

THE CHILDREN'S HOUR/ A FEW GOOD MEN AUDITION INFORMATION

Dates: September 25-26 (Tuesday & Wednesday) at 4:30pm

- You need to be at the audition both days.
- You can audition for both shows—we will audition for both shows both nights.

Audition Materials:

- The page numbers referenced are based on the PDF scripts posted in Google Classroom.
- You DO NOT need to memorize the scenes and monologues.
- Make yourself very familiar with the material and be prepared to read all appropriate roles.
- Scene partners will be assigned at the audition.
- Ladies: only select one monologue—you will be considered for all roles no matter what monologue you perform.

Other information:

- Come dressed to get the role—show us you want the part!
- Go and sign up for the audition using this link ASAP:

- <https://goo.gl/forms/ntJTU96JIaUJ0f0F3>

Direct any questions concerning the audition to Mr. Fillingim:

- kfilli@neisd.net

THE CHILDREN'S HOUR

CHARACTER BREAKDOWN

Agatha: Female, 55-65

a no-nonsense, middle-aged maid in the employ of Amelia Tilford, stern and straight-laced with Mary, who calls her "stupid," although Agatha clearly sees through Mary's deceptions, attempts to make the child into a "lady" are frustrated by Mrs. Tilford, who is deaf to the maid's common-sense observations, also attempts to support Martha and Karen in their efforts to convince Mrs. Tilford that Mary concocted her story to destroy the young teachers.

Dr. Joseph Cardin: Male, 26-33

a relaxed and amiable doctor and Karen Wright's fiance, his casual dress reflects his warm, easy-going nature, gracious and humorous and seems ideally suited to Karen.

Martha Dobie: Female, 25-30

Karen Wright's friend and co-owner of their school, about the same age, twenty-eight, described as "nervous" and "high strung" and is certainly far less composed and self-assured than her friend, it quickly becomes obvious that she greatly depends on Karen's emotional stability and good sense to provide her with the confidence needed to make a go of their school.

Lily Mortar: Female, 45-55

Martha's overbearing aunt who has outstayed her welcome with Martha and Karen.

Ms. Amelia Tilford: Female, 60-69

a wealthy widow, large, dignified woman in her sixties, has been an influential supporter of the Wright-Dobie School, where her granddaughter, Mary, is enrolled, although she is a fair and generous person, she lacks good judgment when it comes to matters concerning her granddaughter, recognizes that Mary is both spoiled and manipulative, but she dotes on the child and is utterly blind to the girl's vicious nature.

Mary Tilford: Female, 12-14

the spoiled granddaughter of Amelia Tilford, a problem child at the Wright-Dobie School, appears "undistinguished," but she is clever and used to having her own way with her doting grandmother, attempts to manipulate everyone at the school, resorting to a variety of tricks, including flattery, feigned sickness, blackmail, physical intimidation, and whining complaints.

Rosalie Wells: Female, 12-14

a student at the Wright-Dobie School, appears first in the hectic scene opening the play, having her hair badly trimmed by Evelyn Munn, unlike Peggy and Evelyn, she is not cowed by Mary Tilford, whom she does not like.

THE CHILDREN'S HOUR CHARACTER BREAKDOWN—CON'T

Karen Wright: Female, 25-30

Martha Dobie's close friend and partner in the Wright-Dobie School, to play 28, attractive, warm, and outgoing, admired and respected by her students, for whom she has a genuine affection, an emotionally stable woman, at ease with herself and others.

Helen Burton: Female, 12-14

one of the girls at Karen and Martha's school, she plays a limited role, it is her bracelet that classmate Rosalie Wells "borrows." an act which allows Mary to blackmail Rosalie into confirming Mary's lies about Karen and Martha, one of the first to be pulled out of the school when Mrs. Tilford begins spreading the fiction that Karen and Martha are lesbian lovers.

Catherine: Female, 12-14

one of the students at the Wright-Dobie School, appears only in the first scene, where she attempts to help Lois prepare for a Latin test, the Latin lesson contributes to the chaotic lack of discipline in Mortar's classroom, revealing Lily's incompetence as a teacher.

