



When are auditions?

July 26 @ 2pm CHS Black Box

What should I prepare?

For your audition, turn in your signed audition form (attached to this packet). Choose one, gender-appropriate monologue from the last page of this packet and be ready to perform it in cattle-call style audition. YOUR MONOLOGUE MUST BE MEMORIZED!!! Be familiar with the entirety of the show and this packet. Expect Cold Reads to follow.

When/How will I find the Cast List?

The Cast List will be posted Saturday night/Sunday morning at midnight online on the CHS Theatre website. Click on the show poster on the 2019-20 Season page.

What is the rehearsal schedule? - FOUR WEEK THEATRE BLITZ!!!

WEEK 1		WEEK 2		WEEK 3		WEEK 4	
Date	Time	Date	Time	Date	Time	Date	Time
Mon 7/29	2-6pm	Mon 8/5	4:30-7:30pm	Mon 8/12	4:30-6:30pm	Mon 8/12	4:30-6:30pm
Tues 7/30	2-6pm	Tues 8/6	4:30-7:30pm	Tues 8/13	4:30-6:30pm	Tues 8/13	4:30-6:30pm
Wed 7/31	2-6pm	Wed 8/7	4:30-7:30pm	Wed 8/14	4:30-6:30pm	Wed 8/14	4:30-6:30pm
Thurs 8/1	2-6pm	Thurs 8/8	4:30-7:30pm	Thurs 8/15	4:30-6:30pm	Thurs 8/22 Dress	4:30-8:30pm
Fri 8/2	No Rehearsal	Fri 8/9	No Rehearsal	Fri 8/16	No Rehearsal	Fri 8/23 Opening Night	Call 4:00pm Open 6:30pm
Sat 8/3	PUBLICITY DAY 10-12 noon	Sat 8/10	No Rehearsal	Sat 8/17	Move-In Day	Sat 8/24 Performance	Call 4:00pm Open 6:30pm
Sun 8/4	No Rehearsal	Sun 8/11	No Rehearsal	Sun 8/18	Move-In Day	Sun 8/25 Matinee	Call 1:00pm Open 3:00pm

You're expected to be at all rehearsals, on time, with your script, your journal, (You MUST keep up your journal with notes from each rehearsal. Track your progress. You'll be amazed at how the whole thing comes together, and how many things we "FORGET" from one rehearsal to the next) a pencil, and a highlighter.

What will I need for rehearsals and performances?

You will need “rehearsal blacks” for rehearsals. Please acquire these items ASAP:

- Black Jazz Pants, leggings, Bike shorts, athletic shorts, or wind shorts
- Black Jazz Shoes (ladies & men)
- Black over-the-calf dress socks (men)
- Black Character shoes (ladies) Black Plain-toe Oxford-style dress shoes (men)
- Department Tee
- Sports Bras under rehearsal tees (ladies)
- Black & Nude color Tights/Hose (ladies)
- Black & Nude color full-coverage bras (ladies)
- Plain white undershirts (men)
- White Button-down dress shirt (men)
- Black, plain-front dress pants (men)
- Personal PROFESSIONAL STAGE Make-up Kit -Ben Nye, Mehron, Kryolan brands acceptable - NO STREET MAKEUP!

If I am cast, what fees am I responsible for?

- **Cast Fee: \$75** - This fee pays for your script, show shirt, performance rights/royalties, props, scenic items like wood, paint, etc. **DUE: AUG 1st, THE END OF THE FIRST WEEK OF REHEARSAL!**
- **Costume Fee: \$125** - This pays for your costume(s) for the show. Some are rented, some made, purchased, borrowed, etc. Regardless of how your costume is acquired, this fee is required. **DUE: NLT AUG 15th - ONE WEEK BEFORE OPENING NIGHT!**

Are there options for paying these fees?

