



Almost,
MAINE
AUDITION PACKET

Written by **John Cariani**
Directed by **Hunter Williams**

AUDITION DATE & TIME
TUESDAY, JULY 9, 2024 6:00PM

MINIMUM AGE REQUIREMENT: 16 YEARS OLD
MUST BE 16 YEARS OF AGE BY JULY 9, 2024

FOR MORE INFORMATION
WWW.SPANISHTRAILPLAYHOUSE.COM ■ 850-638-9113



WELCOME

We appreciate your interest in auditioning for a Spanish Trail Playhouse production and would like to express our gratitude! This audition packet is crafted to assist you in feeling well-prepared for the audition process, ensuring your comfort and enabling you to deliver your best performance. If you've auditioned with us in the past, welcome back!

For those new to the Spanish Trail Playhouse, we're thrilled that you're contemplating joining our family. To returning auditionees, it's a pleasure to see you again! Community theatre thrives on collaboration, and we firmly believe that the synergy comes from the collective efforts of all involved in our productions—both new and seasoned performers. Your audition consideration is both exciting and deeply appreciated!

ALMOST MAINE- SYNOPSIS

Welcome to Almost, Maine, a place that's so far north, it's almost not in the United States. It's almost in Canada. And it's not quite a town, because its residents never got around to getting organized. So it almost doesn't exist. One cold, clear, winter night, as the northern lights hover in the star-filled sky above, the residents of Almost, Maine, find themselves falling in and out of love in unexpected and hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—almost—in this delightful midwinter night's dream.

AUDITION INFORMATION

- **AGE Requirement:** Those auditioning for this production must be **16 years of age** as of **07/09/2024**.
- Auditions may vary due to the personal preference of the director. All directors have their own style of leading a production and how they format the audition process.
- Auditions involve cold reading excerpts (sides) from the script. Please read the included slides to ensure you are ready for the audition.
- **Please Note: You are not required to memorize any of the sides in this packet.**
- The script for this production is stored in the Business Office. Feel free to visit the Business Office during normal business hours to review the script.
- It is acknowledged that facing disappointment is inevitable when an individual is not chosen for a role in a production. Every director envisions their production uniquely and endeavors to choose the most suitable candidate for each part. Securing a role is not solely determined by one's performance during the audition; various factors come into play in the casting decision. If you find yourself not selected for this particular production, we encourage you to return and audition for other productions in this season or future seasons.

***Please dress comfortably for movement during your auditions
and refrain from chewing gum while auditioning.***

REHEARSAL CALENDAR

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|--|---|---|-----------|----------------------------|----------------------------|--|
| Please Note: Rehearsals begin at 7:00 pm unless otherwise notes on the calendar | | | | | | |
| September 29 1st Cast Read Thru 3:00 pm | 30 | October 1 Blocking Prologue, Interlogue, Epilogue | 2 | 3 | 4 | 5 |
| 6 Blocking Her Heart 3pm-4:30pm Blocking Sad and Glad 4:30pm-6pm | 7 | 8 DARK | 9 | 10 | 11 | 12 |
| 13 Blocking This Hurts 3pm-4:30pm Blocking Getting It Back 4:30pm-6pm | 14 | 15 Blocking They Fell | 16 | 17 | 18 | 19 TENTATIVE: Set Construction 9am |
| 20 Blocking Where It Went 3pm-4:30pm Blocking Story of Hope 4:30pm-6pm | 21 | 22 Blocking Seeing the Thing | 23 | 24 | 25 | 26 TENTATIVE: Set Construction 9am |
| 27 Run Act I 3:00pm-6:00pm | 28 | 29 OFF BOOK ACT I | 30 | 31 | November 1 | 2 |
| 3 Run Act 1 3:00pm-6:00pm | 4 | 5 OFF BOOK ACT II | 6 | 7 Run Full Show | 8 | 9 |
| 10 Run Show | 11 | 12 Full Dress Rehearsal | 13 | 14 Full Dress Rehearsal | 15 | 16 |
| 17 Full Dress Rehearsal | 18 Full Dress Rehearsal (If Needed) | 19 Full Dress Rehearsal | 20 | 21 Run Show | 22 Opening Night 7pm | 23 Performance 2: 2pm Performance 3: 7pm |
| 24 Performance 4: 2pm STRIKE | | | | | | |
| Production Cast Party will be held at the home of Madeline Culpepper, Wells Ave, following the final performance and set strike on Sunday, Sept. 22. / | | | | | | |

