



THEATRE TALLAHASSEE

CONSTELLATIONS

AUDITION INFORMATION

Constellations

Written by NICK PAYNE

Audition Dates: August 13 & 14, 2017

Performance Dates: September 28-October 15, 2017

CONSTELLATIONS

welcome

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! Part of community theatre is bringing in new talent.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be a nerve-wracking experience, even if you've done it a hundred times before. We've put this information packet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please make sure to note any specific audition requirements for this show, as well as reading over the character list and any sides provided. We've included a printable audition form at the back of this information packet that you can fill out and bring with you. You may also bring a headshot and/or resume, if you have one, but they are not required.

Break a leg!

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the play One relationship. Infinite possibilities.

In the beginning Marianne and Roland meet at a party. They go for a drink, or perhaps they don't. They fall madly in love and start dating, but eventually they break up. After a chance encounter in a supermarket they get back together, or maybe they run into each other and Marianne reveals that she's now engaged to someone else and that's that. Or perhaps Roland is engaged. Maybe they get married, or maybe their time together will be tragically short.

The play explores the theory that every decision we've made and not made in our lives exists simultaneously in an infinite number of parallel universes.

the director Brian Davis is Artistic Director of Theatre Tallahassee and most recently directed *Private Lives*. Previous Directing credits at Theatre Tallahassee include *One Man, Two Guvnors*, *Irving Berlin's White Christmas* (2014 & 2015), *The Odd Couple*, *Fox on the Fairway*, *You're A Good Man, Charlie Brown!* and co-direction of *Wonder of the World*.

STUDIO SEASON SHOWS

This production is part of Theatre Tallahassee's Studio season. If you've never performed in our Studio Theatre before, here's a quick list of what you should know.

- Studio productions are performed in our smaller, black-box theatre, which seats anywhere from 80-100 people (depending on stage layout).
- Rehearsals usually start about 5-6 weeks before the show opens.
- Opening night is usually held on a Thursday evening.
- Performances run for three weekends, on Fridays, Saturdays, and Sundays.

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what you should know about auditions

Theatre Tallahassee auditions are open – we try our best to discourage directors from pre-casting roles.

Know what you're auditioning for. Most directors provide script sides in this packet for you to study ahead of time. Do a little research online about the play. We also keep copies of the script at the theatre, so if you would like the opportunity to read it ahead of time, you can drop by during business hours and we'll let you peruse it at Theatre Tallahassee.

Audition requirements may vary from show to show. Some directors like cold readings. Some might ask for monologues. For musicals, you may be asked to bring music, or wear dance clothes. Read the audition notes below to be prepared.

Audition formats vary depending on director. Some directors prefer closed auditions, where you will wait in another room until you are called in. Others like having everyone in one room. If an audition is closed, if you bring someone to support you they may be asked to wait in the other room (unless you are a minor).

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to come in and audition often, though. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We encourage you to get involved in other ways. Helping paint or build sets, costumes or props, working backstage, or volunteering to usher are great ways to meet people, network, and become part of our theatre family.

We look forward to seeing you on stage. Break a leg!

specific audition notes for this show

Auditions for this show will consist of readings from several short scenes. Sides have been provided at the back of this audition packet, but additional scenes may be provided as well during auditions.

Actors **SHOULD NOT** memorize their script sides. Due to the nature of this production, you will be asked to read the same scenes multiple times in different ways.

Please see the director's notes on page 6 for more information.

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dates

Auditions

August 13 & 14, 7pm
at Theatre Tallahassee

Call Backs

August 15 at 7pm
By director invitation only.

Rehearsal Period

August 16-Sept 22
approx 7-10pm, M-F
NOTE: this is only a rough schedule,
subject to change after casting

Tech Week

September 18
Crew integration, cue-to-cue, tech
rehearsals.
Please try to avoid schedule conflicts
during this week

Dress Rehearsals

September 25-27
required attendance

Performances

September 28-Oct 1
October 6-8
October 13-15

Weeknight and Saturday evening
performances are 8 pm, with a 6:30 pm call
time

Sunday matinee performances are at 2pm,
with a 12:30 pm call time.

Pick Up Rehearsals

October 5 & 12
At director & stage manager's discretion.
Keep dates open for potential rehearsals or
benefit shows.

Closing & Strike

October 15
Cast & Crew are required to participate in
show strike. Please keep this evening free
of conflicts.