- Simply write a check made out to CHS, or...
- Sell ADVERTISING in our Playbills to local businesses, moms/dads, grandparents, etc.
- Check out a Pack of tickets to sell, return ticket sales monies as your cast/costume fee

ABOUT THE PLAY

Synopsis: *These Shining Lives* follows the compelling stories of the “Radium Girls,” young women in the 1920’s and ‘30’s who painted the faces of luminous watches and clocks with radioactive paint. Set in Chicago and Ottawa, IL, home of the Radium Dial Company, the play deals with the true story of Catherine Donohue, who begins working at the factory with the excitement of a newly liberated woman entering the workforce in 1922. It then follows her life through her cancer diagnosis and the litigation she pursued against Radium Dial into the late 1930’s. This transcendent story interweaves aspects of labor law, social and women’s history, and the personal details of the “Radium Girls” lives.

Time	The 1920s and 1930s	
Place	Chicago and Ottawa, Illinois	
Characters	<u>Catherine Donohue</u> - Independent and strong, she is a wife, a mother of two young children, and a worker at Radium Dial factory. She leads her co-workers in the lawsuit.	<u>Tom Donohue</u> - Ages from early 20’s to late 30’s. Catherine’s husband. A construction worker who adores his wife and supports her decisions, albeit grudgingly at times.

	<u>Frances</u> - Worker at Radium Dial. Puts up a moral front but is more tolerant than she lets on.	<u>Mr. Reed</u> - 30's--40's. The women's boss at Radium Dial. A pawn of the company.
	<u>Charlotte</u> - Works at Radium Dial. Outspoken & hard-boiled, she is competitive and has a biting sense of humor. Underneath, she is kind hearted.	Grossman (Catherine's lawyer)
	<u>Pearl</u> - Worker at Radium Dial. Sweet and supportive, she is the "joker" of the group.	Doctor Daltisch
	<u>Narrators/Ensemble</u> - Radio station singer, reporters, Catherine's daughter and son, judge, radio station announcers,, etc.	

Radium was discovered in 1898 by Marie and Pierre Curie. It was nicknamed 'liquid sunshine' and was thought to cure everything from hay fever to cancer. It was even recommended that it be taken as a tonic – recommended dose: 5-7 glasses a day. The first 'dial-painters' were hired to paint watch dials so the troops in World War I (1914-1918) would have luminous watches in the trenches.

In the 1920s it was discovered that radium was not the cure all 'miracle drug' it was thought to be. In fact, it was masking itself as calcium - but rather than building bones - it was burrowing its poison deep in the jaws and bones and teeth of those exposed to it. It worked as a silent killer from the inside out.

This is the true story of the women exposed to that silent killer. This play, although inspired by real people and actual events, is a work of creative nonfiction. It moves between fact and fiction, between reality and imagination, to create a theatrical world. All settings exist minimally and perhaps more as a state of mind and imagination.

The True Story of the Radium Girls



The Radium Girls were so contaminated that if you stood over their graves today with a Geiger counter, the radiation levels would still cause the needles to jump more than 90 years later. They were small-town girls from New Jersey who had been hired by a local factory to paint the clock faces of luminous watches, the latest new army gadget used by American soldiers. The women were told that the glow-in-the-dark radioactive paint was harmless, and so they painted 250 dials a day, licking their brushes every few strokes with their lips and tongue to give them a fine point.

They were paid the modern equivalent of \$0.27 per watch dial, so the harder they worked, unknowingly swallowing deadly amounts of poison each time to make a few extra pennies, the faster death would approach. In their downtime, some even messed about painting their nails, teeth and faces with the luminous paint, marketed under the brand name "UnDark".

Between 1917 and 1926, the U.S. Radium Corporation hired around 70 women from Essex County, NJ, and by 1927, more than 50 of those women had died as a direct result of radium paint poisoning that was eating their bones from the inside, to put it simply. At the dawn of the 1920s, an estimated total of 4,000 workers were hired by corporations in the U.S. and Canada alone to paint watch faces after the initial success in developing

a glow-in-the-dark radioactive paint. The inventor of the paint, Dr. von Sochocky, died himself in 1928 from his exposure to the radioactive material. It's still unknown how many died from exposure to radiation but it's clear how many could have been saved.

