Here is your opportunity to participate in the very first college production in the Fine and Performing Arts Center’s Theater!

**THE STORY:** On a cold, clear, moonless night in the middle of winter, all is not quite what it seems in the remote, mythical town of Almost, Maine. As the northern lights hover in the star-filled sky above, Almost's residents find themselves falling in and out of love in unexpected and often hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—*almost*—in this delightful midwinter night's dream.

**THE DIRECTOR:** Ms. Sioux L. Stoeckle, Palo Verde College Theatre Arts Instructor

Please attend an information meeting on either of the two following dates: Monday, August 17, or Tuesday, August 18. Please arrive at the Theater no later than 6:00 p.m.

Auditions and interviews for *lead* crewmembers will be held on Wednesday, August 19, from 6-9 p.m.

If needed, additional auditions and interviews will be held on Thursday, August 20 from 6-9 p.m. Callbacks will be held either Thursday, August 20 or Friday, August 21, from 6-9 p.m.

Please call Ms. Stoeckle at (760) 921-5433 if you cannot attend a meeting on either August 17 or 18.

**PERFORMANCE DATES:** October 15, 16, and 17, 2015 at 7:00 p.m.

**CREW OPPORTUNITIES:** All crewmembers *must* enroll in THA 290. Typical assignments for technical production crew are (* indicates lead):

*Stage manager (running the show, maintaining accurate records and rosters, taking and maintaining director’s notes, creating the prompt book, assisting the director, managing technical and running crew)
*Assistant stage manager (completes tasks delegated by the stage manager)
*Lighting operators (setting up and focusing instruments, running the light board and spotlights)
*Sound operators (setting up cables/mics/speakers, operating the sound board equipment)
Set/scenery/prop construction
Stagehands (changing sets/scenery during performances)
House crew (house manager, ticket sellers, ushers, house inspectors, audience “handlers”)
Costume manager (accumulating/modifying/maintaining, and storing costumes)
Dressers (assisting performers with quick or difficult changes)
Make-up co-ordinator/artists
Props manager
Publicity

**ACTING OPPORTUNITIES:** PVC students and community members of college age and above are encouraged to audition. *All people cast must enroll in THA 280. Almost, Maine* is an ensemble piece featuring nine different couples in various stages of falling in or out of love. We need a minimum of two men and two women, but we can cast as many as 10 men and 9 women. This allows more than four performers to participate, and it potentially reduces the number of rehearsal hours required for each actor. The ages of the characters are variable. **NOTE:** Some scenes will require male/female kissing. If you are not offered a role, please consider participating as a member of the *Almost, Maine* crew.
CHARACTERS AND THEIR SCENES:

PROLOGUE
Pete, late teens to early 30s, dating Ginette. (Also appears in INTERLOGUE and EPILOGUE)
Ginette, late teens to early 30s, dating Pete. (Also appears in EPILOGUE)

HER HEART
Man/East 20s to 30s, a repairman.
Woman/Glory 20s to 30s, a hiker.

SAD AND GLAD
Jimmy, 20s to early 30s, a heating and cooling guy.
Sandrine, 20s to early 30s, Jimmy’s ex-girlfriend, a waitress.
Waitress/Villian, 20s to early 30s, a salty waitress.

THIS HURTS
Woman/Marvalyn, 20s or early 30s, a woman very good at protecting herself.
Man/Steve, 20s or early 30s, an open, kind fellow whose brother protects him.

GETTING IT BACK
Gayle, 20s to early 30s, longtime girlfriend of Lendall.
Lendall, 20s to early 30s, longtime boyfriend of Gayle.

INTERLOGUE
Pete, late teens to early 30s, dating Ginette. (Also appears in PROLOGUE and EPILOGUE)

THEY FELL
Randy, 20s, Chad’s pal, a “county boy.”
Chad, 20s, Randy’s pal, a “county boy.”

WHERE IT WENT
Phil, 30s to 40s, Marci’s husband, a working man.
Marci, 30s to 40s, Phil’s wife, a hard working woman.