AUGUST

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SEPTEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

OCTOBER

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

actors must be
able to commit to
all performance
dates & tech/dress
rehearsals.

shows

other

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characters

ROLAND - male, anywhere from 25-50

MARIANNE - female, anywhere from 25-50

NOTE: These are real people, leading real lives, the thing that makes this show work is that we believe 100% that these are real people, no matter what situation we put them in. I can't put a description on what these characters are like, because this show covers the gamut of who we are as humans.

audition notes from the director

This show is all about the people that you can be. Every version of yourself will need to be represented in some way during this show. We need the joker, the student, the depressive, the withdrawn, the party person, the educated and the not-so-smart.

We will provide a couple of small scenes for you to read during auditions, you may be asked to read these several different times with different feelings and intentions behind the characters.

I highly suggest that you DO NOT come to auditions with the scenes memorized. Once you memorize something you are more apt to perform the piece as you hear it in your head, or as you've rehearsed it, you need to remain flexible and open about how the scene could be interpreted.

The remaining auditions will be scenes from this show, or possibly others that help explore the depth of the characters.

- Brian Davis

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SIDE 1

The **Bold** represents the changing of the scene, to be another version of reality that exists.

MARIANNE. Do you know why it's impossible to lick the tips of your elbows? They hold the secret to immortality, so if you could lick them, there's a chance you'd be able to live forever. But if everyone did it, if everyone could actually lick the tips of their elbows, then there'd be chaos. Because you can't just go on living and living and living.

ROLAND. I'm. I'm in a relationship. So. Yeah.

MARIANNE. Do you know why it's impossible to lick the tips of your elbows? They hold the secret to immortality, so if you could lick them, there's a chance you'd be able to live forever. But if everyone did it, if everyone could actually lick the tips of their elbows, then there'd be chaos. Because you can't just go on living and living and living.

ROLAND. I've. I've just come out of a really serious relationship. So. Yeah.

MARIANNE. I was just making conversation.

ROLAND. Sure.

MARIANNE. Just trying to start a conversation.

ROLAND. No, sure. But. Still.

MARIANNE. Do you know why it's impossible to lick the tips of your elbows? They hold the secret to immortality, so if you could lick them, there's a chance you'd be able to live forever. But if everyone did it, if everyone could actually lick the tips of their elbows, then there'd be chaos. Because you can't just go on living and living and living.

ROLAND. Oh right.

MARIANNE. Try it.

ROLAND. What's that?

MARIANNE. Your elbows, try licking them.

ROLAND. I'm all right.

(Marianne attempts to lick her elbows, demonstrating the difficulty.)

MARIANNE. I'm Marianne.

ROLAND. Roland.

MARIANNE. Thank God the rain's held off.

ROLAND. Yeah.

MARIANNE. Nothing worse than a soggy barbeque.

ROLAND. Yeah.

MARIANNE. Soggy sausages. Would you like a drink?

ROLAND. I'm all right. My wife's actually just gone to get me a beer.

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MARIANNE. Try it.

ROLAND. What's that?

MARIANNE. Your elbows, try licking them.

(Marianne attempts to lick her elbows, demonstrating the difficulty. Roland, initially hesitant, also attempts to lick his elbows.)

ROLAND. See what you mean. I'm Roland.

MARIANNE. Marianne.

ROLAND. Shame about the rain.

MARIANNE. Nothing worse than a soggy barbeque.

ROLAND. So are you, are you a friend of Jane's or -

MARIANNE. No, Jane, yeah. We were at college together.

ROLAND. Right.

MARIANNE. Yourself?

ROLAND. My wife used to work with Jane.

MARIANNE. Your elbows, try licking them.

(Marianne attempts to lick her elbows, demonstrating the difficulty. Roland, initially hesitant, also attempts to lick his elbows.)

ROLAND. See what you mean. I'm Roland.

MARIANNE. Marianne.

ROLAND. Shame about the rain.

MARIANNE. Nothing worse than a soggy barbeque.

ROLAND. So are you, are you a friend of Jane's or ... ?

MARIANNE. Who's Jane?

ROLAND. Jane's the - She's the lady having the barbeque?

MARIANNE. Oh, right, Christ, no. I was just walking past and I saw a load of free booze and sausages. I'm joking.

ROLAND. Right.

MARIANNE. Jane and I were at college together. How about you?

ROLAND. I play football with Tom.

MARIANNE. Tom?

ROLAND. Jane's brother-in-law. Blue-y green T-shirt.

MARIANNE. Yes.

ROLAND. D'you want a drink?

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MARIANNE. I'm fine. Thanks.

ROLAND. So what do you, what do you do? For a living.

