors to take risks, remembering that I will be asked to take risks myself.
5. I promise to conduct myself in a professional manner during the rehearsal process.
6. I promise to keep an open mind.
7. I promise to meet all deadlines as described.

\* I understand that I have made a commitment to this play, my director, my teaching artists and my fellow actors.

\* I understand that Two River Theater Company's attendance policy states that if I miss two rehearsals, if not previously listed on my conflicts sheet, I may be asked to leave the project.

\* I understand the importance of the terms of this contract, and I understand that if I violate any aspect of it, I may be asked to leave the project.

\* I will work hard to make this project something I can be proud of.

\_\_\_\_\_  
*Student Signature*

\_\_\_\_\_  
*Date*

\_\_\_\_\_  
*Parent / Guardian Signature*

\_\_\_\_\_  
*Date*



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