



I and You

Lauren Gunderson

Directed By: Spencer Beyerlein

Audition Dates: Monday, May 17th and Tuesday, May 18th at 7:00pm

In-Person Callbacks (if needed): Thursday, May 20th at 7:00pm

Performance Dates: Thursday, June 24th-Saturday, June 26th

SHOW SYNOPSIS

One afternoon, Anthony arrives unexpectedly at classmate Caroline's door bearing a beat-up copy of Walt Whitman's *Leaves of Grass*, an urgent assignment from their English teacher. Homebound due to illness, Caroline hasn't been to school in months, but she is as quick and sardonic as Anthony is athletic, sensitive, and popular. As these two let down their guards and share their secrets, this seemingly mundane poetry project unlocks a much deeper mystery that has brought them together. *I and You* is an ode to youth, life, love, and the strange beauty of human connectedness.

CHARACTER BREAKDOWN

We will be auditioning actors of all races, ethnicities, genders, and abilities. ***The actors cast in the two roles will be of two different races/ethnicities.***

Casting the following roles:

Anthony – a boy, 17. He is neat, poised, mature for his age. He's an "A" Student, a team player, a nice guy. He's not really great around girls. He takes his homework very seriously. When he likes something (jazz music) he is all in. Throughout the whole play he looks at Caroline like he's trying to figure her out. Like he really needs to know who she is.

Caroline – a girl, 17. She does not expect company. She is sick but doesn't project that fact. She is cynical, over it, does not let a stray "feeling" near the surface. Her room is her entire world.

AUDITION INFORMATION

All auditionees must be 16 years of age or older and realistically play age 17.

You may audition in person or via video submission. Video submission instructions can be found on page 4 of this packet.

A completed online audition form is required for all auditions. There will be no paper forms available. The online audition form can be completed by following this link: <https://docs.google.com/forms/d/1xQACyDy29UbQMMj--r7Cc6PVe2XqgoEVqAiolvZ9BDQ/edit?usp=sharing>

Individuals who prefer live auditions for *I and You* will be scheduled in 15-minute slots. You will be required to wear a mask and to adhere to all social distancing requirements of Pit and Balcony. Please arrive on time and exit the lobby immediately following your audition so that we can limit the number of people in the building in accordance with the law. Failure to follow these guidelines and instructions may result in the forfeiture of your audition slot.

Auditions will consist of monologues followed by side readings from the script. **If auditioning via video submission, we are only asking for a monologue audition. Video submissions will not be viewed until May 17th. If you audition virtually please note there is a possibility we would like to see you at *in-person* callbacks on Thursday, May 20th.**

WHAT TO PREPARE

Please come prepared to your scheduled audition with a **1-2 minute contemporary monologue of your choosing (NOT FROM THIS SCRIPT) or use one provided.**

Be prepared for the production team to ask you to perform your monologue at least twice, making new choices each time. Following your monologue audition we will ask you to read one side of your choosing from this packet. A production-team member will be reading in for the opposite role. ***Memorization of your choice of monologue is not necessary nor expected, but is absolutely encouraged!***

To aid you in your monologue search, if not using one provided, here are a few thoughts about the show from the director's vision:

“When it comes to teenagers, what sometimes appears as ‘teen angst’ or ‘abrasiveness’ is instead truly vulnerability, or rather the inability to be vulnerable. Throughout *I and You*, both Caroline and Anthony, while expressed in different ways, show a lot of harsh emotion toward each other. Even though this comes off this way, there is hidden vulnerability in both of their characters that gets more and more prominent as the show goes on. The audience should feel compassion toward and an emotional connection to these characters, who each struggle in their own individual way.”

-Spencer Beyerlein

The most important thing to keep in mind is to HAVE FUN! This show is all about the realism of the characters and the emotions they express (or don't express, even) which cause us to feel the way we do for them. If you are having fun, we will be too! If cast, you will receive a phone call no later than **Friday, May 21st**. All auditionees will then receive an email regarding the cast list.