Lois Fisher: Female, 12-14

another of Karen and Martha's students, she receives Latin tutoring from Catherine at the play's opening, conjugating Latin in hectic counterpoint to Peggy Roger's reading of Portia's "quality of mercy" speech from Shakespeare's Merchant of Venice and Lily Mortar's languid criticism, like Catherine, she plays no significant role in the rest of the drama.

Grocery Boy: Male, 14-18

the unnamed grocery boy makes a very brief appearance in the last scene, carrying a box of groceries into the school's living room, almost mute, but his puerile gawking and giggling are indicative of the damage done to the reputations of Karen and Martha as a result of Mary's accusations.

Evelyn Nunn: Female, 12-14

one of the girls at the Wright-Dobie School, is first encountered in the opening scene in which she mangles Rosalie Wells' hair with a pair of scissors, who lisps, is relatively quiet and timid, with Peggy Rogers, she overhears the conversation between Martha Dobie and Lily Mortar; the overheard conversation becomes the keystone in the malicious arch of lies that Mary Tilford constructs, like Peggy, Evelyn is a victim of Mary's intimidation, which, at the end of the first act, turns to physical abuse, when Mary attempts to extort money from Peggy, Evelyn tries to interfere and is slapped in the face for her efforts.

Peggy Rogers: Female, 12-14

a student at the Wright-Dobie School, Peggy, like Evelyn Munn, is easily intimidated by Mary Tilford, and is with Evelyn when they overhear the fateful conversation between Martha Dobie and her aunt. Thereafter the pair confide in Mary, who immediately puts her malicious scheme into operation by extorting money from Peggy, who was saving it for a bicycle.

THE CHILDREN'S HOUR

AUDITION CUTS

(Select one monologue from the age group you would like to audition for—you will be considered for ALL roles no matter the monologue you select)

MARY (AGE 12-14)

Then I really have to go back there tonight? You don't care whether they kill me or not. You don't! You don't care what happens to me. You don't love me. I'm sorry I said that Grandma. I'm scared. They'll do dreadful things to me. They have secrets, and they're afraid I'll find out and tell you. They've got funny ones. Peggy and Evelyn heard Mrs. Mortar telling Miss Dobie that she was jealous of Miss Wright marrying Cousin Joe. She said it was unnatural for a girl to feel that way. That's what she said Grandma. She said there was something funny about it.

MRS. TILFORD (AGE 45-70)

I don't think you should have come here. I shall not call you names, and I will not allow you to call me names. I don't trust myself to talk about it with you now or ever. This can't do any of us any good, Miss Dobie. You've been playing with a lot of children's lives, and that is why I stopped you. I know how serious this is for you, how serious it is for all of us. I wanted to avoid this meeting because it can't do us any good. You came here to find out if I had made the charge. You found out. Let's end it there. I have done what I had to do.

KAREN (AGE 25-30)

Every word has a new meaning. Child, love, lawyer, judge, friend, room, woman. There are not many safe words anymore. That we can't move away from. A new place, a new room, won't fix that for us. Sick, high-tragic people. That's what we'll be. People don't set a date for things to go right or wrong. Tell me what you want to know. Ask it now. Martha and I have never touched each other. You believe me? All I know is that I'd be frightened you didn't. But that's the way it would be. We'd be hounded by it. You don't get over things by just saying you do. What happens between people happens, and after a while it doesn't matter much how it started. But there it is. I'm here. You're there.

THE CHILDREN'S HOUR

CALL BACK SCENES

Mary, Peggy, Evelyn, Rosalie

- Pgs. 25-26
 - Begins with **EVELYN**: What did Ms. Wright do to you when the class left?
 - Ends with **MARY**: Sit down and stop being such a sissy.

Mary, Mrs. Tilford

- Pgs. 38-39
 - Begins with **MRS. TILFORD**: Mary you're annoying me very much.
 - Ends with **MRS. TILFORD**: I'm not mad at you. Now go upstairs.

