

Auditions for BAD SEED

Tuesday, September 16th

3:30-9:00

You will be released as soon as possible. However, since there are a variety of characters, you may be asked to stay. Callbacks on the 17th will be by invitation only.

Bring: Completed, signed packet (attached), \$20 deposit

Optional: Resumé and headshot.

Wear: Professional dress

Prepare: 1 minute contemporary dramatic monologue. Please feel free to use one of the monologues provided in this packet.

YOU MUST BE ENROLLED IN A FALL OR YEAR-LONG CLASS TO AUDITION FOR THIS PRODUCTION

**Tri-School Theatre
At Servite High School Theatre
1952 West La Palma Avenue
Call 714-774-7575 x1155 with questions.**

SYNOPSIS OF BAD SEED

Bad Seed opens in the apartment of Colonel Kenneth Penmark and his wife Christine. Kenneth is preparing to leave for Washington, D.C. for work. He says his goodbyes to Christine and their daughter Rhoda, a prim, 'perfect' little lady of eight. Just before he leaves, landlords Monica Breedlove and Emory Wages (siblings) arrive to say goodbye. Monica constantly gives Rhoda presents and compliments. Workman Leroy enters from outside and purposely spills water on Rhoda's shoes. Monica threatens his job, and Leroy reluctantly apologizes. Rhoda's schoolteacher, Miss Fern, comes by to take Rhoda to the school's picnic. She and Christine discuss Rhoda's impeccable school record – and distance from her peers.

Later that day, Christine is hosting a lunch party for Monica, Emory, and their amateur criminologist friend Reginald Tasker. Tasker mentions Bessie Denker, a brilliant and uncatchable murderess. Christine confides her lifelong recurring dream that her parents are not her real parents. Emory turns on the radio, only to find a news story about Rhoda's picnic: Claude Daigle, one of Rhoda's classmates, has drowned. Claude was he who bested Rhoda in the school's penmanship competition, and received a medal for his victory. Rhoda enters, appearing unfazed. Christine receives a call from her father, Richard Bravo, a radio host and author during World War II. He plans to visit them soon.

A few days later, Miss Fern pays Christine a visit. Though Miss Fern refuses to indict Rhoda, she implies her involvement and reveals that Rhoda will not be invited back to the Fern school. The Daigles appear, Mrs. Daigle very drunk and Mr. Daigle attempting to restrain her. Mrs. Daigle tells Christine that Claude's penmanship medal is missing. After the Daigles leave, Christine finds the medal in Rhoda's drawer. She confronts Rhoda, who denies everything. Christine breaks down, and hugs Rhoda as the latter smiles out at the audience. The next day, Monica comes by and discusses Rhoda's dismissal from the Fern School. Monica runs up to check on dinner, and Leroy confronts Rhoda alone. He accuses her of killing Claude Daigle. She denies every word. Tasker arrives for cocktails, and Christine questions him indirectly about Rhoda and the possibility of her crime. Richard Bravo arrives, and he and Tasker debate about Bessie Denker and how she never 'learned' to commit crimes. Tasker calls her a 'bad seed' – a human without capacity for compassion, pity or morals. Tasker leaves, and Christine questions her father about her recurring dream. Under pressure, he admits that she was found at the house of Bessie Denker and adopted by him.

