



J Hate Shakespeare

We hate Shakespeare! At least that's what the audience thinks until they get a rip-roaring rundown of Shakespeare's classics. With zombies, talking cows, and an appearance by Jerry Springer, *I Hate Shakespeare!* is a hilarious and fast-paced introduction to Shakespeare -- with a modern twist.

Centerstage 2011 Summer Acting Camp

Camp Dates: August 1st – August 5th from 1:00pm - 5:00pm

Performance: Saturday, August 6th at 2:00pm

(Possible 2nd Show at 7:00)

Audition Dates: Friday - Sunday, June 10th – 12th

Call Backs: Sunday, June 12th

Checkpoint Rehearsals:

June 27th from 2:00-5:00pm

July 11th from 2:00-5:00pm

July 25th from 2:00-5:00pm

Letter from the Director

Hello, Auditioner!

Thank you for auditioning for the Centerstage 2011 Summer Acting Camp.

I wanted to give you a heads up as what to expect from this camp.

For those of you who have not worked with me before, I look forward to meeting you and having a chance to “play” together.

For those of you who I have worked with before, I look forward to guiding you to the next level of theatrical “play”.

This will be my first time putting a production together in one week. So the challenge level will be high, but very exciting. This also means that each and every participant will need to be prepared from the very start.

This play has been chosen because, well, it’s hysterical, but also for its many characters. There are a lot of opportunities for everyone. Remember that this is an ACTING CAMP, so the only way to be able to work on the *acting* is to arrive prepared, which means having your part(s) memorized and being ready to work.

Which brings me to the point of this letter: your audition is going to show me exactly what you are going to bring to the production, so bring me your best!

What should an actor bring to an audition?

Professionalism; which means preparation, memorization, concentration and focus, confidence, energy, reliability, and a great upbeat attitude.

How do you achieve this?

This packet was prepared to give you all you need. Be sure to read it in its entirety, and be ready!

I look forward to your audition. I want you to enjoy the process. So, get to work, start memorizing and preparing so you can do the best job possible and join our camp this summer.

Break a leg!

Mark Bzdick



Camp Information

Who can audition?

Auditions are open for actors grades 6-12

What to expect at the audition:

Each auditioning actor will be given a packet that will contain the camp information and an excerpt from the play to prepare.

Be prepared to do the following:

- 1) Perform the prepared selections required (memorization a plus!)
- 2) Perform a cold reading (read a selection from the play that you have not seen before)
- 3) Dress for movement (combat and choreography . . . **NO SANDALS!!!!**)

What will the camp consist of?

The camp will begin each day with a warm-up, followed by specific exercises using material from the play to give each actor the opportunity to work on their craft while at the same time preparing for the production. Rehearsals will be dispersed throughout the day, and at the end of each day to prepare for the production.

Skills that will be workshopped:

- Stage Management
- Stage Movement
- Stage Direction
- Improvisation
- Vocal Strengthening
- Presentation
- Audition Preparation
- Production Set and Prop

Will everyone that auditions be given a part?

No, there are likely to be cuts made, based on audition performance, readiness, maturity, etc. Tuition payments will be held until casting has been announced. Those not cast will not be charged and will be expected to return all materials.

Tuition:

\$250 payment in full OR 3 installments of \$120 due April 16, May 14, June 11
Minimum number of participants is 15; maximum number is 40.

Location of Auditions:

Auditions will be held at Centerstage in Studio 7.

Location of Camp & Performances:

Community Life Center of Grafton Baptist Church
5440 George Washington Memorial Hwy, Yorktown, 23692
(On the corner of Dare Rd and Rte 17; next to Hardees in Washington Square Shopping Center)

Tickets:

Tickets for the show will be \$6 each. Each performer will receive two complimentary tickets. Advance ticket sales are recommended; if the first show at 2pm sells out, we will open a second show at 7pm. Tickets will also be available at the door 45 minutes before the performance. Doors will be locked prior to this; reserved seating will not be permitted. At call time, performers should arrive at the side entrance.

Contact Information:

If you have a question regarding the camp, or would like to leave a message for Mark Bzdick, you may contact the studio at (757) 890-0175 during regular office hours, Monday through Thursday, 2-7pm.



Camp Guidelines and Contract

Purpose and Goals:

To offer actors an opportunity to sharpen their acting skills and technique
To provide stage and production experience

Expectations:

Professionalism

Arrive on time

Arrive prepared and properly dressed with required materials

Script

Note book for taking notes

Several Pencils

Commitment to rehearsal/performance/call times

An attitude that is professional, positive, and strives for excellence

Required costume and footwear for performances

Full participation and attendance

Memorization of **all** lines by July 25th

Costumes:

Each participant will be required to supply the base of their costume:

Basic Blue Jeans (*no holes or styling, bedazzled, designer, writing...etc*)

White Tennis Shoes (*75% must be white; worn throughout rehearsals*)

Cast T-shirt (*provided*)

Right of the Director:

The director reserves the right to take away lines, parts and/or terminate participation if the above guidelines are not being met without refund. This is for the appreciation of the participants who are following the guidelines.