REHEARSAL RULES

Attendance. A rehearsal requires the active participation of many individuals. The absence of anyone can waste the time of all the others. If an emergency requires an absence, it is the responsibility of the actor or crew member to notify the director or stage manager as soon as possible. No one should leave a rehearsal until dismissed by the director or stage manager.

If an individual reaches 4 absences, the individual can be released from the production and role(s) be reassigned at the discretion of the production director and staff.

Promptness. It is expected that everyone involved in the rehearsal or performance will be on time and ready to begin the activity at the scheduled time. If excessive tardiness become an issue, an individual can be removed from their role in the production at the discretion of the director and staff.

Use of Time. Although there is a social aspect to participation in theatre, rehearsals and work calls are not the proper time for it. If an individual's participation is not required for a while, the time should be used for line study or other useful activities.

Meeting Deadlines. When the cast is scheduled to be off-book, it is expected that each cast member will know his/her lines by memory.

Guests. Individuals not connected with the rehearsal should not attend rehearsals unless it is arranged through the director or stage manager. This includes but not limited to immediate family members (including children), friends, colleagues, or out of town guests.

THE CHARACTERS

PETE and GINETTE, who have been dating for a little while. They are involved in the PROLOGUE, INTERLOGUE, AND EPILOGUE

EAST, a repairman, and GLORY, a hiker. Scene: HER HEART.

**JIMMY, a heating and cooling guy; SANDRINE, his ex-girlfriend; a salty WAITRESS.
Scene: SAD AND GLAD**

MARVALYN, a woman who is very good at protecting herself, and STEVE, an open, kind fellow whose brother protects him. Scene: THIS HURTS

GAYLE and LENDALL, longtime girlfriend and boyfriend. Scene: GETTING IT BACK

RANDY and CHAD, two “County boys.” Scene: THEY FELL

PHIL, a working man, and his hardworking wife, MARCI. Scene: WHERE IT WENT

HOPE, who has traveled the world, and a MAN, who has not. Scene: STORY OF HOPE

RHONDA, a tough woman, and DAVE, the not-so-tough man who loves her. Scene: SEEING THE THING

Director’s Note:

*There is no set age range for any of the characters.
Age Selection is at the discretion of the director*

AUDITION SIDES

The following script selections will be used during the audition process. You are encouraged to be familiar with the scenes. You do not have to memorize the sides for the audition.

SIDE 1:

GINETTE. Pete, I --- ... (*Beat. She's about to say, "I love you."*)

PETE. What?

GINETTE. (*She can't quite do it.*) I just --- am having a nice time, Pete.

PETE. I'm glad, Ginette.

GINETTE. I always do with you.

PETE. I'm glad. (*Pete and Ginette enjoy this moment together. There's nothing else to say, so ... back to the sky.*)

GINETTE. (*Still can't say what she really wants to say.*) And the stars are just ---! I didn't know you knew all that stuff! // After all this time, I didn't know you knew all that!

PETE. Well, it's not --- ... It's just stuff my dad taught me ... (*Beat. There's nothing else to say, so ... back to the stars. Beat. Ginette turns to Pete.*)

GINETTE. Pete --- ...

PETE. (*Turning to Ginette.*) Yeah?