MARIANNE. I work at Cambridge University.

ROLAND. Right. Great.

MARIANNE. Yourself?

ROLAND. I'm a beekeeper.

MARIANNE. Really?

ROLAND. Yeah, yeah.

MARIANNE. You're really a beekeeper?

ROLAND. I'm really a beekeeper.

MARIANNE. I fucking love honey.

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SIDE 2

The **Bold** represents the changing of the scene, to be another version of reality that exists.

MARIANNE. Why are you being arsey with me - I just said to you-

ROLAND. I'm not being-

MARJANNE. Yes you are you're being arsey. You're getting mad at me for not remembering this number or that number - I mean who gives a fuck -

ROIAND. All right -

MARIANNE. I'll go upstairs and get my fucking handbag and you can rifle through the plethora of leaflets if it bothers you that fucking -

ROLAND. All right. All right. I'm sorry. I'm sorry. Did he talk about treatment?

MARIANNE. He said they can operate. Try and remove it, remove as much of it as they can. Then they said radiation but if I'm too weak for radiation, they said chemo. Shitload of chemo. It's right at the front.

ROLAND. The front?

MARIANNE. It's all over the frontal lobe.

ROLAND. I don't know what that means.

MARIANNE. He said I might have trouble selecting words. Selecting the right words. He said I should expect seizures.

ROLAND. Jesus Christ.

MARIANNE. It's palliative. Whatever they do. It's not - They can't.

ROLAND. Okay.

MARIANNE. They said this is it.

ROLAND. Okay.

MARIANNE. This is it they said.

ROLAND. Okay. Okay.

MARIANNE. Why don't you sit down?

ROLAND. I need to sit down, do I?

MARIANNE. Maybe. I mean. No, standing is fine.

RO LAND. I would have come with you if you'd told me, you know.

MARIANNE. I know.

ROIAND. I would've cancelled

MARIANNE. I know. I wanted to go alone.

ROIAND. I'm a bit angry actually, Mary.

MARIANNE. Angry?

ROLAND. I'm saying so that you know.

MARIANNE. You're angry?

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ROLAND. I'm saying so that you know because I don't want to have an argument.

MARIANNE. Glad to fucking hear it.

ROLAND. All right.

MARIANNE. I'm sorry you missed out on the sheer joy that was collecting the results of my biopsy, Roland.

ROLAND. All right.

MARIANNE. But, forgive me, I didn't feel like inviting along a fucking entourage of onlookers.

ROLAND. All right! Christ. I'm telling you so I can get it off my chest because I want to be as honest with you as I possibly can. Because I don't know what you're about to say but it's clearly bad news and I want to be able to listen and not be thinking I wonder what she did with herself once she heard?

MARIANNE. The reason -

ROLAND. I wonder why she didn't call me straight away?

MARIANNE. I knew that you were -

ROLAND. Because I would have dropped absolutely anything and everything and I wonder if she knows that?

MARIANNE. So I got my biopsy results.

ROLAND. Today?

MARIANNE. They called me and asked me to come in.

ROLAND. Who did you see?

MARIANNE. Dr. Thorne.

ROLAND. What did he say?

MARIANNE. He said it's benign.

ROLAND. What?

MARIANNE. He said that it's a grade one and he said that it's benign.

ROLAND. Wait, he said that -

MARIANNE. He said that, ordinarily, with a grade one he would expect to see a full recovery.

ROLAND. Did he use the phrase full recovery?

MARIANNE. Exact quote.

ROLAND. He said -

MARIANNE. Ordinarily we would expect to see a full recovery.

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ROLAND. Fucking hell.

MARIANNE. Yeah.

ROLAND. What happens now?

MARIANNE. They need to operate.

ROLAND. But he definitely used the phrase full recovery?

MARIANNE. He did.

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SIDE 3

The **Bold** represents the changing of the scene, to be another version of reality that exists.

ROLAND. Where have you been?

MARIANNE. Work.

ROLAND. I sent you a text.

MARIANNE. I know.

ROLAND. You've not text me back?

MARIANNE. I know.

ROLAND. What does that mean?

MARIANNE. It means I know that you sent me a text.

ROLAND. I didn't know where you were.

MARIANNE. Why are you being so tetchy? I was at work and I missed the seven-thirty-seven and then the eight-oh-four didn't turn up. What's wrong, what's the matter?

ROLAND. Mary I'm really sorry but I had sex with Alison O'Connor Tuesday the week before last.

MARIANNE. Alison O'Connor.

ROLAND. Yeah.