I have read and understand the above policies and agree to abide by them.

Date

Signature of Actor

Signature of Parent

Audition Form

NAME: _____

AGE: _____ **GRADE:** _____ **T-SHIRT SIZE:** _____ (Male or Female)

THEATER EXPERIENCE:

MUSICAL EXPERIENCE:

LIST ANY OTHER TALANTS THAT MAY BE STAGE WORTHY

(Juggling, acrobatics, dance, etc)

Will you be able to attend the entire camp and performances? _____

(List any conflicts)

Will you be available for the Monday Checkpoint Rehearsals? _____

(June 27, July 11, July 25; List any conflicts)

CAST LIST

(IN ORDER OF APPEARANCE)

HAMLET

**UNHAPPY PERSON IN
AUDIENCE (GHOST)**

CHEERLEADER(S)

QUEEN

CLAUDIUS

OPHELIA

POLONIUS

LAERTES

TRADITIONAL JULIET

MODERN JULIET

EMCEE

RICHARD

ZOMBIES

LADY ANN

NARRATOR

BRITISH LITERARY HISTORIAN

JERRY SPRINGER

DESDEMONA

OTHELLO

IAGO

TV ANNOUNCER

TED

SHEILA

TREVOR

DIRECTOR

COW

TIMON

WITCH #1

WITCH #2

WITCH #3

BANQUO

MACBETH

MESSENGER

LADY MACBETH

DUNCAN

FLEANCE

MURDERER

SPIRIT

MACDUFF

BURBAGE

MISS PURDIE

BILL (SHAKESPEARE)

ANTONY

JIM LANGE

ROMEO

PARIS

BOB HOFFMAN

JULIET

PUCK



Audition Excerpts

Prepare the following scenes to the best of your ability **by memory**.

The director will be looking for preciseness of memory work, clarity of speech, and understanding of scene content, and at the same time looking at focus of eyes and concentration.

Do not block the scene; it is more important that you speak it clearly, with correct emotional intent, and character inflection. *Hint: When it comes to movement during an acting audition remember: LESS is more.*

Please be prepared to announce your name, your age, and then which scene and character you will first present.

Girls are encouraged to prepare both parts of Scene 1 (that have been divided into 2 monologues), Lady MacBeth's part of Scene 2 and Scene 4.

Guys are encouraged to prepare Macbeths' part of Scene 2, both parts of Scene 3, and Scene 4.

Scene #1

Traditional Juliet: O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name; Or, if thou wilt not, be but sworn my love, and I'll no longer be a Capulet. 'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's a Montague? It is nor hand, nor foot, nor arm, nor face, nor any other part belonging to a man. What's in a name? that which we call a rose by any other name would smell as sweet; So Romeo would, were he not Romeo called, retain the dear perfection which he owes without that title. Romeo, doff thy name, and for that name which is no part of thee, take all of myself.

Modern Juliet: (dial cell) Romeo! Of all the guys I could go out with, why does it have to be you, King of problems? (into phone) Look, where are you? I'm in front of the Limited just like I said I'd be and you're not here! Okay, I know you're all freaked out about how my dad makes fun of your name. Get over it! How many times do I have to tell you it doesn't matter what your name is? So your name is Romeo, big deal! I don't care! It could be worse. What about that girl in Biology whose name is Teardrop? Just go by your middle name. If it makes you feel better, I'll go by my middle name, and we'll be Theodore and Marguerite. How's that? What're you getting so freaked out about for, anyway? It's just a name! It's not like some deformed face they can't fix or anything. You know I'd like you no matter what you're called. Romeo! I don't have time to text this so pick up! I know you're there! Look, nobody cares about your name but you and my dad and he's not dating you – I am and I don't care! I doesn't have anything to do with how cool your hair is or how excellent your tattoo is or how totally wicked your pierced tongue is. It's like when we got our dog, right? And my mom wanted to call him "Arfy?" Well, even if we had called him "Arfy" instead of Gandalf, I'd still love him just as much as I do now. So even if your mom had named you something even more stupid than Romeo, you'd still be like, the hottest boy in school.

Scene #2

Lady MacBeth: The raven himself is hoarse that croaks the fatal entrance of Duncan under my battlements. Come, thick of night and pall thee in the dunnest smoke of hell, that my keen knife see not the wound it makes nor heaven peep through the blanket of dark, to cry 'Hold, hold!'

MacBeth: What?

Lady MacBeth: Let's kill him! Let's murder him most foul and make it look like his servants did it. Then we can get rid of his sons and make ourselves King.

MacBeth: If it were done when 'tis done, then 'twere well, it were done quickly.

Lady MacBeth: Easy for you to say. (starts to exit) I'll get the knives!

MacBeth: Wait! We will proceed no further in this business: He hath honour'd me of late; I am his kinsman and his subject, strong both against the deed; and as his host, who should against his murderer shut the door, not bear the knife myself.

Lady MacBeth: For Pete's sake! You're not going to pull a Hamlet on me, are you?