Rhoda tries to sneak past Christine with her shoes but Christine forces Rhoda to tell her the story. Rhoda admits to killing Claude as well as an elderly neighbor from their old home. Christine tells Rhoda to burn her shoes, and promises not to tell Miss Fern. Leroy and Rhoda meet again. He tells her he knows of her murder and has taken the shoes she tried to burn. Rhoda demands them back, but is interrupted by Christine. Rhoda goes outside to an ice cream truck, stealing matches on her way out. Mrs. Daigle arrives once more, still drunk. She talks to Rhoda about Claude, subtly threatening her. Monica takes Rhoda out shopping to get her away from Mrs. Daigle. Mr. Daigle takes his wife home, and Monica reappears alone, having let Rhoda get another ice cream. Suddenly, the garage bursts into flames. Offstage, a flaming Leroy tries to run to the pond, but collapses before he can get there. Christine nearly goes mad, and Monica takes Rhoda upstairs to protect her. That night, Christine gives Rhoda some new "vitamins" – sleeping pills. She puts Rhoda to bed, says goodbye to her and leaves. A gunshot is heard. Days later, Kenneth has returned and is hosting a memorial lunch with Tasker, Monica, and Emory. They discuss Christine's death and the death of her father at the hands of a heart attack. We discover that Rhoda was saved after the gunshot was heard. Rhoda appears, and hugs Kenneth as she smiles out at the audience over his shoulder.

BAD SEED CHARACTERS

Christine Penmark (F) Loving wife to Kenneth and mother to Rhoda, Christine is “given meaning by the affection she gives and receives.” She is deeply devoted to her family. The play centers on her discovery of her daughter Rhoda’s condition, and her gradual abandonment by her friends and family. She is driven by both a fear and a hunger for the truth, which are put in direct opposition upon the revelation of who Rhoda is.

Rhoda Penmark (F) Rhoda is a ‘bad seed.’ The granddaughter of “the most amazing woman in all the annals of homicide,” Bessie Denker, she was born without a capacity for moral judgment. Though outwardly perfect, she is morally blind, and a master of manipulation. She kills Claude Daigle for his penmanship medal, and burns Leroy to death in retaliation for his threats. She forces the audience to question the definition of humanity.

Col. Kenneth Penmark (M) Kenneth is Christine’s devoted husband. His job at the Pentagon requires him to be away for the greater part of the play. He is, without realizing it, the first in a long line to abandon Christine. His absence sets Christine adrift. Upon her death, Kenneth is devastated, saying that “the earth is empty, and I’m empty.”

Leroy (M) Leroy is the janitor and workman for the apartment building. He is, in the beginning, the only character to see through Rhoda’s charade. He is cryptic and quiet, only coming alive when confronting Rhoda with her misdeeds. He finds a sadistic pleasure in torturing Rhoda with his knowledge of her crimes, and pays the ultimate price for his game.

Monica Breedlove (F) The landlord of the apartment complex, she genuinely cares about the Penmarks and adores Rhoda. She never sees through Rhoda’s mask, is very witty and believes in feminine independence. She is a subtler interpretation of the comic relief in the show.

Emory Wages (M) Monica’s taciturn older brother, Emory is good-natured and easygoing, always willing to chat or eat with friends. He is also the first responder to the garage fire, and comforts Kenneth after Christine’s death. He shows a love for his family and friends, and tries to get along with others.

Reginald Tasker (M) Reginald Tasker is Monica’s and Christine’s friend. He is a mystery writer and an amateur criminologist. He is interested in the works of Christine’s father, Richard Bravo, and admires him greatly.

Miss Claudia Fern (F) Miss Fern is one of the heads of the Fern School, which Rhoda attends. She is kind and unwilling to condemn Rhoda. She does not invite Rhoda back to the school, but clearly cares about Christine. In our production, she will be present in 2.4 as Kenneth mourns Christine.

Mr. & Mrs. Daigle (M & F) The Daigles are only seen after the death of their son Claude. She is mad with grief and drowns her sorrow in liquor. Though never obtaining proof, she suspects Rhoda of having a hand in her son’s death, and refuses to leave Christine alone. He is an exhausted man who is also devastated by the loss, but tries to keep his wife in line.

Richard Bravo (M) Richard Bravo is Christine’s adopted father. She discovers this midway through the play, when he admits he found her at the abandoned home of Bessie Denker. He initially refuses to believe that the ‘bad seed’ gene can be passed on, but becomes afraid of Rhoda.

Messenger/Understudies (M & F) Two students will be cast as understudies for the show, and each will perform two shows as the messenger character.