VIDEO SUBMISSION INSTRUCTIONS

If you prefer to submit an audition video in lieu of a live audition, please follow the instructions below:

1- Please visit www.pitandbalconytheatre.com/get-involved/auditions.html to download the audition packet or contact Deb at office@pitandbalcony.com or 989.754.6587 to have one emailed to you.

2- After choosing your contemporary 1-2 minute monologue, perform it *at least twice (no more than three times)*, making new choices each time.

3- Record your audition. Set the camera so that your face and body from at least the waist up are clearly visible. Perform as if you are in the theatre - project, enunciate, move intentionally. The use of simple props and/or furniture pieces are encouraged. **Please begin your audition by telling us your first and last name.**

4- Feel free to erase and re-record. There is no need to feel like you have to send in your first take! Give us your best shot, but only upload ONE VIDEO. If you upload more than once, the video with the earliest timestamp will be the one considered for audition.

5- Upload videos to this Google Drive folder:

<https://drive.google.com/drive/folders/1d3zqM2ne1wEoAZ7y92Kx77dCQsavowEr?usp=sharing>

Please label your audition video with your first and last name.

6- Please respect the other auditionees. The folder is public but the videos and submissions in it are not intended for public consumption. Do not view, move, edit, or otherwise alter the content of this folder except to upload your own submission. Remember, Google tracks all activities in a shared folder.

7- Submissions will not be viewed until **Monday, May 17th**. Please note, if callbacks are needed, you may be requested to attend. They will be held live on **Thursday, May 20th**. You will be contacted via phone or email no later than **Friday, May 21st** regarding casting. Please refrain from making any announcements about casting until after a cast list is posted publicly on Pit and Balcony's social media accounts.

REHEARSAL SCHEDULE:

A script read through will take place on **Sunday, May 23rd (time TBD)**. A detailed rehearsal schedule will be created once the show has been cast and will be sent to the cast prior to the first read through. **Rehearsals will tentatively take place Sunday-Thursday beginning at 6.** A tentative schedule can be found on the last page of this packet. When filling out the audition form, please be sure to inform us of all known conflicts so we can accurately create a workable schedule for all those involved with the production. Conflicts will not necessarily prevent you from being cast, but with such a small cast it is important for everyone to be as available as possible through the entire rehearsal process. All actors must be available for tech rehearsals, dress rehearsals, and all performances.

THANK YOU SO MUCH FOR SHOWING INTEREST IN AUDITIONING FOR THIS SHOW! IT IS A POWERFUL STORY THAT I AM SO EXCITED TO BRING TO LIFE ON THE PIT AND BALCONY STAGE! BREAK LEGS!

-Spencer Beyerlein, Director

MONOLOGUE SELECTIONS

All monologues can be read for either role

Stop Playing The Victim

I'm trying to understand something. Why is it that when I talk to you about things that make me happy you always get down? Whenever I talk to you about things that upset me, you always get so involved.

Do you want me to be miserable in my life? I feel as though the only way for us to have any relationship is when things are bad. I don't want things to be bad. I want to talk about good things. I want to hear you tell me good things. Why is that so hard for you? Do you realize that every time I come over here you have nothing nice to say. You are always complaining and moaning about your work, your boyfriend, your family, your apartment...you never have anything happy going on it seems.

It's like the only way you can exist and communicate is by raging against something. Doesn't that exhaust you? It takes more energy to be miserable than be happy. Try being happy and stop playing the victim all the time.

(March 7, 2021 Joseph Arnone)

Protective Shield

I keep things in. Things. Emotions. My emotions...I know that that's probably not a good thing. Life has made me that way I guess. I have a tendency to show no emotion when I am feeling emotion.

I just have a hard time opening up to someone. I get closed off. I feel that by being emotional in front of someone, kind of makes me very vulnerable and weak and I have a hard time with that. You know, being in that state of vulnerability, it's not a place where I like to be because I feel like I'm not in control. When I'm not in control, I get anxiety.