GINETTE. I love you. (*Beat. Pete just stares at Ginette. Beat. Pete looks away from Ginette. Beat. And does not respond. Beat. Ginette takes in Pete's reaction; deflates; then looks away from him, trying to figure out what has happened. We now have two very uncomfortable people. Pete is dealing with what Ginette has just said to him; Ginette is dealing with Pete's response --- or lack thereof --- to what she has just said. Big ... long ... pause. Finally, there's nothing else for Pete to say but the truth, which is:*)

PETE. I ... love you, too.

GINETTE. Oh!!! (*Huge relief! Pete and Ginette feel JOY! Ginette shivers --- a happy kind of shiver.*)

PETE. Oh, are you cold? // Wanna go inside?

GINETTE. No, no. No. I just wanna sit. Like this. Close. (*Pete and Ginette shouldn't be close to each other at all --- but for them, it's close.*) I feel so close to you tonight. It's nice to be close to you, Pete. (*She gets closer to him. Beat.*) It's safe. (*She gets closer to him again. Beat.*) I like being close. Like this. I mean, I can think of other ... ways ... of being close to you (*i.e., sex, and they enjoy this sweetly, truly --- Pete probably can't believe she brought this up, but he's probably very happy that she did!*) but that's not --- ... I like this right now. This kind of close. Right next to you. (*She gets even closer to him; leans right up against him. Beat.*) You know, right now, I think I'm about as close to you as I possibly can be. (*She is very content.*)

PETE. (*Beat. Honestly discovering.*) Well ... not really.

GINETTE. What?

AUDITION SIDES

The following script selections will be used during the audition process. You are encouraged to be familiar with the scenes. You do not have to memorize the sides for the audition.

SIDE 1 Continued:

PETE. (He is simply and truly figuring this out.) Not really. I mean, if you think about it in a different way, you're not really close to me at all. You're really actually about as far away from me as you can possibly be. I mean, if you think about it, technically --- if you're assuming the world is round, like a ball, (Gathering snow to make a snowball for use as a visual. This works pretty well when little drifts of snow are attached to the bench, with the snowball resting among the drifts.) like a snowball, the farthest away you can be from somebody is if you're sitting right next to them. See, if I'm here (Points out a place on the snowball that represents him.) and you're here (Points out a place on the snowball that represents her and it's right next to him --- practically the same place he just pointed to.), then ... (Pete now demonstrates that if you go around the world the OTHER way, equatorially [not pole to pole] --- that he and Ginette are actually as far away from each other as they can possibly be. Little beat.) ... that's far.

GINETTE. (Takes this in. What on earth does he mean?) Yeah. (Beat. Disheartened, Ginette moves away from Pete --- all the way to the other end of the bench. She doesn't feel like being "close" anymore.)

PETE. (Takes this in; His "interesting thought" seems to have moved the evening's proceedings in a different direction he didn't intend. Then, trying to save the evening, hopeful:) But ... now you're closer. (Because she actually is closer, the way he just described it.)

GINETTE. (Puzzled.) Yeah. (Perhaps hurt, she gets up and starts to leave. What else is there to do? After she takes barely a step or two, Pete stops her with:)

PETE. And closer ... (Ginette stops. She turns and looks at Pete, then turns back and starts to leave, but, as she takes another step away from him, Pete again interrupts her step with:) And closer ... (Ginette stops again. She turns and looks at Pete, then turns back and starts to leave again, but, as she does so, Pete stops her with:) And closer ... (Ginette stops again; looks at Pete again; turns ... and takes another step ... and another and another and another and another. With each step she takes, Pete says, "... and closer and closer and closer and closer ..." When she is just about to exit, Ginette stops. She is trying to figure out what's going on, what Pete is saying. She looks at Pete; she looks off left; looks at Pete again; looks off left again; and then leaves, taking step after step. With every single step she takes, Pete calls to her, telling her, with great hope, that she's "... closer and closer and closer and closer ..." until, eventually, Ginette is gone, exiting stage left, with Pete still calling, "... and closer," with every single step she takes. Unfortunately, with every step she takes, Ginette is getting farther and farther away from Pete. This is not necessarily what Pete intended, and his "closer's" trail off. Music. Lights fade on a sad, confused, helpless Pete. He looks at his snowball. What has he done? And we begin...