MARIANNE. I thought she was going bald?

ROLAND. What?

MARIANNE. She's going bald, Roland, she's going fucking bald. Well how many times? How many times did you have sex with her, Roland?

ROLAND. Once.

MARIANNE. Once?

ROLAND. Tuesday the week before last, yeah.

MARIANNE. What were you doing, what were the two of you doing?

ROLAND. I was helping her set up a hive.

MARIANNE. Is this a fucking joke?

ROLAND. No.

MARIANNE. You were helping her set up a fucking hive?

ROLAND. Yes.

MARIANNE. Speak up.

ROLAND. I said yes. Yes, I was helping her -

MARIANNE. Is it serious?

ROLAND. I don't know.

MARIANNE. You don't know?

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ROLAND. I need some time to think about it.

MARIANNE. Oh you need some time to think about it?

ROLAND. Preferably, yes.

(Beat.)

MARIANNE. Does this mean you're moving out?

ROLAND. Up to you, really.

MARIANNE. If it were up to me, Roland, you wouldn't have fucked fucking Alison O'Connor.

ROLAND. All right.

MARIANNE. I beg your pardon?

ROLAND. Calm down.

MARIANNE. Fuck you actually.

(Beat.)

I've never been happier. Living with you. Just so you know.

ROLAND. That doesn't make it easier, y'know. If you'd said yes, if you'd said yes, it's because we don't talk about space enough, it might have made a bit more sense. I'd kick myself for not making more of an effort, but at least it'd make a bit more sense.

MARIANNE. There's no straightforward explanation I'm afraid.

ROLAND. Don't make me leave.

MARIANNE. Roland -

ROLAND. This is the best fucking thing that's ever happened to me I'm serious.

MARIANNE. You'll be fine.

ROLAND. I don't know what I'm gonna do.

MARIANNE. You can move back to Mile End.

ROLAND. Is that meant to be a joke?

MARIANNE. Of course it's not. I just meant that you've got lots - There's lots you can do.

ROLAND. I don't care.

MARIANNE. Come on.

ROLAND. I don't.

MARIANNE. You're being melodramatic.

ROLAND. How long have you been waiting to tell me?

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MARIANNE. A week.

ROLAND. I was going to propose.

MARIANNE. Roland-

ROLAND. I need some time to think about it.

MARIANNE. Oh you need some time to think about it?

ROLAND. Preferably, yes.

(Beat.)

MARIANNE. Does this mean you're moving out?

ROLAND. Up to you, really.

MARIANNE. If it were up to me, Roland, you wouldn't have fucked fucking-

ROLAND. All right.

MARIANNE. I beg your pardon?

ROLAND. I don't wanna fight.

MARIANNE. Tough.

ROLAND. What?

MARIANNE. I said tough.

ROLAND. Mary, come on, I'm telling you because I regret it, not because I want us to -

MARIANNE. You regret something once; you don't regret it and then keep going.

ROLAND. What's the likelihood you might be able to forgive me?

MARIANNE. Where have you been?

ROLAND. Pub.

MARIANNE. I sent you a text.

ROLAND. I know.

MARIANNE. Why didn't you text me back?

ROLAND. Dunno.

MARIANNE. What does that mean?

ROLAND. It means I dunno. Means I didn't think it was urgent.

MARIANNE. I didn't know where you were.

ROLAND. I just told you.

MARIANNE. Now, you just told me now, but I wanted to know -

ROLAND. I was playing tennis. I was playing tennis with Tony and then

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we went to the pub. What's wrong? I'm sorry. What is it, what's wrong?

MARIANNE. Roland I'm really sorry.

ROLAND. What, what is it?

MARIANNE. James and I had sex.

(Beat.)

Roland, did you hear what I -

ROLAND. I know.

MARIANNE. What?

ROLAND. You had a message from him while you were in the shower. I read it.

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credits Written by Nick Payne

Produced by special arrangement with Dramatists Play Service

*production
team* Director: Brian Davis
Stage Manager: ???

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AUDITION FORM

Please fill out this form and bring it with you to auditions

Name: _____

Auditioning for the following roles: _____

Email: _____

Age Range: _____

Home Phone: _____

Height: _____

Cell Phone: _____

Hair Color: _____

I prefer to be contacted via: (check all that apply)

phone call text message email

Schedule Conflicts: (please list ALL schedule conflicts: vacations, weddings, school, work, etc.)

Previous Experience: (you may attach a resume instead)

Do you know ASL (American Sign Language)? Yes No

How did you hear about these auditions? _____