

Bonny Anne Bonny Audition Form

Name: _____

Email: _____

Year in School: _____ Height: _____

Phone: _____ T-shirt size: _____

Parents' email: _____

Parents' phone: _____

Auditioning for Character(s): _____

____ I will accept any role ____ I only want to be considered for these roles

____ I only want to play the gender I identify as

Past roles/experiences in theatre (List three favorites):

Movement experience: (e.g. martial arts, gymnastics, dance, sports, stage combat)

NO SCHEDULE CONFLICTS WILL BE ACCEPTED during TECH

☐ Rehearsal 3-6pm
 ☐ Rehearsal 10am-2pm
 ☐ Tech / Dress 3-7pm
 ☐ Performance Day

September 2018

October 2018

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Write an X on any date you cannot attend

If you are cast in the show, these conflicts will be honored. Any not written on this sheet will **be unexcused** and you will be expected at rehearsal.

Questions? Email afigg-franzoi@mtsd.k12.wi.us

What should I prepare for Auditions?

PART ONE - Monologue

1. Pick a monologue from below (or your own) to practice at home with the following steps in mind. Even practice saying your name. Memorize as much as you can.
2. Wait quietly in the audience until your name is called
3. Get on stage with energy
4. Look out in to the audience at the director(s)
5. Say "Hi! My name is ----. I'm a Sophomore (or freshman, or whatever you are) and I'm reading monologue #1."
6. Take a deep breath
7. Start your monologue and show your stuff!
8. Say "Thank you!" with a smile, no matter how you think you did.
9. Head back to your seat, and breathe. Be a respectful audience and watch some other fun auditions. Maybe you'll see something you want to try another time.

PART TWO - Stage Combat

1. Wait until the monologue portion is over
2. Listen to the stage combat instructor
3. Try to do what they're asking, even if you know other ways to do it
4. Pay close attention to your partner; stage combat is all about being a good partner
5. Relax! You're just playing with some stuff. No one expects you to be perfect.

CALLBACKS - Reading Scenes

1. If you're called back, take some time to learn the callback scenes. Don't worry about memorizing; just read it a few times, so you know what you're saying and how you want to say it.
2. Be ready to try new things if the director asks for them. This kind of flexibility is the mark of a great actor.
3. Work with the other folks called back, not against them. They are your competition but the only way to "win" is to tell the best story, and that requires everyone to work together.

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Play Synopsis

Bonny Anne Bonny, by Liz Shipe, is a high seas adventure featuring one of the most famous female pirates of all time. In this fictional imagining of her life, Anne Bonny chases after the horizon, treasure, and notoriety. When Mary Reade, Calico Jack Rackham, and Anne find themselves in a port with no money or vessel, they hatch a plan to put together a crew of whomever they can scrounge up. To complicate matters, they are pursued by the merciless Captain Edward Teach (better known as Blackbeard) and the persistent British Naval Captain James Bryant Pressley. This is a story of high adventure, seeking identity in a world out to get you, and how far a person will go to etch their place in history.

Prepare for the maiden voyage.

Characters

ANNE BONNY (GENDER ID: Female)

Although most of her decisions would appear to be rash, she does in fact think of all the outcomes before committing to a dangerous plan. She is an overconfident thrill seeker who finds near-death experiences exciting and doesn't understand when others are frightened by spontaneity. Every choice she makes leads her to a story that she could share in a tavern.

MARY READE (GENDER ID: Female)

Anne's best friend and moral compass, Mary doesn't always approve of Anne's choices but will back them if Anne is earnest enough. Mary is distrustful of men, specifically Calico Jack, Anne's new husband. Mary is more than competent, but when fights break out she is more likely to resort to a more intelligent solution.

"CALICO" JACK RACKHAM (GENDER ID: Male)

Calico has been on the sea since he was a child, and worked as a pirate for almost that long. He is an opportunist, finding that a smile can get him out of many a sticky situation. He's had an easy go of things due to his handsome appearance and roguish charm. He cares for Anne, but he favors the epic romance of their story to their actual relationship.

EDWARD TEACH (GENDER ID: Male)

Also known as Blackbeard. Although he may initially come across as a buffoon, Teach is anything but. He is a man insistent on tradition in the form of his own code and hates to be made a fool of. When he is humiliated by Anne Bonny, he becomes a staunch rival, resorting to any means to regain control over her.

ALONZO DE COROZON (GENDER ID: Male)

A cross between Inigo Montoya and the Argentinian from Moulin Rouge, Alonzo De Corozon is a proper villain. He has one soft spot in the shape of Jane Bristow, her constant rejection leads him to believe that she is his one true love. When Jane betrays him, he turns to Edward Teach and they ban together to punish the women that bested them.