AUDITION SIDES

The following script selections will be used during the audition process. You are encouraged to be familiar with the scenes. You do not have to memorize the sides for the audition.

SIDE 2:

WAITRESS. *(Entering.)* Look at you two, tucked away in the corner over here. Lucky I found ya! *(Referring to Jimmy's couple of Buds.)* Is the man and his lovely lady ready for another round?

JIMMY/SANDRINE. Well — / No! We're not together.

JIMMY/SANDRINE. We'll — / We're all set, thanks.

JIMMY/SANDRINE. Yeah — / All set!

JIMMY. Yeah.

WAITRESS. Okay. Well, holler if you need anything.

SANDRINE. Thanks.

WAITRESS. No really — you gotta holler. It's busy up front! *(She exits.)*

SANDRINE. Okay.

JIMMY. *(Fishing.)* So... you here with anybody, or ---

SANDRINE. Yeah, the girls.

JIMMY. Oh.

SANDRINE. We're, uh --- ... *(Covering.)* Girls' night! We're in the front. Actually, I just had to use the ladies' room, so I should get back to // them.

JIMMY. Aw, but I haven't seen ya! They'll survive without ya for a minute or two! So, what's been -- here *(Offering her a seat.)* -- what's been goin' on, whatcha been up to? >

SANDRINE. *(Giving in, sitting.)* Well ---

JIMMY. Did you know that I took over Dad's business?

SANDRINE. Yeah, that's great ...

JIMMY. I run it now, >

SANDRINE. I heard that.

JIMMY. I'm runnin' it, >

SANDRINE. Heard that.

JIMMY. runnin' the business, >

SANDRINE. Congratula>

JIMMY. runnin' the whole show, >

SANDRINE. tions, good for you, good for you.

JIMMY. the whole shebang, thanks, yeah. We still do heating and cooling, >

SANDRINE. Yeah?

JIMMY. and we've expanded, too, we do rugs now, we shampoo 'em.

SANDRINE. Oh.

JIMMY. It's a lotta work. A lotta work. I'm on call a lot: weekends, holidays, you name it, 'cause you know, your heat goes, people die, it's serious.

SANDRINE. Yeah.

JIMMY. Yeah. Like, I do Thanksgivin', Christmas, 'cause I let the guys who work for me, like, East helps with repairs sometimes, I let 'em have the day off so they can be with their families since I'm all alone this year.

SANDRINE. Oh.

AUDITION SIDES

The following script selections will be used during the audition process. You are encouraged to be familiar with the scenes. You do not have to memorize the sides for the audition.

SIDE 2 Continued:

JIMMY. Yeah. *(Driving the point home.)* I really don't have anybody anymore, really. My brother and sister got canned, so they left town, and >

SANDRINE. Right ---

JIMMY. Mom and Dad retired, headed south.

SANDRINE. Yeah, I heard that.

JIMMY. Vermont.

SANDRINE. Oh.

JIMMY. Yeah, winters there are a lot easier. And then Spot went and died on me...

SANDRINE. Oh, Jimmy, I didn't know that ...

JIMMY. Yeah. He was old, it was his time, he was a good fish though, but, so, like I said, I really don't have anybody anymore, really... but, so, um, I was wonderin' --- would you like to come over? It'd be fun! Catch up, hang out?

SANDRINE. Oh ---

WAITRESS. *(Entering.)* And I forgot to tell ya --- don't forget: Friday night special at The Moose Paddy: Drink free if you're sad. So, if you're sad, or if you two little lovebirds are ready for another coupla Buds or somethin', you just let me know, all right?

SANDRINE. No, we're ---

JIMMY. Okay.

WAITRESS. Okay. *(She exits.)*

SANDRINE. *(To waitress.)* Okay. *(Beat.)*

JIMMY. So, whatta you say? Wanna come on over, for fun ---

SANDRINE. No, Jimmy. I can't. I can't. *(Getting up to leave.)* I really gotta get back with the girls.