STORY OF HOPE
Woman/Hope late 30s to 50s, has traveled the world.
Man/Daniel late 30s to 50s, has not traveled the world. He must be either short or thin (or could be both).
Suzette (voice offstage) may be any age but “sounds” 30s to 50s.

SEEING THE THING
Rhonda, 20s to early 30s, a tough woman.
Dave, 20s to early 30s, not-so-tough man who loves Rhonda.

EPILOGUE
Pete, late teens to early 30s, dating Ginette. (Also appears in PROLOGUE and INTERLOGUE)
Ginette, late teens to early 30s, dating Pete. (Also appears in PROLOGUE)

THE AUDITION PROCESS: Actors will read one of the monologues provided in this handout. It is not necessary to memorize the material. Please bring a photo of yourself. Scripts are available in the PVC Library, and a few scripts will be available in the theater lobby on audition nights.

Audition and Interview Schedule: At the information meeting, sign up for an audition time. Sign up for the first available opening. The night of your audition, please arrive in the lobby at least 10 minutes before your appointment. If you cannot attend a meeting on August 17 or 18, please call Ms. Stoeckle.
Callbacks: Callbacks will be held either Thursday, August 20, or Friday, August 21, from 6:00 - 9:00 p.m. Please keep your schedule clear for possible call back auditions on Thursday. If you are selected for a call back, you will be contacted by phone. Be prepared to attend for the full time.

REHEARSAL CONFLICTS: Conflicts are not permissible during tech week (October 10, 11, 12, 13, and 14) for performances (October 15, 16, and 17) or strike (October 18 and 19).

ALL POTENTIAL CAST AND CREW MEMBERS - READ THE FOLLOWING CAREFULLY:

• Not every actor will be required to attend every rehearsal, but everyone should plan on being available for all rehearsals. We cannot set a final schedule until auditions are completed. Please fill out the calendar conflict form honestly and accurately. The director will try to schedule around unavoidable conflicts, but your availability will determine casting and crew decisions. **NOTE: people who miss rehearsals not cleared in advance will lose their role or crew assignments.**

• All cast and crew must be present for striking the set on Sunday, October 18, from noon until we are done. A production wrap-up meeting will be held on Monday, October 19, at 6:00 p.m.

• Actors are cast because the director believes they have something unique to offer. Sometimes, though, people underestimate the amount of responsibility required to put on a quality play. If you drop out of the show after being cast (or worse, are dropped for missing rehearsals), you will not be cast in another show at PVC until you can prove - through work in theatre arts classes and production crew - that you recognize and accept the required responsibility. Do not hurt your scene partner or damage your reputation by dropping out of a play.

Monologue Options for Actors:
Please select one of the monologues provided, and one that is appropriate for your gender. For your audition, be sure to make specific (and creative) choices when you are deciding on your character; don’t just read the lines.

**MOLOGUES FOR MEN**

Randy: Chad--- I’m your best buddy in the whole world...and I don’t quite know what you’re doin’ or what you’re goin’ on about....but---what the heck is your problem?!? What the heck are you doin’!?!? Jeezum Crow, you’re my best friend, and that’s ---- That’s a thing you don’t mess with. And you messed with it. And you don’t do that. ‘Cause, you know somethin’, you’re about the only thing that feels really good and makes sense in this world to me, too, and then you go and foul it up, by doin’ this and tellin’ me that, and now it just doesn’t make any sense at all. And it doesn’t feel good. (Pause.) You’ve done a real number on a good thing, here buddy, ’cause we’re friends, and there’s a line when you’re friends that you can’t cross. And you crossed it!
**STEVE:** You can hit me if you want to. Go ahead. It won’t hurt. See? Go ahead. Come on! Okay. You don’t have to. Most people don’t. Hit me. Most people just go away. You can go away, too, if you want to. That’s what most people do when I tell them about myself. My brother Paul says I just shouldn’t tell people about myself, because I scare them. So I’ve actually recently put “myself” on the list of things to be afraid of. *(Pause)* I can’t explain what it’s like. See, I don’t feel any pain. I don’t know what it’s like to hurt, so....I don’t know. I don’t really feel. See, I don’t have fully developed pain sensors. They’re immature, my brother Paul says—and because they’re immature, my development as a human being has been retarded, he says. But Paul *teaches* me what hurts, though----so I won’t ruin myself. I have to know what hurts, so I know when to be afraid---so I have to memorize what to be afraid of. Things like bears. And guns and knives. And fire. And fear---I should fear fear itself----and pretty girls. My brother Paul says they can hurt you ’cause they make you love them, and that’s something I’m supposed to be afraid of too----love.

