



Open Auditions

Albany Civic Theater's production of
Karlaboy by Steven Peros

Thank you for considering auditioning for ACT's production of *Karlaboy*, directed by Jillian Alden, Conner Riley, and Kathie O'Brien. We are excited that you're interested in joining us on this journey and hope to make this audition experience as smooth as possible. This letter is for you to keep! There is a copy of the show information, a character list, and a rehearsal schedule for you to reference at the end. Please help us ensure a smooth audition experience for everyone by reviewing the **audition process**, which explains what you can expect when you walk in the door each night of auditions, and following the **theater rules**.

Audition Process

If you would like to be cast in this show, you must **complete an audition form**. You can fill out the [google form](#), fill one out at home and bring, or fill one out when you arrive. **Please consider submitting or bringing a recent headshot or well-lit selfie with your audition form**. If you do not bring or submit one, we may ask to take your picture when you arrive. These will not be used for anything other than audition purposes.

Please look at the rehearsal schedule posted on the bulletin board as you arrive, and attached to this letter, and be sure to list any conflicts. Putting on a community show is a lot of work, and everyone involved is expected to participate – **if you have major conflicts, we need to know about them ahead of time**, even for days that rehearsals are not currently scheduled.

Open auditions will begin at 7pm on Monday, March 4rd and Tuesday, March 5th with a welcome from the director and a short introduction to the show.

- We will do a quick group warm-up to help everyone prepare to use their acting instruments – your voice and your body.
- After this, the directing staff will assign roles to you in short, prepared scenes from the script called *sides*.
- We will give each group about 10-15 minutes to read through and prepare a short performance of the side, and then we will come back together as a group to watch all of these scenes. This will happen between 2 and 4 times in one evening.
 - You are not expected to memorize or perfect these scenes, you are just expected to find ways to connect to your character in this moment and show the directors that there is something more to this character than the words on the paper.
 - You might not read for a part that you listed as interested in, or that you could be reasonably cast in. This is because any amount of time you spend in a scene in any character can still show the director some of what you are capable of bringing to the show.

Callbacks will be held at 7pm on Wednesday, March 6th. The directing team will be contacting those they hope to see at callbacks directly, a list will be posted on social media and the ACT website, and a physical list outside the auditorium doors as well. Callbacks will more-or-less follow the same format as open auditions.

- If you are not called back, it does not mean that you are not cast! It just means there are a few focused things the directors still need to see but they want to be respectful of everyone's time.

After Callbacks

The directors will sit in the theater and discuss who our choices are and make decisions after the actors have been dismissed from callbacks. When the cast has been decided, we will contact each actor directly to offer you a role. The final list will then be posted on social media, the ACT website, physically posted outside the auditorium doors, and we will record a new voicemail message on the ACT phone. If you choose to call ACT to listen to the message and hear the cast list, please do not call before 12:00am. The phone number can be found at the bottom of this page (in the footer).

The first cast read through will be on Thursday, March 7th, and **will not be at the theater**. We will contact you about the location of this event when we offer you a role. Please prioritize attending this first meeting. At this meeting, the directors will welcome the new cast, set rehearsal expectations, go over the entire rehearsal process with you, and will have a few forms that you will be expected to return. This is also a chance to meet your designers who may need some information from each actor in order to be more accurate in their design process. They may need to collect your clothing sizes or body measurements for costuming, discuss covering tattoos, discuss what you are and are not willing/able to do with your hair, etc. Plus, this is always a very fun meeting to get to know your castmates a little better, and the first time we get to see you all shine in your new roles.

Theater Rules:

1. **No food or drink** are allowed in the auditorium, aside from a sealed water container.
2. Cell phone noise is distracting to everyone, please **turn your cell phone off or on vibrate**. If you must take a call, please excuse yourself from the auditorium.
3. The directing staff expects you to **be quiet while your peers are onstage**. Talking to the people around you while other folx are reading/performing is distracting to them, to others around you, and to the directing staff.
4. We're also expecting you to be supportive of each other. **Applaud each performance** and celebrate your peers with varying experience in theater – whether its your first show or your 100th, auditions can still be scary and stressful.
5. **Bathrooms** can be located down the hallway from the main lobby, as well as in the backstage area. Please wait for a group break to leave and use the restroom, or go in between performances.
6. **Social Support** buddies are always welcome to accompany you to auditions! They will be expected to follow the same theater rules as all of the other auditioners.

Thank you so much for wanting to join us on this journey!



Jillian Alden, Production Director

Show Information

Synopsis

Biographer Bill Lauder has penned a ruthless tell-all about Karla Daven, a long dead legendary 1950's starlet. As a result, he is summoned in the middle of the night to the dilapidated mansion of Karla's celebrity husband, Harold Bachman, a reclusive director who makes the outlandish claim that Karla's ghost has threatened to kill him this very night unless Bill calls off the publication of his tawdry book of lies. What follows is an intense evening where memory wrestles with myth in order to find the truth. As Harold gets deeper into exposing Bill's lies about Karla, he is forced to confront the lies he's told himself – lies about himself as a filmmaker, a husband, and as a man. Harold must not only save himself from Karla's ghost, but from the ghosts of an unrealized life. In addition to being an absorbing psychological ghost story, *Karlaboy* is an important, non-graphic exploration of LGBT issues in its fascinating dissection of a high-profile Hollywood "marriage of convenience." (Concord Theatricals)

Character Information

Harold: A retired and reclusive Hollywood director and Karla Daven's widower. In his 60s.

