

The Theatre Department of Boston College presents....

Avenue Q

Music and Lyrics by Robert Lopez and Jeff Marx

Book by Jeff Whitty

Director: Dr. Stuart Hecht

Stage Manager: Alessa Natale

Production Dates: Wednesday, April 24th-Sunday, April 28th, 2013

Audition Information

Who can audition? Anyone currently enrolled at Boston College!

When are the auditions?

Preliminary Auditions: Fri., January 18th (3-6pm) and Sat., January 19th (10am-3pm) *MainStage*

Callbacks: Sunday, January 20th (9am-1pm), and Monday, January 21st (As Needed)

How do I sign up?

A sign-up sheet for the preliminary auditions will be posted in the back hallway of Robsham Theater no later than Monday, January 14th. Please sign up for a *group slot*. If you sign up for an audition slot and cannot make it for any reason, please cross your name off the list well in advance or contact the stage manager, **Alessa Natale**, at nataleaa@bc.edu, or **973-525-3309**. Audition forms will be available to fill out prior to the auditions. Bring a resume if you have one and a headshot. (If you do not have a headshot, any photo that resembles you is appropriate).

What should I prepare?

For your audition, please prepare a **2-minute monologue** from a **published play** along with **32 bars** of a **rock/pop/folk song or contemporary theatre song**. (**Performers auditioning for solely non-singing roles do not need to prepare the music part of the audition**) The Music Director has requested that music be **3-hole punched** and in a **binder**, and that you **do not perform a song from AVENUE Q** for preliminary auditions. Please wear clothes you feel comfortable moving in as you may be asked to do some improv. People will audition **in groups of 3 in 20-minute slots**. **You will be expected to remain in the room until your entire group is done**. Make sure to **arrive 10 minutes before your group's time slot** to expedite the process and to prepare. Those called back may be asked to work with the Puppet Coach at the beginning of callbacks. Please contact Alessa with any questions or concerns.

How will I know about callbacks?

On Saturday night, January 19th, a callback list will be posted for Sunday's second round of auditions. The list will be emailed out to all who auditioned, and will be posted in the back hallway of the Robsham Theater.

How can I read Avenue Q prior to the audition?

Copies of the libretto will be made available in the Green Room. Please do not remove the Green Room copy from the Green Room.

What is the rehearsal schedule?

There will be mandatory puppet workshops with the puppet coach once a week between auditions and the start of rehearsals (Time and Day TBD). Rehearsals will begin for the entire company on Sunday, February 24th. Weekly rehearsals will generally run Monday-Thursday nights from 6:30-11:00, with the exception of the week before the show which may go until 12, and on Sundays approx. 12:00-6:00. There will also be rehearsal Friday April 5th and Friday April 12th. We will try to work around your evening class and work schedules until tech weekend (April 20-21). On the audition form you will be able to list all conflicts.

Please Note: There may be a rehearsal held the evening of Patriot's Day (Monday, April 15th).

About the Show

We started to write this then decided it was easier to give you all the link! ☺

http://en.wikipedia.org/wiki/Avenue_Q

Characters

We are looking to cast 3 Humans, 8 Puppet Characters, 2 Additional Puppeteers & 4 Greek Chorus Members. Since this is a comic satire, comedic timing is a plus, but there are also moments of pathos that need to be played and played well. Everyone in the show---except Mrs. Thistlewat-- are in their 20s

THE HUMANS:

BRIAN: Affable, friendly guy who gets along with others. Loves his wife Christmas Eve though she is clearly the one in charge and he jumps when she calls.

CHRISTMAS EVE: The Japanese wife of Brian, strong willed, blunt, smart, opinionated and funny. Is trained as a therapist but not getting any work doing that. Bit of a control freak.

GARY COLEMAN: Superintendent of the building, supposedly the African American child star of TV's '70s-'80s hit *Diff'rent Strokes*, whose career later took an infamous tumble. Sometimes complains, but more often shrugs it off. Played on Broadway by a black woman.

THE (primary) PUPPETS:

PRINCETON: just out of college, full of optimism, though always means well sometimes gives in to bad decisions. Learns from his mistakes by the play's end. Has trouble differentiating love from lust, which is to say he's a normal guy.

KATE MONSTER: a monster, which is to say she is a minority. Kate is a kindergarten teacher in training, a bit more worldly than Princeton. Has dreams that motivate her but also suffers disappointments.

NICKY: a slacker---loveable and laid back---sort of Sesame Street Ernie now grown up.

ROD: Nicky's roommate who admits to being an uptight Republican banker but not that he's actually gay.

TREKKIE MONSTER: larger than life, tends to keep to himself, spends way too much time with the Internet. A creature who revels in his appetites and is entirely likeable. Also, like Kate, he is a monster.

LUCY THE SLUT: boom-bapa-boom-bapa-boom. All hips and cleavage, a temptress who loves 'em and leaves 'em. Too much makeup and bling, a bit older and entirely jaded.

BAD IDEA BEARS: there are two of them---once cute, now corrupt. Both still sound cutesy but both are crazed. Take glee in giving bad advice.

MRS. THISTLETWAT: teacher who supervises Kate---old and mean.

THE GREEK CHORUS: four total

Two men and two women. They are our equivalent of the videos in Avenue Q, and weave in and out of the story being told. Will work together to "write" their script through rehearsals, so need to be imaginative and clever. Also, must be able to communicate with out words via physical story-telling. "Life-sized puppets" --- they are not required to sing.

THE PUPPETEERS: two total

Some puppets in the show require two puppeteers to come alive onstage. These specialized performers should show extreme adeptness at puppet animation with a lot of non-vocal energy, and be able to coordinate movement as part of a two-person team.

Feel free to contact the stage manager with further questions. We can't wait to see your work at auditions!

Dr. Stuart Hecht
Director

Alessa Natale
Stage Manager