It was a time in history when the dangers of radiation were not well understood by the general public. It was a time in history when the dangers of radiation were not well understood by the general public. At the dawn of the 20th century, radium was America's favorite new miracle ingredient, and radium-based household commercial products had become the norm, from cold remedies and toothpaste to wool for babies, children's toys and even drinking water.

The most baffling part about this story is not the fact that the general public had no idea that radium was so dangerous, but the fact that some people most certainly did! And yet, they sat back and watched as everyone around them was poisoning themselves. The suits and scientists behind the U.S. Radium Corporation were probably the worst. Knowing very well that UnDark's key ingredient was approximately one million times more active than uranium, they were careful to avoid any exposure to it themselves. While their young female factory workers fresh out of high school were literally encouraged to swallow radium on a daily basis, the owners and chemists were using lead screens, masks and tongs to handle the radium.

Negligence to share the knowledge of the dangers of radium didn't stop there. The US Radium Corporation had actually distributed literature to the medical community describing its "injurious effects". But of course, doctors at the time had been prescribing it to treat everything from colds to cancer. Radium had also quickly become a veritable marketing force the world over and US Radium was a defense contractor with influential contacts and deep pockets to protect its interests. All of this meant that not only were certain people not jumping at the chance to expose the dangers of radium to the public, but they were going to do everything in their power to keep it a secret.



In the early 1920s, the radium girls started to experience the first symptoms of their demise. Their jaws began to swell and deteriorate, their teeth falling out for no reason. There was a horrific report of one woman going to the dentist to have a tooth pulled and ending up with an entire piece of her jaw being accidentally removed. A local dentist began to investigate the mysterious phenomenon of deteriorating jawbones among women in his town and soon enough discovered the link that they had all worked for the US Radium plant, licking radio-active paintbrushes at one time or another.

When the women began exploring the possibility that their factory jobs had contributed to their illnesses, university "specialists" requested to examine them. Former factory girl Grace Fryer was declared to be in fine health by two medical experts. It would later be revealed that the two experts who had examined her were not doctors at all but a toxicologist on the US Radium payroll and one of the vice-presidents of US Radium.

Studies had also been conducted to evaluate the factory's health conditions, which had reported nearly all surfaces sparkling with radioluminescence and unusual blood conditions in virtually everyone who worked there. Those reports were doctored to state that the girls were the picture of health.



With the help of doctors and dentists on their payroll, the company rejected claims that their workers were sick from radium exposure. They tried to pin the girls' deaths on syphilis to smear the reputations of the young unmarried women who had come to work for them. Inexplicably, the medical community went along with all of it, fully cooperating with the powerful companies.

It took two years for Grace Fryer to find a lawyer who would go up against U.S. Radium and the trial was dragged on for months. Four other factory girls joined the suit and the media took an interest in the case, sensationally nicknaming them, "the Radium Girls". But at their first court appearance, their health had so rapidly deteriorated that none could even raise their arms to take the oath. By the second hearing, all were too ill to attend and the case was adjourned for several months because several US Radium witnesses were summering in Europe. Not expecting to live much longer, the women eventually settled out of court each receiving the equivalent of about \$100,000 today, and all of their medical and legal expenses paid. They would also receive a \$600 per year annuity for as long as they lived. The last of the girls only lived two years after the settlement was agreed.

In a pre- Erin Brockovich style victory however, the girls were able to make a significant historical impact on industrial safety standards. The right of individual workers to sue for damages from corporations due to labor abuse was also established as a direct result of the Radium Girls case.

US Radium continued making luminous watches and other materials using radium paint for the army but after the new worker safety laws were introduced, not a single factory worker ever suffered from radium sickness at their plant again. That's how easily these girls' lives could have been saved.

In the 1980s, the abandoned factory was designated a Superfund Site to clean up radiation resulted from 1,600 tons of material dumped on the site.

A shameful and terrifying tale they probably didn't tell you about in history class, like so many cover-ups that get swept under the carpet. One of my most elementary thoughts on this was also: why hasn't Hollywood at least told us the story of the Radium Girls? It seems like a script for Meryl Streep.