Whenever I truly loved anybody and opened myself up to them, they have always stabbed me in the back. I have a hard time with that; trusting people. It can be anyone...friends, family, boyfriend. I'm not sure if I truly trust anyone in my life. It's sort of a protective shield I've put up and it only gets stronger with time.

I do desire to be more vulnerable but at the same time I desire to stay protected. I feel torn. Every time I do take a risk, I get hurt. Not sure if I should keep taking those risks.

(December 8, 2020 Joseph Arnone)

Shadows of My Mind

I torture myself and I don't know how to stop it...I try so hard to think positive and for the most part I do, I am; but, keeping myself that way is the hardest thing in the world. It creeps up on me out from the shadows of my mind. I hate to sound like some cheesy novel but it's true. Whatever I have going on deep inside myself, I do my best to ignore and most days, everything is good but when it hits, when this sudden rush of negative energy comes by, it's like a wave of depression.

I get so down about the direction of my life. Am I making the right decisions? Am I being who I am meant to be? (beat) I get low about the things I do and I second guess my choices after I've already made them and then sometimes days later I change my mind again and go back to an earlier choice I made about the same damn thing...

I may need help. I don't know if this is something that I should see a doctor about...like a therapist or—I don't believe in medication. Never have. Maybe I'm too emotional and take myself too damn seriously. I don't know, I don't—What do you think, huh? How do I put an end to these phases that I go through?

(January 28, 2021 Joseph Arnone)

Mind Trick

Sometimes I feel like I'm not normal...what is normal anyway, right? I guess, like everyone else. I get stupid thoughts sometimes. I keep them to myself because I don't want anyone thinking I'm a weirdo. I wonder if everyone gets strange thoughts but just don't want to admit it. I think we all get strange thoughts. You want to know what kind of thoughts I get? (beat) Well, I can't tell you cause, it's too embarrassing. It is. I just can't. I mean, you ever have a thought where your mind just wanders off into some unknown world and it captivates you for a minute or two and suddenly you snap out of it because you realize that it's a messed up thought?

That's as far as I want to go with it, with what I'm telling you cause it makes me feel funny discussing this but do you, honestly; do you ever—does your mind ever play tricks on you?

(April 7, 2021 Joseph Arnone)

SIDE 1

CAROLINE: How was your day? You had a day, let's talk about it – Take a break – We need a break – Does this have too much glitter? What's your favorite music? Do you play a sport?

ANTHONY: Oh my god, what just happened?

CAROLINE: What sport? Sports are great.

ANTHONY: Basketball. And we are on fast forward right now – chill out.

CAROLINE: Do you. Enjoy. The Basketball.

ANTHONY: You're so weird.

CAROLINE: You're so weird. What's your issue? I had waffles for breakfast, I'm not ashamed
– what'd you do?

ANTHONY: I went to school, I played a game, I came here, I think the amount of glitter is adequate, let's keep working.

CAROLINE: Did you win your game?

ANTHONY: I...No. I dunno.

CAROLINE: You don't know if you won your game?

ANTHONY: We had to stop before it was over.

CAROLINE: Ok, I'm not very sporty but that's unusual right.

ANTHONY: Uh, Yeah. This is due like first thing tomorrow.

CAROLINE: Why did you stop the game?

ANTHONY: You're not done with the poster we still have to tape your presentation so can we just keep going?

CAROLINE: You don't seem to realize how rare it is for me to care about the outcome of any sport, like any of them, and I've heard there's a lot of them –

ANTHONY: OkOkFine.

It's just... you'll hear about it, but it's... it's pretty bad.

CAROLINE: What is?

ANTHONY: This kid. We were at the end of the third quarter – down by 5 – and this kid... This kid just falls over in the middle of the court. Just drops.

CAROLINE: Whoa.

ANTHONY: Yeah. He was playing fine, he was so quick a senior had to guard him, and then the kid just starts breathing weird and like touches his chest and just collapses.

CAROLINE: Oh my god.

ANTHONY: He fell on the floor – the court – the wood of the court –

CAROLINE: Was he ok?

