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| PHS Alpha Theatre Troupe |
| The 39 Steps Production Packet |
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| PHS Alpha Theatre Troupe  Fall Show 2017-2018 |

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The PHS Alpha Theatre Troupe Presents

The 39 Steps

**AUDITION INFO  
  
First Round: Thursday, August 31**

1. Select one of the provided monologues.   
Please ONLY use one of the pieces provided.

2. Sign up for a time slot outside the classroom door.

**ON THE DAY OF THE AUDITION:**

3. Report to the Theatre at least ten minutes prior to your audition time.

4. Turn in your completed Application to the Stage Manager, who will take your picture for the director’s reference during the casting process.

**Callbacks/Auditions: Friday, September 1**

1. Check the Callback List online or on the classroom door.
2. If you are called back, report to the theater   
   promptly at 4 PM and check-in with the Stage Manager.

**FIRST REHEARSAL: TUESDAY, SEPTEMBER 5**

1. Report to the THEATER promptly at 4 PM.
2. Turn in your completed Production Contract, and completed Parent Volunteer Form to the Stage Manager.

**Important Information for Parents and Students**

The 39 Steps

1. Practices: We will be following the rehearsal schedule as much as possible. The only variation will be if we need to add a Saturday rehearsal due to difficulties with the script, missed rehearsals due to weather, etc. Please make sure that you are present to pick up your child promptly at the times indicated on the schedule.
2. Performances: The performances are scheduled for the weekends of (Fri & Sat) October 27-28 & November 3-4 at 7 PM. Students should be at school NO LATER THAN 5:00 pm for evening productions.
3. Advanced Tickets: Tickets will be available for pre-order beginning on October 9th. Families of cast members will receive further information and forms closer to that time.
4. FOOD: Some rehearsals, especially later in the calendar, run for several hours. Students are encouraged to plan ahead and bring food to eat during available downtime. Parents are welcome to drop off food for students as well. Dinner will be provided during dress rehearsals 10-30 through 11-02 (three evenings). **Please alert Mr. Brenner as soon as possible of any food allergies or other concerns.**
5. Headshots: We will be taking headshots of each student for our bio board and our program. This will take place during a tech week rehearsal, as the photos will be taken in costume and makeup.
6. Contact: Should you need to contact me, the easiest way is to send me an e-mail to [cbrenner@sharylandisd.org](mailto:cbrenner@sharylandisd.org).

The 39 Steps Audition Application Fall Play 2017-18

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Grade \_\_\_\_\_\_\_\_\_\_\_

E-mail: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Phone # \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Role(s) Desired and/or gender preferred (if any):

Are you willing to play multiple small roles, if necessary? Yes No

Previous theatre experience: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Special talents/skills : \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  
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Please list any other time commitments and/or potential conflicts you may have:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**FOR MR. BRENNER’S USE ONLY**

Stage Presence: 1 2 3 4 5

Character: 1 2 3 4 5

Volume: 1 2 3 4 5

Diction: 1 2 3 4 5

Notes:

**ALL students auditioning should perform one of the three monologue options below. To specifically audition for a male role, please prepare RICHARD HANNAY.**

**To specifically audition for a female role, please prepare PAMELA.**

**If you wish to be considered for a SUPPORTING or MINOR role, please prepare COMPERE & MR. MEMORY duet(Both roles can be played by a boy or girl).**

**Note: if you audition with the MR. MEMORY monologue, please note on your audition application which (if any) roles you would prefer to play. Refer to the character list on the next page for role & gender information.**

**PAMELA:** OW!! You’re horrible!!! You just don’t care do you! You just walk into my life and look at me! I’m cold and I’m wet and I’m miserable and my wrist hurts and I didn’t do anything to hurt you! You’re utterly horrid and beastly and heartless! You don’t care about anything except your pompous, selfish, horrible, heartless self! And do stop whistling! Look what are you doing all this for? You can’t possibly escape! What chance have you got, tied to me?