Hollywood material or not, the bravery of those women and the injustice they suffered is a cautionary tale worth telling and a lesson worth learning. Source: <http://www.messynessychic.com>

The Ottawa, IL 'Radium Girls' of our story

Catherine Wolfe Donohue was a victim of radium poisoning which she contracted while employed at the Radium Dial Company in Ottawa, Illinois as a watch painter. She and other women who worked in the plant painting the luminous dials on watches brought a class action suit against the company. The Illinois Industrial Commission awarded them damages in 1938. It was one of the first cases in which the employer was made responsible for the health of a company's employees. The company's efforts to appeal the case through the Supreme Court system failed. The Donohue family created a scrapbook of newspaper articles and clippings describing the plight of the women and their efforts to get treatment and compensation. Most of the articles were published between 1936 and 1939, although a few appeared in 1946, 1954 and 1957. Catherine Wolfe Donohue died on July 27, 1938, soon after testifying before the Commission.

Charlotte Agnes Nevins was born on 27 January 1906 in Ottawa, the youngest child of Patrick and Matilda ('Tillie') Nevins. She had four sisters and one brother; her sister Eva worked at the dime store F. W. Woolworth

Co., where she worked alongside future dial-painter Marie Becker Rossiter, who would later become close friends with Charlotte (the women stayed in touch after the court case for the rest of their lives). Charlotte was a parishioner of St Columba and very devout. A relative said: 'She was pretty outspoken. She told people what she thought about things ... she spoke her mind about a lot of things.' That perhaps explains why Charlotte played such an important role in the Illinois lawsuits. She and Catherine Donohue were 'spokesmen for the other women'. This despite the fact that Charlotte dial-painted for only 13 months: she left to become a seamstress and then, aged 22, married Albert Purcell on 12 April 1928 in St Columba; their family said they were 'best friends'. They had three children: Donald, Patricia and Jean Ann. Her family remembered that she liked to cook chicken and mashed potatoes.

Frances and Marguerite O'Connell were sisters (Frances was the elder of the two, by two years) who both dial-painted at Radium Dial. Frances started work in 1922, aged 15 or 16, while Marguerite, who was described as 'comely', began in 1924. They worked in the same room as Catherine Donohue. Frances appears to have left in 1925, while Marguerite left after Catherine in 1931. Their father was a cement miller of Polish origin; at the time they worked at Radium Dial, they lived with their widowed mother Margaret; and the girls remained living together even after Frances married John O'Connell, a laborer, and had three children. The sisters were involved in the lawsuit, giving evidence in Catherine's case, but do not seem to have been as passionate about it as some of the other women. Catherine Donohue wrote in a letter to Pearl Payne: 'Emma Engel has been here to see me. She and Marie Rossiter went to Chicago and had their X-ray pictures taken and asked Marie Glacinski and Frances O'Connell to go with them as they drove up. But that the girls refused to go. I'm really surprised as it didn't cost much, \$100 apiece, and Mr Grossman took them to lunch.' Frances ultimately died in 1977, aged 70 or 71. Marguerite died in 1981; she had one son.

Pearl was born Pearl Konzal on 8 March 1900 in LaSalle, Illinois. She was the eldest child of 13 (some siblings died in infancy), born to Polish parents who came to the US from Pozen, Germany. Educated at parochial school in LaSalle, Pearl completed 6th grade aged 13. She was then forced to leave school to work, but to her credit continued her education at night school and later became a nurse. She met her husband, Hobart Payne, at the age of 16 and 'kept company with him until the age of 21', when they married. They had one daughter, Pearl Charlotte. Pearl dial-painted for only 8 months, and joined the subsequent lawsuit a little later than some of the other girls – a choice that took her family by surprise. 'Pearl was so polite, and kind, and rather unobtrusive,' remembered her nephew. 'Why would she join in a lawsuit? It's not her MO, it's not really how I remember her. Because she'd rather just say, "Oh, I'm sorry" or "I'll just go the other way or turn the other cheek". She's not one who would say, "I'm gonna sue your butt." She's not like that. She was never like that ... She must have been doing it for a reason. She must have felt strongly that her friends were dying and she needed to help them, even though she was dying herself.' Pearl was especially close to Catherine Donohue, and their letters to one another reveal a deep, true friendship. 'You have proven that one can still have faith in a few friends. Real ones at heart,' Catherine wrote to Pearl. 'And it helps me along, dear, just to know someone thinks of [me] along life's way.' Pearl was heavily involved in the lawsuit, and it was she who suggested to Grossman that the radium girls form a society to help other workers afflicted by occupational hazards; a suggestion she hoped would be 'another stepping stone for your greater efforts and humanitarian idealism'. Her idea became the famous Society of the Living Dead, which made national headlines when the Illinois girls' case came to court. In her spare time, Pearl was a woman who liked to sew, making curtains and dresses, but her favorite pastime was cooking. Her specialty was baked fruit pies, which she made from scratch, using butter – never margarine.