ANTHONY: No. He died.

CAROLINE: He died?

ANTHONY: On the floor of the court.

CAROLINE: What?

ANTHONY: Yeah. In front of everybody.

CAROLINE: Wait. What?

ANTHONY: In like two minutes he was just dead.

CAROLINE: Holy shit.

ANTHONY: I told you.

CAROLINE: Yeah But. Oh my god. That's horrible.

ANTHONY: Yeah.

CAROLINE: Oh jesus.

ANTHONY: I know.

CAROLINE: Are you ok?

ANTHONY: Am I ok?

CAROLINE: Yeah that's crazy. That's intense. That is completely messed up.

ANTHONY: It is. It's totally messed up.

CAROLINE: Jesus.

SIDE 2

ANTHONY: Are you...Are you ok?

CAROLINE: I'm just tired.

ANTHONY: Do you want me to go? Or I can stay... Or I can go.

CAROLINE: Oh, now you're gonna go? Wow. Yeah.

ANTHONY: Nonono. I mean, I don't have to go. I just -

CAROLINE: No. Fine. Go. Totally go. Nice.

ANTHONY: Caroline

CAROLINE: Go.

(pause)

ANTHONY: Or...do you... like jazz?

CAROLINE: What.

ANTHONY: I like jazz. A lot.

CAROLINE: OK.

ANTHONY: The music.

CAROLINE: I know what jazz is.

ANTHONY: I'm just saying we could break for minute. Regroup. Recharge. Sorry I got... anyway. Ok. So we have a lot of options. We could go Bill Evans, we could go Miles Davis. Do you like Coltrane? I love Coltrane. Coltrane is the king – ok, this is great. I haven't met anyone at school who gets it like I do.

CAROLINE: And you still haven't.

ANTHONY: Oh. But you've heard some of it before?

CAROLINE: Of course I've heard it.
In elevators.

ANTHONY: Do not even – no – Jazz is the heartbeat. Of the universe. True jazz is the actual way the world – I mean, it's the chaos – the order out of chaos. The musical form of – I dunno – like – giddy. Perfect. Math.

CAROLINE: And what instrument do you play?

ANTHONY: Saxophone.

CAROLINE: Of course you do.

ANTHONY: What?

CAROLINE: Watch out for guys who play sax.

ANTHONY: What? Why?

CAROLINE: Because it's the kind of instrument that gets people in trouble.

ANTHONY: Who said that?

CAROLINE: My grandma.

ANTHONY: HoldOn. Saxophone is an instrument that is flexible and sonorous and textured and it carries the human range and it's made for jazz and jazz is the essence of our creativity – as a species – it's a perfect – syncopated and improvised perfection in this life.

CAROLINE: Ohmygod let's hear it already.

MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17 AUDITIONS STARTING AT 7:00	18 AUDITIONS STARTING AT 7:00	19	20 IN-PERSON CALLBACKS AT 7:00	21	22
23 READ-THRU 6-9	24 REHEARSAL 6-10	25 REHEARSAL 6-10	26 REHEARSAL 6-10	27 REHEARSAL 6-10	28	29
30 REHEARSAL 6-9	31 REHEARSAL 6-9					

JUNE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 REHEARSAL 6-9	2 REHEARSAL 6-9	3 REHEARSAL 6-9	4	5
6 REHEARSAL 6-9	7 REHEARSAL 6-9	8 REHEARSAL 6-9	9 REHEARSAL 6-9	10 REHEARSAL 6-9	11	12 10hr TECH 10am-8pm
13 TECH ACT I 6-9	14 TECH ACT II 6-9	15 TECH RUN 6-9	16 RUN 6-9	17 RUN 6-9	18	19
20 DRESS 7:00-?	21 DRESS 7:00-?	22 DRESS 7:00-?	23 FINAL DRESS 7:00-?	24 OPENING NIGHT 8:30 curtain	25 SHOW 8:30 curtain	26 SHOW 8:30 curtain
27	28	29	30			