**MONOLOGUES FOR WOMEN**

**GAYLE:** Lendall.....you don’t love me. And I’ve been trying to fix that. I’ve tried to *make* you love me by giving you every bit of love I had, and now....I don’t have any love for *me* left, and that’s....that’s not good for a person...and...that’s why I want all the love I gave you back, because I wanna bring it with me. I need to get away from things…Okay, YOU. You are the things in this town I need to get away from because I have to think and start over, and so: all the love I gave to you? I want it back, in case I need it. Because I can’t very well go around giving *your* love----‘cause that’s all I have right now, is the love *you* gave *me*----I can’t very well go around giving *your* love to other guys, ‘cause ---that just doesn’t seem right. So I think---I think that, since I know now that you’re not ready to do what comes next for people who have been together for quite a long time, I think we’re gonna be done. So I think that’s the best thing we can do, now, is just return the love we gave to each other, and call it even.

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HOPE: Looking for Daniel Harding, yeah. He lives here. I thought. But.....oooh.....he doesn’t does he? Ooooh. I am so sorry. I’m so embarrassed. “Who is this woman and what is she doing here?” (Pause) I just honestly thought he’d be here, I always thought he’d be here. Always. (Pause) Do you know him? Big Guy? Tall Guy? Strong. Oh, don’t even answer that. That was---I know that’s a horrible question to ask a person who lives in a small town, as if everybody in small towns knows everybody else, agh!, can’t believe I asked that. I don’t live here anymore, but when I did, I hated when people assumed I knew everybody in a small town just because it was small. It was worse than when they’d ask if we had “…plumbing way up there?”, ’cause, you know, people in small towns really don’t know each other any better than in big towns, you know that? I mean, you know who you know, and you don’t know who you don’t know, just like anywhere else. (Pause) I’m sorry to have bothered you. I was just so sure---When his parents passed away, he kept the house, I heard. He lived here. He stayed here, I thought. He was one of the ones who stayed. (Pause) I didn’t stay. I went away. And I guess he did too. I never thought he would. I guess, I lost track...You gotta hold onto people or you lose ’em.
Cast and Crew Information Sheet for Almost, Maine – Fall 2015

Fill out this form and bring it to the audition. Your writing must be legible or you may be asked to fill it out again. You must turn in this form in order to be cast in a role or given a crew assignment. Actors, please provide a photograph to help us with casting and pairing of performers.

Name ____________________________________________

Email ____________________________________________

Phone ____________________________________________

Address ____________________________________________

Circle one: Female Male Age _______ Birthday _________________

Height: _______ Weight: _______ Hair Color: ___________ Do you wear glasses? Yes No

EMERGENCY CONTACT: _____________________________ Phone: _____________________

Do you have a preference for any role(s)? If so, list them here:

____________________________________________________________________________________

List acting and crew credits below:

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To both crew and actors: Indicate your interest in staff or crew position by circling the job title(s) below:

- Stage Manager
- Lighting
- Sound
- Sets/Scenery
- Props
- Costumes
- Make-up
- Usher
- Stagehand
- Programs
- Publicity
- Ticket Sales
- Dresser
- Assistant Stage Manager
- House Manager

Please use the “conflict calendar” to provide all conflicts with the rehearsal schedule. Be very specific about times and dates. Please be aware that we will begin working promptly at the given time. Thus, you must plan to arrive before the start time in order to be considered on time. If you are not able to arrive on time (or must leave early) please discuss alternate participation options with the director.

Write your name and phone number on the calendar. If you have a conflict with any listed rehearsal, fill in whether you will be absent, late, or leave early.

Please turn in your conflict calendar with your information sheet at the time of your audition or interview. If you do not include a conflict on your calendar, you will not be excused from rehearsal for that date.