Glossary of terms and references

Flatfoot: A slang term for a policeman.

Mug: A slang term for a man's face.

Shimmy: A dance move that involves the shaking of the shoulders.

Johnny Torio and Al Capone: Two of the most notorious crime bosses in Chicago history.

Collier's – A popular women's magazine.

Mae West – A bawdy star of Vaudeville, and later, the movies.

Rudolph Valentino and Douglas Fairbanks – Two popular stars of silent films.

Louis Brooks – A popular star of early silent films.

Mah-jongg – A popular board game, played with tiles, not cards.

Things to think about prior to performance:

- How are women in the work force treated differently than men?
- Have you ever felt uncomfortable when given a task as a part of your job?
- Do you think we are given all the facts about new medications?

Things to watch for in performance:

- Actors do not leave the stage during this show. How did that affect your experience?
- How does the set design help tell the story?
- What do the costumes tell you about the characters?
- How does the sound and lighting design add to the experience?
- Two actors play multiple roles; why do you think the playwright uses this convention?

Things to think about after the performance:

- What was the difference between seeing this piece – live –and watching something like it on television or on film? Can you articulate the difference?
- What would you do if you had a terminal disease and had to decide if you would sue the responsible party?
- Do you think this would have happened if the dial painters were men, not women?
- Do you think something like this could happen again?
- What is the significance of the play's title?
- What happens at the end of *Girls Like That*? What are the last words that are spoken and actions that we see?

For more information on the Radium Girls and their story, visit [this page](#).

I also recommend the book *The Radium Girls* by Kate Moore and the documentary [Radium City](#).

*“If one woman were to tell the truth
about her life, the world would split open.”*

- Muriel Rukyser

A note on the Casting Process

Auditions for CHS Theatre productions can be very competitive. We cast students that do the best on the day of the audition. Not every show has roles that fit every student. Several times, our best performers have gone from being considered for the lead roles to not making the show at all. This is hard to explain and even harder to deal with when it happens to you or your child. Putting together the cast/crew of a show is a complex puzzle. You have to fit the pieces together in a way that will help all of the students shine in each particular production. Sometimes you get the lead, sometimes you are in the ensemble, sometimes you are on crew, and sometimes you don't make the show.

This can be difficult to understand for students and parents. It is the worst part of a theatre teacher's job. Casting students is exciting, but cutting kids is painful for everyone. Unfortunately, dealing with rejection is part of theatre. If you want to be involved in CHS Theatre, you need to be excited to audition for any role, and willing to be a part of the crew.

Learning how to endure the rejection, continuing to work, and coming back to audition are the way to succeed in theatre.

In the book *Audition* by Michael Shurtleff, a legendary Broadway and Hollywood casting director, writes to help other people learn about the audition process. The following are two short passages from the book that deal with not being cast. We share these passages with students, but we think they are also important for parents to hear.

Why Didn't You Get the Role?

"Actors must not worry about why they don't get a role; they should only concern themselves with doing the best ... audition they know how to do. ... Many times I have heard directors say about an actor: 'That is the best audition we'll ever see of that role. Too bad we can't cast him.' Their regret is genuine. But there has to be a balance in casting—the parts must fit like a jigsaw puzzle—and there are times when the best actors don't 'fit.' An actor cannot concern himself with that; therein lies madness. Just go ahead and audition well, cry a little when you don't get the role you want, but never ask why. The why is usually a series of imponderables over which the actor has no control."

