

AUDITIONS

for **Raven's Feather Productions** 2024 Spring performance of

"What Happened While Hero Was Dead"

by Meghan Brown

Director: Ross Peter Nelson

Choreographer: Sabrina Harding

"This play is gorgeous and hilarious, and it raises some excellent points about society and the agency of women"

"uses such sharp and biting satire to shine a light on the social structures that negatively impact women"

"Director Holly L. Derr says this play 'gives one of Shakespeare's famously underdeveloped women characters a chance to take up space and come into her own in a way that is exciting, funny, and sexy.'" – Ashland New Play Festival (Award winner 2021)

Approximate rehearsal dates: April 1 – May 4

Tech Week: May 5 – 8

Performance dates: May 9, 10, 11, 12 & 16, 17, 18, 19

This play is based on the Shakespeare comedy, *Much Ado About Nothing*, and the characters in this play match those. Seeking actors for the following roles:

HERO she/her – (late teens, early 20s) Surface: Innocent. So sweet so good so pretty so pure. Underneath: expressive, emotional, thoughtful.

BEATRICE she/her – (20s to 40s) Hero's cousin. Smart. Sharp. In control.

BENEDICK he/him – (20s to 40s) Arrogant but can back it up. Charming. Less woke than he thinks.

MARGARET she/her – (20s to 30s) Hero's ladies maid. Sarcastic. Delighted by conflict. Deep pain.

SHAKESPERIAN GUY he/him (20s to 50s) Plays four different men from *Much Ado*

LEONATO - Hero's father. Representative of the old ways.

BORACHIO - Drunk, horny, vaguely bad news but also fun?

DON PEDRO - A good guy! Clueless prince.

CLAUDIO - Not the brightest. Just some dude. Maybe sweet? Who knows

Instructions

- 1) Fill out the form in **Actor Info.pdf** and save it with your info.
- 2) Video record your audition* using each of the monologues** in the packet for your choice of character. While you may use a video camera, ordinary cell phone video is fine. Acceptable file formats include .MOV, .MP4, and .MPG / .MPEG.
- 3) Upload both your saved audition video **and** your Audition Info PDF file.
Upload link: <https://www.dropbox.com/request/gKOaDDzvU7RUxoWu6ugb>

*** If you lack access to a smart phone or computer with video capabilities, or you need some technical help, you can email info@ravensfeather.org for assistance.**

**** You can stop the camera between monologues, no need to film them all at once.**

Initial auditions will be by ***video submission***. (See below) Callbacks will be live.

DEADLINE for submissions by Jan 31, 2024.

Email info@ravensfeather.org if you'd like full script access.

Ross Peter Nelson will direct.

Sabrina Harding will be the choreographer.

Video Auditioning TIPS

It's way easier than you think! When you're comfortable enough to be able to look up from the script – maybe take a few days – you can begin to video your audition. Using a computer video camera or a smart phone propped on a shelf, or a tripod, or held by a friend – first shoot a **full** body shot where you introduce yourself by first & last name, age and the role you are about to audition for. You can start the monologue from there OR you can re-position your camera to shoot from your chest up and continue to shoot the monologue from a more closeup view. If you'd like, but not necessary, you can delete the 'camera shuffling' portion of your footage on simple video editing software. And remember...you can always STOP/DELETE and do over. Yay!

Know which character(s) you are speaking to in the play (or if your character is thinking out loud). Place your focus just off camera or directly in the lens. It only matters to us that where you look makes sense for your character/scene situation. For easy line reference, looking towards the camera to the script on a computer screen, or past the camera to a printed-out page hanging behind and just to the side or above the camera is fine – just try not to be glued to it. And try, as much as possible, NOT to look down if holding the page.

Take your time. It's good to be familiar enough with the lines – not *necessarily* memorized cold – to deliver with as much thought, intention/clarity of subtext and natural pacing as possible. Subtext is extremely important in this play. Actors will be playing on the relatively intimate stage of the 75-seat Helena Avenue Theater.