Young Harold: A bitter, envious and tormented young man whose Hollywood career is gaining traction, but no academy awards. In his 20s.

**Harold is gay and male-identifying.*

Bill Lauder: An investigative journalist and a huge fan of Karla, inquisitive and stubborn. In his 30s.

**Bill is male identifying.*

Karla Daven: One of the most beloved actresses of the early 1950s, who died suddenly and tragically, leaving behind her blossoming career and her husband.

**Karla is female identifying and straight*

Tony (& Handsome Man): A lover from the past, both to Karla and Harold, handsome, stubborn, and confident. 20s-30s.

**Tony is male identifying and is assumed bisexual.*

Studio Boss (& Super Mogul): Head of the unnamed studio to which Karla and Harold are contracted. 40s-60s.

**Studio boss is male identifying.*

Ensemble of four: Four members of the ensemble will play all of the characters from Harold's flashback scenes. The roles have been divided between the four members already, based on gender presentation and amount of lines. These roles can be any age between 20 and 70.

**Two ensemble members will portray male identifying characters.*

**One ensemble member will portray female identifying characters.*

**One ensemble member will portray characters that do not have a specific gender identity.*

Publicity

We are planning some fun opportunities to generate extra publicity for the show. Actors may be asked to be available on some weekend days in April to participate in additional publicity events.

Month		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
MARCH		3	4	5	6	7	8	9
			Auditions	Auditions	Callbacks	All Cast First Full Read Through Offsite		
MARCH	What	10	11	12	13	14	15	16
			Group A Character Chat & Act 1 Blocking Harold, Young Harold, Karla, Bill ACT Lobby	Group B Character Chat & Blocking II:4 Karla, Young Harold, Tony ACT Lobby	Group A Act 1 Blocking Harold, Young Harold, Karla, Bill ACT Lobby	Group A Act 1 Blocking Harold, Young Harold, Karla, Bill ACT Lobby		
MARCH	Who	17	18	19	20	21	22	23
			Group C Character Chat & Act 1 Blocking: Ensemble Scenes All Cast ACT Lobby	Group A Act 2 Blocking Harold, Young Harold, Karla, Bill ACT Lobby	Group A Act 2 Blocking Harold, Young Harold, Karla, Bill ACT Lobby	Group B II:4 Walk Through Karla, Young Harold, Tony ACT Lobby		
MARCH	Where	24	25	26	27	28	29	30
			Group C Act 2 Blocking: Ensemble Scenes All Cast ACT Lobby	Group A Act 1 Walk Through Harold, Young Harold, Karla, Bill ACT Lobby	Group A Act 2 Walk Through Harold, Young Harold, Karla, Bill ACT Lobby	Trouble Spots TBD ACT Lobby		
MARCH	Conflicts	31	1	2	3	4	5	6
			Act 1 Walk through All Cast Offsite	Act 1 Walk Through All Cast Offsite	Act 2 Walk Through All Cast Offsite	Act 2 Walk Through All Cast Offsite		
APRIL	What	7	8	9	10	11	12	13
			Act 1 Run Through All Cast ACT Lobby	Act 1 Run Through (Off Book) All Cast ACT Lobby	Act 2 Run Through All Cast ACT Lobby	Act 2 Run Through (Off Book) All Cast ACT Lobby		
APRIL	Who	14	15	16	17	18	19	20
			Act 1 Run Through (Off Book) All Cast ACT Lobby	Act 2 Run Through (Off Book) All Cast ACT Lobby	Act 1 Run Through (Off Book) All Cast ACT Lobby	Act 2 Run Through (Off Book) All Cast ACT Lobby		
APRIL	Where	21	22	23	24	25	26	27
			Full Show Walk Through (Off Book) All Cast Offsite	Full Show Run Through (Off Book) All Cast Offsite	Full Show Run Through (Off Book) All Cast Offsite	Full Show Run Through (Off Book) All Cast Offsite		
APRIL	Conflicts	28	29	30	1	2	3	4
			Full Show Run Through (Off Prompt) All Cast ACT Stage	Full Show Run Through (Off Prompt) All Cast ACT Stage	Full Show Run Through (Off Book) All Cast ACT Stage	Full Show Run Through (Off Prompt) All Cast ACT Stage		Retreat (Set Work & Cue-to-Cue) 9am: Designers 1pm: Actors ACT Stage
MAY	What	5	6	7	8	9	10	11
			Full Run (Dress Rehearsal) All Cast ACT Stage	Full Run (Costume Rehearsal) All Cast ACT Stage	Full Run (Costume Rehearsal) All Cast ACT Stage	Full Run (Dress Rehearsal) All Cast ACT Stage		
MAY	Who	12	13	14	15	16	17	18
				Full Run (Dress Rehearsal) All Cast ACT Stage	Full Run (Dress Rehearsal) All Cast ACT Stage	Full Run (Final Dress Rehearsal) All Cast ACT Stage	Opening Night 6:00pm: All Cast 6:45pm: Run Crew ACT Stage	Performance 6:00pm: All Cast 6:45pm: Run Crew ACT Stage
MAY	Where	19	20	21	22	23	24	25
MAY	What	26	27	28	29	30	31	
MAY	Who	Set Strike 10am: All Cast & Crew ACT Stage						
MAY	Where							