How Do I Find Out Why I Wasn't Accepted?

"There is no value in finding out why you weren't accepted; you'll rarely learn the truth, anyhow. Since all the considerations in casting are relative, what good will it do for you to find out you're too short for the leading lady or too tall for the leading man? The solution would be to go home and cut your leg off or put on a pair of stilts; neither will help you. Casting is a very subjective process for the auditors, naturally, no matter what objective criteria they use. Given readings of equal excellence, they are more likely to decide because "I like her." There's nothing you can do about that, so it's better not to concern yourself with it. The reasons for not choosing you are likely to be myriad and complex, from the fact that you look too like another actor already cast to their subjective reaction of not liking your looks or the timbre of your voice to the fact that you remind them of their first wife—reasons you can do nothing to control or alter."

We hope that, if you like theatre, you continue to audition. There are lots of ways to get on stage. Just keep auditioning and don't let anyone stop you from achieving your dreams.

Audition Advice

- Follow directions and try not to ask questions at the audition.
- Smile.
- Sleep well the night before the audition.
- Don't bring your cell phone into an audition. If you have to bring it in, turn it off before you enter the theater.
- Eat well the day of the audition.
- Drink plenty of water.
- Wear comfortable clothes.
- Don't dress like a character from the show.
- If you have long hair, pull it back away from your face.
- Don't wear sandals or flip-flops to a dance audition.
- Don't chew gum.
- Relax.
- If there is time, learn more about the show.
- Try to use vocal variety.
- Cold Reads: Memorize the first line and the last line, and then work on those moments and try to create a strong first and last impression.
- In cold reading auditions, always hold the script and refer to it.
- ACT! Don't just read/sing/dance.
- Act like an actor. If you "act" like you can't act, it is hard to get a role.
- Don't apologize. Be proud of whatever you do.
- Make bold acting choices.
- Make the lines conversational.
- Plan on making mistakes. It's okay.
- Do the best you can to pronounce words clearly and audibly.
- During Cold Reads, hold the script so it doesn't cover your face.
- Don't move around excessively.
- Don't sit in a chair during an audition, unless it's absolutely necessary.
- Keep your eyes off the script and make eye contact with the other actor or your focus point as much as possible.
- Keep going!
- Speak loudly and with authority.
- Listen and react to other actors with whom you are acting.
- Take three short emotionally motivated pauses.
- Build your voice during the climactic moment of the script.
- Don't worry about getting cast. If you are thinking about how you are doing while you audition, you are not acting. Put all your energy into reacting as you would if you were the character.
- Don't get caught up in the "drama." Actors love to gossip about the process. Unless you have heard it from the director, don't believe it. Even if you heard it from the director, know that things can change.
- Don't gossip or talk negatively about anyone in theatre.
- Don't speculate about the casting with other actors.
- Enjoy the process.

Audition Monologues

Male Monologues

TOM: In the war, I...I saw things that no human being should ever have to see. A guy comes back from something like that, and he can't believe in God. It's impossible. That's what anyone'll tell you. I was raised to believe in God and the saints and in miracles. But then there was this war and after it, I couldn't believe in anything good. But when I first saw Katie, the first thing, the only thing I thought when I saw her face was that there had to be a God, because he made her. That was the only explanation. And I was a praying man again. Talk about a miracle. Do you know that they pulled bones out of her body while she was still alive. Lifted them right out. I was going to grow old with that woman. I was going to die with her. Maybe I have. Could you tell me how to live my life now? Could you tell me what I'm going to do with all this time? I have to go. I have to go see my kids. I have to get home before they go to bed. I sing to them. They sing to me. A lullaby. Even though we're all too old for it. It's our little routine. It makes us feel better. It's just something we do. Sir? Just so you know... Every morning I wake up and wonder if today's the day I'm going to kill Rufus Reed.