CAPTAIN JAMES BRYANT PRESSLEY (GENDER ID: Male)

Jonathan Pressley is a Captain in the Royal Navy. He commands the Snow-Tyger, which is the target of Anne Bonny's latest adventure. Pressley is haughty, focused, and obsessed with the "natural order." Charged with converting pirates as to privateers under the King's Navy, his morals are tested as he finds new allies in Alonzo De Corozon and Blackbeard.

JOSIAH "BISCUIT" ADDAMS (GENDER ID: Male)

A gentle man who has known Anne and Mary for a long time, he signs on as cook for their crew. He comes along for the journey to get his niece Lila Addams home to England so that she can have a chance at a better life with respectable people and not in a pirate port town.

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"HEARTLESS" JANE BRISTOW (GENDER ID: Female)

Jane runs the seediest tavern in New Province. She's an old friend of Mary and Anne and always has a con ready at hand. She expects everyone is as worldly as she and her pirate friends. She signs on to get away from a complacent life.

LILA ADDAMS (GENDER ID: Female)

Lila is smart, bookish, and polite girl raised by her Uncle Josiah Addams. Josiah trained her in navigation so that no matter what happened to him she would have a way to support herself. She is untested in her skills, but struck with a need for adventure, she sees a way to prove herself by joining Anne's crew.

"IRON" JENNY (GENDER ID: Female)

A maid at Fort Nassau, she takes up with Anne Bonny by happenstance at first. She attempts to adopt Anne's brash and carefree manner, but learns that all lifestyles come with a cost.

SALLY BRAMBLE (GENDER ID: female)

Sally Bramble was once a "good-time girl;" however, that was a long time ago. Sally has a fierce protectiveness of Jane, but working on the pirate ship finds her a new purpose and strength.

POSEY CREED (GENDER ID: Female)

Posey is the wife of drunkard Wentworth Creed. All of her family were munitions experts so she has a good knowledge of the trade. Stuck in a loveless marriage, she takes up with Anne Bonny to escape it. During the course of her time with Anne, she doesn't fully overcome her social awkwardness, but she learns to use it.

MR. TIMMS (GENDER ID: Male)

First mate, desperately loyal to Edward Teach. He follows Teach to a fault and will go against his personal instincts if his captain demands it. A strong enough pirate, but he serves best as an underling, as he is not as cunning as he claims.

WENTWORTH CREED (GENDER ID: Male)

A drunken, ex-munitions officer to the royal navy dishonorably discharged for blowing up one of His Majesty's fleet.

DARBY (GENDER ID: Male)

Darby is a barfly who enjoys gambling and a drink, and gets in over his head with Alonzo De Corozon.

EMELINE (GENDER ID: open)

The chief gossip in New Province, Emeline listens carefully and pretends not to know much. She says little, but hears all.

EMELINE'S FRIEND (GENDER ID: open)

The first to see the flaming ship enter port, she tells Emeline all about the presence of "Calico" Jack Rackham, but Emeline knows better.

KING'S SOLDIER 1 (GENDER ID: open)

This sentry is dedicated to his work, and this might be his downfall.

KING'S SOLDIER 2 (GENDER ID: open)

This sentry might be a little more worldly than his cohort, and thus is more susceptible to temptation.

MONOLOGUE #1: The Ghost

Oh hi. You must be the new kid. Your family just moved in here, right? How you doin'?' I'm the ghost. I just walked right by your mom and dad. But they couldn't see me. It's a teen thing.

It's like those sounds only teens can hear. You heard about those? There's this old guy, Carl, lives across the street. Let me tell you, I knew Carl when he was our age. Back when I was, you know, alive? Real pain, that Carl, even then. Anyway, he got sick of kids skateboarding by his place. So he bought this gizmo that puts out a high-pitched sound. Only, adults couldn't hear it. Turns out you lose the highs after a certain age. But teens? Teens couldn't stand it. And they kept away. Except for myself. Being a ghost and all, I had to stay put. It's that whole haunting thing, you know? Man, I almost lost my posthumous marbles. Luckily, the town made Carl shut it off. So I could haunt in peace. As it were.

What I'm saying is, it's like that with me. You can only see me because you're a teen. Before you turn twenty, bit by bit, it'll get harder to see me, until one day, I'll just... disappear. Which gets to be a drag, you know? Making friends, then fading out of their lives... But hey, for now, we've got time, right? So, tell me: what's your name?