Hamlet: Hey!

Lady MacBeth: Do you want to be King or not?

MacBeth: Yes! But what if we fail?

Lady MacBeth: But screw your courage to the sticking-place, and we will not fail. When Duncan is asleep I'll get his bodyguards drunk and they'll pass out. We do the bloody deed, frame the bodyguards by planting the knives on them and we're in the clear!

MacBeth: What about his sons?

Lady MacBeth: We'll get rid of them somehow. Are you with me?

MacBeth: (A pause....then) Yes!

Scene #3

Burbage: Look. How about a change of pace? You've done three light pieces in a row – "Much Ado About Nothing" "A Midsummer Night's Dream," and "The Merry Wives of Windsor." (Sigh) and before that, we had those seven King Henry plays and the two Richards.

Bill: I was thinking about King John...

Burbage: NO, no, no! Bill, you know I love you. But let's shake things up a little. Say, another Scottish Play? People like thrills and chills, blood and guts, passion and rage. What do you think?

Bill: I guess. It's just that "Titus" isn't really like that.

Burbage: I'm sure we can spice it up a bit. Let's see what you got.

Bill: Okay. There's this fellow, Titus Andronicus and he's the mayor of a town in Italy.

Burbage: We need something bigger. Could he be, I don't know, a general? A Roman general, doesn't that sound good?

Bill: Uh...yeah, that might work. (he writes) And he's been out of town on business for a few months...

Burbage: He's been away fighting against...who were those barbarians, lots of black eye liner, very depressed?

Bill: the Goths?

Burbage: That's it the Goths. He's been fighting the Goths. And it's been years, ten years.

Bill: And he has these four sons...

Burbage: This isn't going to be another "King Lear", is it?

Bill: No, no. He brings back a woman he wants to marry – Tamora, and her sons and her lover who is disguised as her servant.

Burbage: That's good, that's good. Let's just make her Tamora the Queen of the Goths...more dramatic – a conquered enemy.

Scene #4

Puck: If we shadows have offended, think but this and all is mended, that you have but slumbered here while these visions did appear. And this weak and idle theme, no more yielding but a dream, Gentles, do not reprehend: if you pardon, we will mend: And, as I am an honest Puck, if we have unearned luck now to 'scape the serpent's tongue, we will make amends ere long; Else the Puck a liar call; so, good night unto you all. Give me your hands, if we be friends, and Robin shall restore amends.

Character/Scene Break Down

Act	Scene	Characters	Act	Scene	Characters
Act 1	Scene 1	Hamlet	Act 2	Scene 1	Timon
		Unhappy Person in Audience			Emcee
		Cheerleader(s)			Zombies
		Gertrude (Queen)			Hamlet
		Claudius			Unhappy Person
		Ophelia			Witch #1
		Polonius			Witch #2
		Laertes			Witch #3
Act 1	Scene 2	Hamlet			Banquo
		Unhappy Person in Audience			Macbeth
		Traditional Juliet			Messenger
		Modern Juliet			Lady Macbeth
Act 1	Scene 3	Emcee			Duncan
		Richard III			Murderer
		Lady Anne			Fleance
		Zombies			Spirit
Act 1	Scene 4	Narrator			Macduff
		British Literary Historian	Act 2	Scene 2	Burbage
Act 1	Scene 5	Jerry Springer			Miss Purdie
		Othello			Bill Shakespeare
		Iago	Act 2	Scene 3	Antony
		Desdemona			Emcee
Act 1	Scene 6	TV Man			Zombies
		Ted	Act 2	Scene 4	Jim Lange
		Sheila			Romeo
		Trevor			Paris
Act 1	Scene 7	Director			Bob Hoffman
		Cow			Juliet
			Act 2	Scene 5	Hamlet
					Unhappy Person
					Puck

CALENDAR

Auditions	10-Jun	11-Jun	12-Jun
	Fri	Sat	Sun
	3:00-7:00	10:00-2:00	2:00-3:00

Call Backs	12-Jun
	Sun
	3:00-4:30

Check	Points		
	Mon		
	27-Jun	2:00	Scenes:TBA
		2:30	Scenes:TBA
		3:00	Scenes:TBA
		3:30	Scenes:TBA
		4:00	Scenes:TBA
		4:30	Scenes:TBA
	11-Jul	2:00	Scenes:TBA
		2:30	Scenes:TBA
		3:00	Scenes:TBA
		3:30	Scenes:TBA
		4:00	Scenes:TBA
		4:30	Scenes:TBA
	25-Jul	2:00	Scenes:TBA
		2:30	Scenes:TBA
		3:00	Scenes:TBA
		3:30	Scenes:TBA
		4:00	Scenes:TBA
		4:30	Scenes:TBA

	1-Aug	2-Aug	3-Aug	4-Aug	5-Aug	6-Aug
Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1:00						
2:00						Performance
3:00						
4:00						
5:00	Dismissal	Dismissal	Dismissal	Dismissal	Dismissal	

7:00						Possible Perf.
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