**RICHARD HANNAY:** London. 1935. August. I’d been back three months in the old country and frankly wondering why. The weather made me liverish, no exercise to speak of and the talk of the ordinary Englishman man made me sick. I’d had enough of restaurants and parties and race meetings. No pal to go about with which probably explains things. Hoppy Bynge lost in the Canadian Treasury, Tommy Deloraine married off to a blonde heiress in Chicago, Chips Carruthers eaten by crocodiles in the Limpopo. Leaving me. Richard Hannay. Thirty-seven years old, sound in wind and limb. Back home. Which was no home at all if you want to know. Just a dull little rented at in West One. Portland Place actually. And I was bored. No more than bored. Tired. Tired of the world and tired of life, to be honest. So I called my broker. He wasn’t in. Dropped into my club. Full of old colonial buffers. Had a scotch and soda, picked up an evening paper, put it back. Full of elections and wars and rumours of wars. And I thought – who the heck cares frankly? What does it all matter? What happens to anyone? What happens to me? No-one’d miss me. I wouldn’t miss me. I could quite easily just –

*(He takes a slug of scotch. Knocks it back.)*

And then I thought – wait a minute! Come on Hannay! Pull yourself together man! Find something to do, you bloody fool! Something mindless and trivial. Something utterly pointless. Something –

*(He has a brainwave.)*

– I know! A West End show!1 That should do the trick!

**COMPERE.** Now then are you ready for the questions Mr. Memory?

**MR MEMORY.** Quite ready for the questions, thankoo. **COMPERE.** Thankoo. **MR MEMORY.** Thankoo.

**COMPERE.** Now then ladies and gents. First question please.

Come on now please –

*(Looks round the audience. Points at someone.)*

Pardon, sir? What was that, sir? Who won the Cup in 1926?

*(to* **MR MEMORY***)*

Who won the Cup in 1926?

**MR MEMORY.** Who won the cup in 1926? The Tottenham Hotspurs won the cup in 1926 defeatin’ the Arsenal Gunners by Five goals to nil in the presence of His Majesty King George the Fifth. Am I right, sir?

**COMPERE.** Quite right, Mr. Memory!!

**MR MEMORY.** Thankoo!

*(canned applause)*

**COMPERE.** Thankoo. Next question please! *(Looks round the audience. Finds someone else.)* What was Napoleon’s horse called? *(to* **MR MEMORY***)*

What was Napoleon’s horse called?

**MR MEMORY.** What was Napoleon’s horse called? Napo- leon’s horse was called Belerophon, what he rode for the nal time at Waterlooo, June 15th eighteen- fteen! Am I right, sir?

**THE 39 STEPS 15 COMPERE.** Quite right, Mr Memory!!

**MR MEMORY.** Thankoo. *(canned applause)*

**COMPERE.** Thankoo.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Character Name** | **Gender** | **Role Type** | **Combo?** | **Notes** |
| 1 | Richard Hannay | M | Major |  | In almost every scene. |
| 2 | Compere | N | Support | possible | Showman/Ringmaster type |
| 3 | Mr. Memory | N | Support | possible | Carnival attraction type |
| 4 | Anabella | F | Support | possible | sweet and cunning |
| 5 | Clown 1 | N | Minor | possible | mysterious |
| 6 | Clown 2 | N | Minor | possible | mysterious |
| 7 | Milkman | N | Support | possible | Nieve |
| 8 | Mrs. Higgins | F | Minor | possible | Cockney accent |
| 9 | Salesman 1 | N | Support | possible | Stereotypical Salesman |
| 10 | Salesman 2 | N | Support | possible | Stereotypical Salesman |
| 11 | Paperboy | N | Minor | possible | Newsie |
| 12 | Policeman A | N | Minor | possible |  |
| 13 | Porter | N | Minor | possible |  |
| 14 | Policeman 1 | N | Minor | possible |  |
| 15 | Policeman 2 | N | Minor | possible |  |
| 16 | Pamela | F | Major |  | Cliché 1930's Starlet |
| 17 | Radio Announcer | N | Support | possible | All V.O.'s |
| 18 | Crofter | N | Support | possible | Scottish Accent |
| 19 | Margaret | F | Support | possible | Scottish Accent |
| 20 | Pilot 1 | N | Minor | possible | V.O.'s/Possible Video |
| 21 | Pilot 2 | N | Minor | possible | V.O.'s/Possible Video |
| 22 | Mrs. Jordan | F | Minor | possible | Life of the party |
| 23 | Professor Jordan | N | Support | possible | Sneaky Villain type- Snobby English |
| 24 | Sheriff | N | Support | possible |  |
| 25 | Inspector Albrect | N | Minor | possible |  |
| 26 | Dunwoody | N | Minor | possible | Old, Fussy and doddery |
| 27 | McQuarrie | N | Minor | possible | Old, inaudible speaker |
| 28 | Heavy 1 | N | Support | possible |  |
| 29 | Heavy 2 | N | Support | possible |  |
| 30 | Mr. McGarrigle | N | Support | possible | Scottish Accent |
| 31 | Mrs. McGarrigle | F | Support | possible | Scottish Accent |