MONOLOGUE #2: I Fought Back

I got beaten up pretty bad. I feel great. Ricky kept pushing me around, kind of half-slapping me. Just for fun. Like kids have been doing for years. And you know I can't fight.

Only, this time I thought: "If I don't do something, this will never end. This will be my life." So I hit him back. That is, I tried; it's not like I hurt him. In fact, he punched me. Hard. So I punched him back. And he hit me again. A few times. But each time I hit him back. He kept saying, "C'mon, man. You're gonna get hurt." I didn't say a word. Just kept hitting him, every time he hit me. Not hurting him. Don't get me wrong. Just hitting him.

Finally he stepped back. "You're crazy, man. You're just crazy." And he took another step back. Then I realized: "He's afraid. He's afraid of me."

And he was. Can you believe it? He walked away, just turned around and walked away. How do you like that? All because I fought back. I finally fought back. I fought back, and I won.

MONOLOGUE #3: Pressley's Speech

I've never cared for tea, not really. I like the ritual, though. It gives me a moment to breathe. Putting the pieces and parts together: the smell, the milk, the sugar. There is order. I need that kind of order in my life.

So quiet. That's all right. I like a quiet lass. Shows breeding. Manners. Both things I hold in very high regard.

I have a great deal of influence, you know. Look out that window. Do you see the nooses? All three ducks in a row. I made preparations before I knew your friend was to be disposed in a different manner. Jane, was that her? No matter. My point is the number of nooses does not match the number which must be hanged. We have a surplus; however, I can deliver you from such damnation, should you pay your penance to me.

MONOLOGUE #4: Anne Bonny's Speech

You've got a lot to learn. I don't have time to mollycoddle. Put away your pretty fantasies. I've killed men. I'm selfish. I do bad things. And if you are to succeed, you will do the same.

I am not in the business of saving people. I brought you aboard because you were an asset.

But, I can give you the means to save yourself. I know you'd like to imagine that there is some all-powerful force out there that will give Pressley the retribution, but that's not how the world works. If all that did wrong were punished as they deserved, I would not be here. When you start looking for the black and white, you realize there is so much gray and shadows and haze out there making everything on the horizon so unclear.

You want your life to be your own and not some man's? You will have to be twice as strong, twice as swift, and twice as cunning.

Demand respect. Take your place in the world. Your actions will earn you that, not some mythic savior come from the skies, or the seas, or anywhere else.

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CALLBACK SCENE #1: Anne, Mary, Calico

ANNE: Mary, you are my savior from the heavens.

MARY: I been many a place, but heaven isn't one of them.

CALICO: There were two of you?

ANNE: May I present Mary Read, my dear friend and accomplice. Once we get to port, we'll get a new crew, and start to make a name.

CALICO: Calico Jack and the Lady Pirates.

MARY: It's been a few moons since I been called a lady. Coming from anyone else, I'd be right flattered.

ANNE: "Calico Jack and the Lady Pirates?" Not bloody likely.

CALICO: And why not?

ANNE: You are a fine thing to look at, Jack Rackham, but a captain you're not.

CALICO: And you are?

ANNE: I will be. This is my chance. How soon 'til we dock? That was a stroke of genius, Mary.

MARY: Forgive me if I don't blush, but there's not much time before the sails catch.

CALICO: I'm sorry, what now?

MARY: Where there's smoke...

CALICO: You set fire to this tinderbox? We need to put it out before it reaches the powder, and blows us sky high.

MARY: No need to worry about that. I used it all to set the fire.

ANNE: So, let's extinguish the ship, and get to port.

MARY: Tried that. No good. You know what they say about the best-laid plans. Still, if we sail hard, we should make land.

CALICO: Should? Read, you'll get us all killed.

MARY: I just saved both your lives; code says they're mine to do with as I wish. Besides, I was the only one who came up with any plan.

ANNE: Let's just focus on getting to port.

CALICO: In a burning ship?

ANNE: We'll certainly make an impression.

CALLBACK SCENE #2: Anne, Mary

MARY: I need to talk to you.

ANNE: What is it?

MARY: Do you have a plan?

ANNE: For what?

MARY: For the pickle barrel, it's beginning to smell more than usual. The Snow-Tyger, you sluggard.

ANNE: Of course.

MARY: No, no, no. Do you have a real plan? Not a fly-by-the-seat-of-our-pants-and-hope-for-the-best kind of plan.

ANNE: But those are the most fun!

MARY: Don't—

ANNE: Calm yourself.

MARY: That's fun for you and me. This is different. More people, different types of people. We're quick, we're light. We move together.