BAD SEED MONOLOGUES

LEROY: I just remembered something. Just the morning of the picnic I wiped off your shoes with the cleats on 'em. You used to go tap-tap-tap on the walk. How come you don't wear 'em any more? [Silence] You know one thing? You didn't hit that boy with no stick. You hit him with them shoes. Ain't I right this time? Now you may say you burned those shoes. I don't say that wasn't smart. That was. Only suppose I heard something coming rattling down the incinerator, and I says to myself, "It sounds to me like a pair of shoes with cleats." Oh, I'm not saying you didn't burn 'em a little, but you didn't burn all of 'em up like you wanted to. Now listen to this and figure out which of us is the silly one. I'm in the basement working, and I hear them shoes come rattling down the pipe. I open the door quick, and there they is on top of the coals only smoking the least little bit. I grab them out. Oh, they scorched some, but there's plenty left to turn blue and show where the blood was. There's plenty left to put you in the electric chair!

TASKER: Bessie Denker – the most amazing woman in all the annals of homicide. She was doomed – doomed to commit murder after murder till somehow or other she was found out. She'd been better off if she'd died young. And society would. And yet sometimes I wonder whether these malignant brutes may not be the mutation that survives on this planet in this age. This age of technology and murder-for-empire. Maybe the softies will have to go, and the snake-hearted will inherit the Earth. Now, I'm betting on the democracies. But we're living in an age of murder. In all history, there have never been so many people murdered as in our century. Add up all the murders from the beginning of history to 1900, and then add the murders after 1900, and our century wins. All alone — [Silence] And on that merry note, I think I should take my leave, for I meant not to bother you and I've been lecturing.

CHRISTINE: You found me somewhere. I know the place. I either remember it or I dreamed it. I dream of a bedroom in a farmhouse in a countryside where there were orchards. I share the room with my brother, who is older than I – and my – is it my mother? — comes to take care of him. She is a graceful, lovely woman, like an angel. I suppose my brother must have died, for afterward I'm alone in the room. One night I awake feeling terrified and for some reason I can't stay in that house. It is midnight and I somehow get out the window, drop to the grass below and hide myself in the tall weeds beyond the first orchard. I don't recall much more except that toward morning I'm thirsty and keep eating the yellow pippins that fall from the tree – and when the first light comes up on the clouds I can hear my mother some distance away calling my name. I hide in the weeds and don't answer because I'm afraid. Is this a dream? Is it only a dream?

MRS. DAIGLE: There's something funny about the whole thing, Christine. I heard that your little girl was the last one who saw him alive. Will you ask her about the last few minutes and tell me what she says? [Silence] Somebody took the medal off his shirt, Christine. It couldn't come off by accident. I pinned it on myself, and it had a clasp that locks in place. It was no accident. You can wear such simple things, can't you? I never could wear simple things. I couldn't even buy 'em. When I got 'em home, they didn't look simple. —He was such a lovely, dear little boy. He said I was his sweetheart. He said he was going to marry me when he grew up. I used to laugh and say, "You'll forget me long before then. You'll find a prettier girl, and you'll marry her." And you know what he said then? He said, "No, I won't, because there's not a prettier girl in the world than you are." If you don't believe me, ask the girl who comes in and cleans. She was present at the time.

REHEARSAL ETHIC

Student Name	
Phone Number	
Email Address	
School / Grade	

Theatre is a group experience demanding the cooperation of the individual for the good of the whole. If an individual's actions or behavior jeopardize the safety or good of the cast through lack of discipline, respect or action, he/she will be dismissed from the cast. This includes:

- Being on time to rehearsals – 5 minutes before each rehearsal.
- Conduct – Positive attitude & focus on work when on stage, not socializing
- Preparation—LINES MEMORIZED BY DEADLINES

Disciplinary action will be comprised of the following:

1. First Offense – WARNING
2. Second Offense – PHONE CALL TO PARENTS
3. Third Offense – DISMISSAL

I have read the Rehearsal Ethic & Contract thoroughly and will adhere to the policies of Tri-School Theatre. I understand the level of commitment required to participate in this production and the consequences for lack of cooperation. I will comply with all the regulations as outlined in the Rehearsal Ethic & Contract Form.