**There will be WORKING UNDERSTUDIES for ALL major roles, and some supporting roles.**

**For the roles of Richard Hannay & Pamela, students enrolled in Theatre Production will receive priority.**

**There are other “Major” roles other than Hannay & Pamela. Combining several Minor and Supporting roles would be equal to a major role. If you are interested in that combination, please note in your audition packet.**

**THE FOLLOWING DOCUMENTS ARE ONLY NEEDED IF YOU ARE OFFICIALLY CAST IN THIS PRODUCTION. BRING COMPLETED FORMS WITH YOU TO THE FIRST REHEARSAL ON SEPTEMBER 12.**

Production Contract

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, as a member of the company of *The 39 Steps,* in the role/capacity of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ understand that there will be many extra-curricular hours of work involved in producing this play. As a member of the cast or crew I am aware that I am expected to attend all rehearsal/work sessions I am called for, which involve after-school hours, three productions, and possible tech Saturdays.

I realize that a severe drop in my grades would make me ineligible to participate in the production in any capacity. Since my conduct reflects on the company as a whole and on the Theatre Arts Department of Sharyland Pioneer High School, I shall at all times exhibit attitudes and behaviors which will not jeopardize the position of either.

Because we work together so closely, I will exhibit proper conduct at all times. I will not use inappropriate language. At no time will I make a comment or a joke at the expense of another cast member. **I understand that doing so can result in immediate dismissal from the show.**

Because of the interdependence of cast and crew, I understand that I am to be on stage, with a pencil and my script, ready to work at my designated rehearsal time. I also understand that I am required to stay the full length of rehearsal every day. Out of respect for me and for my family, I understand that Mr. Brenner will release me promptly according to the posted schedule. The only reason I will miss a rehearsal is if I am ill and not in school. **If this happens, you need to e-mail Mr. Brenner at cbrenner@sharylandisd.org. *Missing rehearsals without notice can result in dismissal from the show.***

I agree not to take on additional commitments that would conflict with the rehearsal schedule already in place.

I understand that as part of this production, I will perform with or around stage weaponry and may learn stage combat choreography. I will use combat properties with appropriate care and will not use them to harm another person, either accidentally or purposefully. Abusing stage combat properties and/or techniques will result in dismissal from the show and appropriate disciplinary action through the school administration.

Student Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_

As mother/father/legal guardian of the above named, I give my permission for my child to participate in the production of *The 39 Steps.* I am aware of the requirements outlined above. I have reviewed the rehearsal schedule, and checked it with our family calendar to insure that there are no conflicts (**this includes dentist appointments, doctor’s appointments, and any other family conflict).**

Parent’s Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_\_\_\_\_\_\_\_

We are pleased that your son/daughter has decided to become involved in the drama program here at Pioneer! We have a tremendous program and much of that is due to the support we get from parents like you. We cannot possibly thank all the wonderful parents for the help they have given us over the years.

We humbly ask that every parent volunteer for one activity involved in the production. Please volunteer by checking below.

Parent Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Student’s Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent Phone number \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

If you would like to be included on e-mails to parents regarding the show, please   
  
provide your e-mail address here : \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent Volunteer & Booster Club Opportunities:

\_\_\_\_\_\_ sewing/gathering costumes

\_\_\_\_\_\_ running errands (you will be reimbursed for any purchases requested)

\_\_\_\_\_\_ set construction

\_\_\_\_\_\_ selling tickets

\_\_\_\_\_\_ transport by truck (I’ve got one)

\_\_\_\_\_\_ feeding actors/techies at dress rehearsals

\_\_\_\_\_\_ publicity

\_\_\_\_\_\_ selling ads for program

\_\_\_\_\_\_ painting

\_\_\_\_\_\_ prop/furniture construction

\_\_\_\_\_\_ other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Please have your child return this sheet

with his/her production contract.

September 2017

**YOU** ARE RESPONSIBLE FOR CHECKING WHICH SCENES YOU NEED TO REHEARSE. “I DIDN’T KNOW” IS **NEVER** AN ACCEPTABLE EXCUSE.