ANNE: This crew will move just fine. Don't you trust me?

MARY: I don't trust anybody. I respect you.

ANNE: That's close enough.

MARY: Asking again: do you have a plan?

ANNE: We'll hope for the best.

MARY: Dammit, Anne!

ANNE: We'll roll with the tide. It's gotten us this far. You and me. With you as my guiding star, no course can be too rough. I see greatness on the horizon.

MARY: Greatness means so little if you're dead.

ANNE: Then it means more.

MARY: That is a very worrying sentence. You best get on your feet and start thinking. Crew's arriving.

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CALLBACK SCENE #3: DeCorazon and Jane

DE CORAZON: Why do you fight our love?

JANE: It is my sister. She is sick! Very, very sick. I only work here so that I can provide her safe passage home to England.

DE CORAZON: Is that all? That is why you have made me wait for months? I will pay for her passage. You need only have asked.

JANE: No! Not money. You see, I would fear for her safety on any regular ship. For a woman, a voyage is rarely safe. I need to charter a private vessel, led by my dear cousin and his wife.

DE CORAZON: That seems slightly extreme.

JANE: (melodramatically) Are you saying my dear, beloved sister is not worth the effort?!

DE CORAZON: Never! Never. If it is only a ship that stands between you and I, then a ship you shall have. I shall give them one of my fleet.

JANE: I am forever indebted to you.

DE CORAZON: Repay me by becoming mine. Give yourself to me entirely. Let me keep you.

JANE: How could I refuse?

DE CORAZON: I have claimed my prize. Come everyone! There is to be a wedding tonight!

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CALLBACK SCENE #4: The Crew

JENNY: Captain Pressley spends the day answering correspondence. Then, just before evening, he works on the navigational charts. (*Pulling out a piece of parchment paper.*) This one will lead us directly to the Snow-Tyger.

POSEY: How did you get that?

JENNY: Captain Pressley is very particular about who is allowed in his personal quarters. I, however, am required there.

ANNE: Lila, have a look. How far is it?

LILA: Not far at all. It's just in Long Point. A quarter days journey, in fair winds.

MARY: Long Point? The bloody devil practically hid it in plain sight.

POSEY: This seems an easy enough job. Smash an' grab.

JANE: No. You see, it's a royal ship. Soldiers everywhere. Except... except for the day after tomorrow. It's the Governor's birthday celebration. The ship will be cleared for the party. Only two soldiers on the gangplank, whoever drew the short straw.

BISCUIT: That's one obstacle down, but how about the treasure? Surely, it's under lock and key.

POSEY: That will require my talents.

ANNE: No. Too much noise. It'll draw attention.

LILA: I could—

MARY: You're not doing anything. You're not coming with.

ANNE: You'll be a big help getting us there; however, you and Biscuit will stay on the ship, and ready us to leave quickly.

LILA: But—

MARY: You want to be on a crew, you'll listen to orders.

ANNE: You and Biscuit stay here.

JENNY: Umm, will I be safe?

CALICO: Probably not.

(*MARY shoots CALICO and ANNE a look.*)

POSEY: We'll look out for you.

CALICO: Moving back, how do we get into the brig?

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JENNY: There is a key. He wears it on his belt.

CALICO: Pressley will be there.

ANNE: Magpie? Magpie!

(ANNE snaps her fingers. MAGPIE jumps off her perch and smells BISCUIT.)

BISCUIT: Help.

JANE: She smells food on you.

LILA: Oh! Here you are.

(LILA throws MAGPIE a small treat. MAGPIE catches it, eats it, and runs away.)

MARY: Maybe this isn't the best task for her.

CALICO: Is there a task that's good for her?

(MAGPIE smacks CALICO in the back of the head and retreats into the rigging.)

CALICO: Hey!

ANNE: Magpie will do nicely. Magpie! The key? Can you get it?

(MAGPIE shrugs.)

CALICO: Sure.

(MAGPIE drops a small leather pouch in front of CALICO.)

CALICO: Is that my coin purse?

ANNE: Magpie will do nicely, indeed. Jane, I'll need you to distract the guards.

SALLY: I'm more than willing to lend my talents.

MARY: We'll need you on the ship, Sally.

SALLY: Why?

ANNE: We'll need a lookout. You've got a watchful eye, I can tell.

SALLY: That I do. You are a very astute woman. And pungent.

ANNE: *(bemused)* All right. Take Posey.

JANE: Sorry, what?

POSEY: What's wrong with me?

JANE: Men like a pretty picture to look at. You're a bit rough around the edges.

POSEY: Dress me up. I'll do right enough.