Student Signature: _____

Parent/Guardian Signature: _____



CONFLICT SHEET: BAD SEED

Name: _____

School: _____ Grade: _____

***NO ONE IS CALLED TO ALL REHEARSALS, BUT WE NEED TO KNOW YOUR AVAILABILITY FOR ALL OF THE POSSIBLE REHEARSALS.**

PLEASE LIST THE TIMES OF ANY CONFLICTS FOR REHEARSAL DATES WITH A BRIEF EXPLANATION OF THE CONFLICT. LIST THE CONFLICT TIME AS THE TIME YOU WOULD NOT BE AT THE REHEARSAL. THANK YOU!

REHEARSAL			LIST ANY CONFLICTS W/ EXPLANATION <u>**List the time you need to leave/can return**</u> Example: writing "Confirmation 4:30-6:00pm" means you would need to leave at 4:30 and can be back by 6:00.
DAY	DATE	TIME	
MON	SEPT. 22	3:30-6:30	
TUES	SEPT. 23	3:30-6:30	
WED	SEPT. 24	3:30-6:30	
MON	SEPT. 29	3:30-6:30	
TUES	SEPT. 30	3:30-6:30 6:30-7:30 Meeting	Fall Parent Meeting – Mandatory
WED	OCT. 1	3:30-6:30	
MON	OCT. 6	3:30-6:30	
TUES	OCT. 7	4:30-6:30	
WED	OCT. 8	3:30-6:30	
MON	OCT. 13	3:30-6:30	
TUES	OCT. 14	4:30-6:30	
WED	OCT. 15	3:30-6:30	
MON	OCT. 20	3:30-5:30	
TUES	OCT. 21	3:30-6:30	
WED	OCT. 22	3:30-6:30	
MON	OCT. 27	3:30-6:30	

TUES	OCT. 28	4:30-6:30	
WED	OCT. 30	3:30-6:30	
SAT	NOV. 1	9:00-5:00	<u>No</u> Conflicts Accepted
SUN	NOV. 2	2:00-6:00	<u>No</u> Conflicts Accepted
MON	NOV. 3	3:30-10:00	<u>No</u> Conflicts Accepted
TUES	NOV. 4	3:30-10:00	<u>No</u> Conflicts Accepted
WED	NOV. 5	3:30-10:00	<u>No</u> Conflicts Accepted
THURS	NOV. 6	8:00 AM CALL 10:00 AM SHOW 5:00 PM CALL 7:00PM SHOW	<u>No</u> Conflicts Accepted
FRI	NOV. 7	8:00 AM CALL 10:00 AM SHOW 5:00 PM CALL 7:00 PM SHOW	<u>No</u> Conflicts Accepted
SAT	NOV. 8	5:00 PM CALL 7:00 PM SHOW	<u>No</u> Conflicts Accepted
SUN	NOV. 9	11:00 AM CALL 2:00 PM SHOW STRIKE AND PARTY TO FOLLOW	<u>No</u> Conflicts Accepted

I understand that no conflicts may be added after auditions. I understand that the number and nature of my conflicts may affect casting for the show. I understand that I may be removed from a scene or from the show if I miss a rehearsal not listed here as a conflict.

STUDENT SIGNATURE

DATE

PARENT SIGNATURE

DATE



TRI-SCHOOL THEATRE CONTRACT/AGREEMENT For: BAD SEED

TO BE READ AND SIGNED BY STUDENT AND PARENT/GUARDIAN
IT IS VERY IMPORTANT TO LIST ALL CONFLICT DATES AND TIMES ON THE CONTRACT.