**KEY**

1, 2, 3… = scene section to be rehearsed

4pm -6 pm, etc… = times of rehearsal

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| 27 | 28 | 29 | 30 | 31 | 1  1  I.T.S Resumes Due | 2 |
| AUGUST | 1ST DAY OF SCHOOL! |  | AUDITIONS  4 pm – 6 pm | AUDITIONS  4 pm – 6 pm | AUDITION/CALLBACKS  4 pm – 6 pm |  |
| 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|  | Tablework  4 pm – 6 pm ALL CAST | 1, 2  4 pm – 6:30 pm | NO REHEARSAL | 3  4 pm – 6:30 pm | 3,4  4 pm – 6:00 pm |  |
| 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|  | 10-13  4 pm – 6 pm | 14  4 pm – 6:30 pm | NO REHEARSAL | 16-17; 4-5:15pm  18; 5:15-6:30pm | 10-18  4 pm – 6 pm | ACT I- TBA |
| 17 | 18 | 19 | 20 | 21 | 22 | 23 |
|  | 19-20  4 pm – 6 pm | 21  4 pm – 6:30 pm | NO REHEARSAL | 22-24  4 pm – 6:30 pm | 19-24  4 pm – 6 pm |  |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 |
|  | 25  4 pm – 6 pm | 26-27  4 pm – 6:30 pm | NO REHEARSAL | 26-27  4 pm – 6:30 pm | 25-28  4 pm – 6 pm |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |

October 2017

**YOU** ARE RESPONSIBLE FOR CHECKING WHICH SCENES YOU NEED TO REHEARSE. “I DIDN’T KNOW” IS **NEVER** AN ACCEPTABLE EXCUSE.

**KEY**

1, 2, 3… = scene section to be rehearsed

4-6, etc… = times of rehearsal

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|  | 29  4 pm – 6:30 pm | 30  4 pm – 6:30 pm |  | 33-35  4 pm – 6:30 pm | ACT 2  4 pm – 6:30 pm | ACT 2- TBA |
| 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|  | STUDENT HOLIDAY | “ITSAMESS” THRU  4 pm – 6:30 pm | NO REHEARSAL | FULL RUN-THROUGH  4 pm – 6:30 pm | FULL RUN-THROUGH  4 pm – 6 pm | Relax for  “HECK WEEK!” |
| 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| HECK WEEK! 🡪 | FULL WALK-THRU  4 pm – 7 pm | TECH  4 pm – 7 pm | NO REHEARSAL | TECH/DRESS  4 pm – 7 pm | TECH/DRESSI  4 pm – 6 pm | TECH/RUN-THRU  9:30 am-4 pm |
| 22 | 23 | 24 | 25 | 26 | 27 | 28 |
|  | DRESS  4 pm – 7 pm | TECH/DRESS  4 pm – 7 pm | NO REHEARSAL | PARENT CRITIQUE  PERFORMANCE | SNJH PERF  CALL 5 SHOW 7 | PERFORMANCE  CALL 12 PM & 5PM  2 SHOWS B2B |
| 29 | 30 | 31 |  |  |  |  |
|  | DRESS  4 pm – 7 pm | NO REHEARSAL |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |

November 2017

**YOU** ARE RESPONSIBLE FOR CHECKING WHICH SCENES YOU NEED TO REHEARSE. “I DIDN’T KNOW” IS **NEVER** AN ACCEPTABLE EXCUSE.

**KEY**

1, 2, 3… = scene section to be rehearsed

4-6, etc… = times of rehearsal

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|  |  |  | 1 | 2 | 3 | 4 |
|  |  |  | TECH/DRESS  4 pm – 7 pm | PHS PERFORMANCE  2ND & 5TH BLOCKS | SHOW  CALL: 5 PM | CALL 12 PM & 5PM  2 SHOWS B2B |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|  |  |  | **STRIKE THE SHOW! 4-6P AS NEEDED** | OAP AUDITIONS!  4-6 PM | AUDITION/CALLBACKS  4 pm – 6 pm | FALL SHOW PARTY  TBA |
| 12  **MEMORIZE LINES! OAP PLAN & SET DESIGN!** | 13 | 14 | 15 | 16 | 17 | 18 |
|  |  |  |  |  |  |  |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|  | **THANKSGIVING WEEK! GOBBLE! GOBBLE!** |  |  |  |  |  |
| 26 | 27 | 28 | 29 | 30 |  |  |
|  | OFF BOOK!!!! |  |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  |  |  |  |  |  |