Karen, Martha

- Pgs. 15-16
 - Begins with **MARTHA**: Where is she?
 - Ends with **MARTHA**: And I'll see to it that she goes soon.

Karen, Martha

- Pgs. 65-66
 - Begins with **KAREN**: Stop talking about it.
 - Ends with **MARTHA**: I never knew why before. Maybe it's that.

MEN'S AUDITION CUTS

CARDIN (AGE 25-35)

You're coming with us. Do you think we'd leave you? We want you to come. It's going to be good. Kind of fun to start all over again. I'm looking forward to what I can do in the country like that. Good for doctors, to get out where it's hard, and to learn something—No, I don't want to go. This was my place, where I was born, where I wanted to be. You wanted to stay here, too. Well, to hell with all that. We can't stay. So we're going to a place where we can live, and where I've got a good friend who understands and will help us. Most of the world doesn't live where it wants to live, or do what it wants to do. I'm not going to cry about us. Now don't talk about it anymore.

Karen, Cardin

- Pgs. 61-62
 - Begins with **CARDIN**: You'll like Jake and he'll like you.
 - Ends with **CARDIN**: Everything I say is made to mean something else.

A FEW GOOD MEN

CHARACTER BREAKDOWN

L.T. J.G. DANIEL KAFFEE (Navy) – Mid to Late 20s-Young, inexperienced JAG Attorney, attended Harvard Law on a Navy Scholarship.

LT. CMDR. JOANNE GALLOWAY (Navy) She's worked hard to come as far as she has. Galloway first brings enough attention to the case to have Whitaker discuss it at a meeting, and then talks her way into being assigned as a second lawyer.

LT. COL. NATHAN JESSEP (Marines) Jessep is the "Golden Boy of the Corps." As the youngest Colonel in the North American Command, he makes sure everyone knows how good he is at being in control.

L.T. J.G. SAM WEINBERG (Navy) – 20s-30s-Smart JAG Attorney, friend to Kaffee, and moral voice of the play.

CAPT. JACK ROSS (Marines) – 30s+ - Experienced JAG Attorney/Prosecutor, professional and detached.

DR. WALTER STONE (Navy) – 40s+ - Career Navy Physician, who serves as an expert witness at trial.

PFC. WILLIAM SANTIAGO (Marines) – Late teens - A young Marine whose death sets the story in motion.

PFC. LOUDEN DOWNEY (Marines) – Late teens-early 20s - Young Marine accused of murdering Santiago. No close family, not outgoing, answers to Squad Leader Dawson.

LANCE CPL. HAROLD DAWSON (Marines) – Late 20s -Young Marine accused of murdering Santiago. Good leader, values honor and integrity, held back from promotion for not following Kendrick's orders.

LT. JONATHAN KENDRICK (Marines) – Late 20s+ - XO of Rifle Security Company Windward. Lives by the code "Unit, Corps, God, Country." Employs questionable disciplinary techniques.

CAPT. MATTHEW MARKINSON (Marines) – 40s+ - Older but outranked by Jessup. Served 21 years in USMC and second-in-command at GITMO.

CAPT. ISAAC WHITAKER (Navy) – Late 40s+ - Supervising JAG attorney with sharp wit.

JUDGE JULIUS RANDOLPH (Marines) – 40s+ - Trial judge presiding over Court Martial.

CPL. JEFFREY HOWARD (Marines) – Early 20s - Squad leader at GITMO, extremely likable, testifies at trial.

A FEW GOOD MEN

AUDITION CUTS

Dawson/Downey

- pg. 7

Whitaker/Jo/Lawyer

- pg. 12

Santiago

- pg. 19

Dunn/Kendrick/Hammaker/Dawson/Howard

- pg. 35-36

Marines

- pg. 38

Jessep/Kaffee/Jo/Kendrick/Sam

- pg. 42

Randolph/Sergeant at Arms/Kaffee

- Pg. 55-56

Ross/Stone

- 67-68

Orderly/Markinson

- Pg. 72