Please consider all outside commitments such as:

KAIROS	Confirmation/Retreats	After School Jobs	Class Trips
Mother/Daughter, Father/Son Events	Close Up	Driving Classes	Handbells/Choir
Vacations/College Visitations	SAT/ACT Tests	Special Occasions –Reunions, B'days, etc.	Sports

PLEASE BE THOROUGH IN YOUR PLANNING. Student conflicts WILL impact casting. Also, conflicts that arise after casting may result in students being removed from a role, a number, or the show.

- PARENTS/GUARDIANS:** Due to the time consuming and complex nature of producing a major production, I must ask your careful consideration and cooperation in scheduling family trips and weekend events which conflict with rehearsal schedule. Please discuss your personal calendar with your child and list all conflicts on the contract. **THESE EVENTS MUST BE LISTED ON YOUR CHILD’S CONFLICT SHEET. An unscheduled absence from rehearsal may result in his/her dismissal from a scene or from the cast.**
- PARENT INFORMATION MEETING:** After the show has been cast, there will be a **mandatory** meeting for all parents and cast members on **Tuesday, September 30th from 6:30-7:30** at Servite High School. One adult from each family is required to attend with each cast member.
- PARTICIPATION FEE (Due September 30th): \$ 215 Non-Refundable Participation Fee/\$195 For each additional sibling (families will receive 1 DVD)** This fee includes your costume(s) and cleaning costs, first time students: show make-up, a show shirt, a show DVD, meals for the last 3 tech rehearsals, and the strike party. This fee does not include shoes, socks or undergarments. **Please note that per executive policy, all accounts must be current for students to participate in the show.**
- SALES REQUIREMENT: 20 TICKETS** To meet this requirement, tickets must be purchased online, and purchaser must enter your promo code during the purchase. You will be provided a promo code - usually your last name. Tickets purchased at the door do not count toward this requirement. Tickets must be purchased presale to receive credit.

Please Note: Elementary tickets count as 1/3 of a ticket, because they are significantly less expensive. You would need to sell 60 tickets to an elementary school show to count for your entire ticket requirement. Season ticket sales will be counted per show. For example, if you sell 4 season subscriptions, you will receive credit for 4 tickets to the fall show, 4 tickets to the winter show, and 4 tickets to the spring show. Because of our budget requirements, this credit cannot be shared between shows. **Commitments for this show not met by Sunday, November 9th, 2014 will be billed to your account.**

- SCHOOL REQUIREMENTS:** Students must have a 2.0 G.P.A. for the current quarter in order to participate in the show. The contract includes academic counselor’s signature. Students participating in any Tri-School Theatre Production are bound by the policies of their individual schools. In particular, please pay special attention to the Sexual Harassment policy – appropriate behavior must be exhibited at all times, as well as the Attendance Policy - students **MUST** be in attendance at school for at least 2 block periods or 4 regular class periods in order to attend extra curricular activities – this includes rehearsals and performances.
- ALCOHOL/DRUG POLICIES:** Use of alcohol or drugs is **STRICTLY PROHIBITED**. Any student suspected of drinking or being under the influence of any substance at rehearsal or performance will be referred to the Dean or Principal of that student’s school and parents will be contacted immediately. The student will be sent home.
- REHEARSALS WILL END PROMPTLY.** Please respect the time and schedules of Tri-School employees and pick up your student on time. It is not safe to ask your student to wait in the parking lot after rehearsal has ended.

YES I HAVE THOROUGHLY READ THE POLICIES AND PROCEDURES OF THE TRI-SCHOOL PRODUCTION OF “Bad Seed” AND THE REHEARSAL CALENDAR ON THE CONFLICT SHEET. I UNDERSTAND THE LEVEL OF COMMITMENT REQUIRED TO PARTICIPATE IN THIS PRODUCTION AND THE CONSEQUENCES FOR LACK OF COOPERATION. I AGREE TO COMPLY WITH ALL OF THE REGULATIONS ESTABLISHED IN THIS CONTRACT.

Student Name:

Student Signature:

Parent / Guardian Signature:

Academic Advisor Signature:

2.0 GPA required for the current quarter