

# Anne of Green Gables

By Lucy Maude Montgomery, adapted by Anita Larsen

**Auditions are open to:** All River Hill High School students who are academically eligible for extra-curricular activities.

**Audition Dates:** Thursday September 6th from 2:30-5:30pm  
Friday September 7th (callbacks) from 2:30-4:30

The cast list will be posted on facebook at <https://www.facebook.com/riverhilltheatrearts> by Friday evening

**Crew Interest Meeting:** Thursday 9/13 at 2:30

**Parent Interest Meeting:** Monday 9/17 at 4:45pm

**Performance Dates:** Thursday 11/1 at 7:00pm  
Friday 11/2 at 7:00pm  
Saturday 11/3 at 8:00pm  
Sunday 11/4 at 2:00pm

**Rehearsal Schedules(in general):**

September 10th-October 19th  
Monday-Thursday 2:30-5:30pm  
Fridays 2:30-4:00pm  
Sunday 2:30-5:30pm  
October 22nd -November 1st  
Monday-Thursday 2:30pm-6:30pm  
Sundays 1:30-6:00pm

**Prior to the audition:** Actors should prepare a 1 minute monologue, either of their choosing, or one from the list provided. When choosing a monologue, keep in mind the character(s) you're interested in playing, as well as one that will give you the best opportunity to demonstrate your theatrical strengths.

Actors **must** read, sign, have parents sign, and bring in their completed audition form and conflict sheet (pgs 2-4)

**Audition procedures:**

1. Arrive at the River Hill auditorium on Thursday, September 6th at 2:30pm
2. Sign in
3. Turn in the audition form and conflict sheet
4. Sit in the front and center of the audience awaiting instructions

**\*\*It is highly recommended that all actors take a few minutes to warm up/prepare for this audition. This might include doing some deep breathing, reading over her/his monologue, visualization, etc.\*\***

**Callbacks:** The callback list is not the official cast list. Actors who have been called back should arrive at 2:30pm on Friday, September 7th. They will be asked to read scenes from the script.

**The Rehearsal Commitment – Conflict Sheet and Parental Permission/Support**

Here is a detailed breakdown of the rehearsal commitment for the show. It is no secret that being a member of our ensemble requires a substantial commitment of your after-school time. The only way to insure a quality production and experience for all involved (this includes the audience!) is to have each cast member take this commitment seriously. To this end, we will need each cast member to fill out this conflict sheet. Then, it needs to be signed by the student and the parent.

**YOU WILL NOT BE ALLOWED TO AUDITION, IF YOU DO NOT COMPLETE THIS SHEET AND TURN IT IN AT YOUR INITIAL AUDITION.**

All cast members could potentially have rehearsal on the dates/time frames listed below. Please indicate the dates where you may have a conflict by putting an “X” in that box. Please be honest and forthcoming. Be sure to fill out both sides of this sheet!

STUDENT NAME: \_\_\_\_\_

Grade (in fall 2018)\_\_\_\_\_

I have outlined my potential conflicts related to the rehearsal and production schedule for this show to the best of my ability.

STUDENT SIGNATURE\_\_\_\_\_

Date\_\_\_\_\_

This sheet reflects an honest depiction of my child’s potential rehearsal conflicts at this time. I will do my best to support my child should he or she be cast in this production. My child has my permission and support for auditioning for this production.

PARENT SIGNATURE\_\_\_\_\_

Date\_\_\_\_\_

**Performance Dates**

Thursday 11/1	7:00pm
Friday 11/2	7:00pm
Saturday 11/3	8:00pm
Sunday 11/4	2:00pm

**Rehearsal Dates**

Date (Weekdays)	Conflict	Reason
9/12 2:30-5:00		
9/13 2:30-5:00		
9/14 2:30-4:30		
9/17 2:30-5:00		
9/18 2:30-3:30		
9/20 2:30-5:00		
9/21 2:30-4:30		

9/26	2:30-5:00		
9/27	2:30-5:00		
9/28	2:30-3:30		
10/3	2:30-5:00		
10/4	2:30-5:00		
10/5	2:30-3:30		
10/8	2:30-4:30		
10/9	2:30-5:00		
10/11	2:30-5:00		
10/12	2:30-3:30		
10/15	2:30-4:30		
10/16	2:30-5:00		

10/17	2:30-5:00		
10/18	2:30-5:00		
10/19	2:30-3:30		
10/22	2:30-4:30		
10/23	2:30-5:00		
10/24	2:30-5:00		
10/25	2:30-5:00		
10/26	2:30-3:30		
10/29	2:30-7:00		
10/30	2:30-7:00		
10/31	2:30-7:00		

<b>Date (Sundays)</b>		
10/14	1:30-5:30	
10/21	1:30-5:30	
10/28	1:00-6:00	

Audition #

**The River Hill Theatre Arts Department  
Audition Form for River Hill Students – Anne of Green Gables**

Name	
Cell Phone	
Email	
Address	
Parent Email #1	
Parent Email #2	

Are you interested in the job of student director? Yes      No

**List below any training you have had in the following areas. Be sure to include teachers and/or studios.**

Voice: \_\_\_\_\_

Dance: \_\_\_\_\_

Acting: \_\_\_\_\_

List below any on stage performing experiences. Begin with the most recent. If you have a picture and resume, attach it.