JIMMY. Naw ---

SANDRINE. *(Forceful, but kind.)* Yeah, Jimmy, yeah. I gotta. 'Cause, see... oh, gosh, I've been meanin' to tell you this for a while: There's a guy, Jimmy. I've got a guy.

JIMMY. *(Huge blow. But he's tough.)* Oh.

SANDRINE. Yeah.

JIMMY. Well... good for you. Gettin' yourself out there again.

SANDRINE. Yeah.

JIMMY. Movin' on...

SANDRINE. Yeah, well, actually, Jimmy, it's more than me just gettin' myself out there and movin' on. Um... this is my... bachelorette party. *(Beat. Then, off his blank look:)* I'm gettin' married.

AUDITION SIDES

The following script selections will be used during the audition process. You are encouraged to be familiar with the scenes. You do not have to memorize the sides for the audition.

SIDE 3:

WAITRESS. *(Entering.)* Hey! Sorry! You were wavin' me down. I saw you, but it's so busy in the front! There's this bachelorette party: those girls! Good thing it's not, "Drink free if you're glad," 'cause those girls are wicked glad. Gosh — had to fight my way through to find you, but I did it! I found ya! So: What'd ya need, what can I do for ya? Another Bud?

JIMMY. Um... *(He's sad, looking off to where Sandrine went.)*

WAITRESS. *(Looks off to where Sandrine went... sees the empty chair... puts the pieces together.)* Oh, pal... Um... Um... Well, remember, like I said, Moose Paddy special: Drinks are free if you're sad. Okay? Just tell me you're sad, and you'll drink free. *(Beat.)* Just say the word. Let me know. 'Cause I know from sad, and you're lookin' pretty sad. *(No response from Jimmy. He's just sad.)* Okay. Well, my name's Villian, if you need anything. *(Note to actress playing Villian: The next line may be used if you feel you need it for clarity. It's just a backup, in case you feel the first mention of your name isn't heard, or if the audience is slow to catch on. Use it if you need it; don't if you don't — up to you!) Just ask for Villian. (She goes.)*

JIMMY. *(Beat. Her name registers. He calls to her.)* Villian!!

VILLIAN. *(She stops.)* Yeah?

JIMMY. Hi.

VILLIAN. Hi...

JIMMY. I'm not sad. I just would like another Bud.

VILLIAN. All right! *(She goes.)*

JIMMY. Villain!!

VILLIAN. *(Stopping.)* Yeah?!?

JIMMY. I'm glad you found me.

VILLIAN. Aw... *(Leaving to herself)* "I'm glad you found me," that's adorable... *(Music. Looks like Jimmy might stay. Maybe he's a little glad. He sits back down, maybe deals with his tattooed forearm in some way. Lights fade. Transitional aurora. End of "Sad and Glad." After the lights have faded and "Sad and Glad" is over, we begin Scene Three, which is entitled...*

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ALMOST MAINE AUDITION FORM

NAME (First, Last): _____ **AGE** (as of 7/9/24): _____

PHONE _____ Cell Home

EMAIL _____

HEIGHT _____ **WEIGHT** _____ **SHOE SIZE** _____ **SHIRT SIZE** _____

ROLE(S) AUDITIONING FOR _____

WOULD YOU ACCEPT ANY ROLE? YES NO

Previous Theatre/Live Stage Experience, Role(s), & Year

| SHOW TITLE | ROLE | YEAR |
|------------|------|------|
| | | |
| | | |
| | | |

Previous theatre, dance, or music experience

| TRAINING | YEARS PRACTICED | TEACHER/SCHOOL NAME |
|----------|-----------------|---------------------|
| | | |
| | | |
| | | |

Other Talents: *(gymnastics, tap, musical instrument, accents, stage combat, etc.)*

Scheduling Conflicts: *(Please List All Conflicting Dates)*