## Preparing To Audition

Please **prepare** your monologue. It does not have to be memorized, but it could be. If it is not memorized—you must demonstrate that you have spent time with the text. It should NOT be a first time, cold reading. Be able to perform it with feeling and understanding. You may perform a monologue of your choice, or choose from the 3 provided at the end of this packet.

## How to Prepare a Monologue For Your Audition...

1. **Think about the context.** You need to understand where the speech is in relation to the whole play and the character's journey through it. [Reading and knowing the entire play is a great idea.](#) In particular, think about what has happened immediately before the speech.
2. **Analyze the structure of the text.** A monologue is a mini play in itself. It has a beginning, middle and end. Consider the emotional journey of the character during the speech. Once you have considered the emotional journey of the character, you can begin to think about how to play each section in terms of physicality and voice.
3. **Emotional engagement is essential.** Try to translate your own feelings from personal experiences into the role, either by thinking about your past emotions, or simply by acting out how you would behave if you were this character in these circumstances.

## Dramaturgical Information about Anne of Green Gables

We will be bringing Anita Larsen's adaptation of Lucy Maude Montgomery's beloved novel, *Anne of Green Gables* to life. The action of the play centers around the quiet and tight-lipped siblings Marilla and Matthew Cuthbert, who intend to hire an orphan boy to work on their farm. Instead, they're sent dreamy and imaginative girl, Anne Shirley, whose creative energy inspires and enchants all those who meet her. The play features many different characters including nosy townspeople, school children, teachers, a doctor, and a few non-speaking characters.

It is highly recommended that all actors read the novel prior to auditions.

## Monologues

1. Give me a native born at least. There'll be a risk, no matter who we get. But I'll feel easier in my mind and sleep sounder at nights if we get a born Canadian.' So in the end we decided to ask Mrs. Spencer to pick us out one when she went over to get her little girl. We heard last week she was going, so we sent her word by Richard Spencer's folks at Carmody to bring us a smart, likely boy of about ten or eleven. We decided that would be the best age—old enough to be of some use in doing chores right off and young enough to be trained up proper. We mean to give him a good home and schooling. We had a telegram from Mrs. Alexander Spencer today—the mailman brought it from the station— saying they were coming on the five-thirty train tonight. So Matthew went to Bright River to meet him. Mrs. Spencer will drop him off there. Of course she goes on to White Sands station herself.

2. I reckon it's called Barry's Pond because Mr. Barry lives up there in that house. Orchard Slope's the name of his place. If it wasn't for that big bush behind it you could see Green Gables from here. But we have to go over the bridge and round by the road, so it's near half a mile further. Mr. Barry has a little girl. He's got one about eleven. Her name is Diana. Some think it's a lovely name. Well now, I dunno. There's something dreadful heathenish about it, seems to me. I'd rather Jane or Mary or some sensible name like that. But when Diana was born there was a schoolmaster boarding there and they gave him the naming of her and he called her Diana.

3. Well, Marilla, I'll just tell you plain that I think you're doing a mighty foolish thing—a risky thing, that's what. You don't know what you're getting. You're bringing a strange child into your house and home and you don't know a single thing about him nor what his disposition is like nor what sort of parents he had nor how he's likely to turn out. Why, it was only last week I read in the paper how a man and his wife up west of the Island took a boy out of an orphan asylum and he set fire to the house at night—set it ON PURPOSE, Marilla—and nearly burnt them to a crisp in their beds. And I know another case where an adopted boy used to suck the eggs—they couldn't break him of it. If you had asked my advice in the matter—which you didn't do, Marilla—I'd have said for mercy's sake not to think of such a thing, that's what.

4. I suppose you are Mr. Matthew Cuthbert of Green Gables? I'm very glad to see you. I was beginning to be afraid you weren't coming for me and I was imagining all the things that might have happened to prevent you. I had made up my mind that if you didn't come for me to-night I'd go down the track to that big wild cherry-tree at the bend, and climb up into it to stay all night. I wouldn't be a bit afraid, and it would be lovely to sleep in a wild cherry-tree all white with bloom in the moonshine, don't you think? You could imagine you were dwelling in marble halls, couldn't you? And I was quite sure you would come for me in the morning, if you didn't to-night.' Oh, I'm very glad you've come, even if it would have been nice to sleep in a wild cherry-tree. We've got to drive a long piece, haven't we? Mrs. Spencer said it was eight miles. I'm glad because I love driving. Oh, it seems so wonderful that I'm going to live with you and belong to you. I've never belonged to anybody—not really. But the asylum was the worst. I've only been in it four months, but that was enough. I don't suppose you ever were an orphan in an asylum, so you can't possibly understand what it is like. It's worse than anything you could imagine.