MR. GROSSMAN: This is disgusting. An absolute crying shame. Yes, I'll take your case. No, I won't make any money. You might not make any money either. But that's not the point, is it? We can't go to court with all of you all at the same time. We want impact. Clarity. Focus. And, quite frankly, we need the most egregious and flagrant example of the miscarriage of employer responsibility among you. Bluntly put, who's the biggest mess? I'm going to need specifics. We'll build our case on specifics. Specifics win a case. We can get those guys I know we can. But they'll put you through the wringer Mrs. Donohue. Are you up to it? It's gonna get dirty. It's gonna get mean. It's gonna hit the papers and God knows what they do to a story, good, bad, and otherwise. You'll be the example of everything that's wrong with big business. You'll be the casualty of commerce. You'll be called a victim. You'll be called an opportunist. You'll be called a saint. You'll be called a liar. Your dirty laundry will be aired in public for the world to see. And you'll be standing there naked before the judge, jury, and a public hungry for blood and guts. That's how it works. You up for it? Or do you want to think about it? Take all the time you need.

Female Monologues

CHARLOTTE: Stop it Katie! Just shut up! You can't make it better, okay?! So stop trying with your silly optimism. It's ridiculous. Grow up. They did this to us! They did this and they knew it! They threw us away for a few watches! That's what we're worth! That's what you're worth! So spare me the "maybe this" and "maybe that," okay?! It does me no good. I'm— I'm so sorry. I just don't— I don't have anyone else to— Who's gonna take care of my mom, Katie? Who's gonna take care of her? Okay. That's that, then. I better get home. You, too. Big day today, huh? I'll see you later.

CATHERINE: This isn't a fairytale, though it starts like one. This isn't a tragedy, though it ends like one. It's something else. We're something else. We're the wonder. The heroes. The cure. The failures. We are progress in history. We are the news. But we are just girls who wanted to work. Ordinary girls. I live in Ottawa, Illinois in a brick house on a quiet street. I grow tomatoes and peas and pansies. I have a husband who I love. I have two children who I love. When my husband touches me, I know I can fly. They say you see your life flash before your eyes. That you see a light-that you move toward it. But you don't. You tell your story, beginning and middle as it was written and the end as it comes. Once you've told it, then you can rest. Then your real work is done.

CATHERINE: There is a God. And he is made of time. There is a devil, and he's made of time. There are angels, miracles, and sins, and they're all made of hours. On the shore of the lake with my friends that last time. I watched the kids play and thought of my boy and girl. I watched the husbands and wives and thought of the man I loved. I walked to the water. I walked in. I stood there Small waves and grace all around. Faith at the edge of the world. And I think, lucky me, that I still believe in it all. After all of this. And then a gift. A million clocks stopped in the city. Watches closed their eyes. Their hands folded. Their faces slept. The earth stopped turning. And time stood still for just a minute, just for us. The moon came out. The stars came out. Time was kind, after all. And I knew I was blessed to have held so much of it in my hands. In the quiet, in the water, I could see my face. Next to mine, the faces of everyone I love. The faces of my friends. And so many more. All looking back at me. For that moment, while time turned its face, we were all there. And we were shining.



Audition Form

Title of Show: _____

Name _____ Grade: _____ Cell Phone: _____

Email: _____ Vocal Range: _____

What role(s) are you auditioning for: _____

Are you willing to accept any role the director feels may be an appropriate fit for you?

- Yes No

Experience:

Year	Show	Venue	Role/Responsibility

Special Talents: _____

In what other extracurricular activities are you involved? _____

Review the rehearsal/performance schedule for this show online. List all conflicts you are aware of, that may interfere with rehearsals and/or performances of this show:

If you are not chosen for a role, in what other areas of production would you like to participate?

- Lights Costumes Publicity
 Sound Makeup/Hair Box Office
 Stage crew House Management Other: _____

Cast list will be posted online: www.boernechstheatre.weebly.com

STUDENTS: By signing below, you agree to abide by the rules set forth in the CHS Theatre Handbook regarding rehearsal and performance expectations; understanding that any insubordination, excessive tardies and unexcused absences are grounds for being removed from the show.

Student Signature: _____ Date: _____

PARENTS: I understand that by auditioning, my son/daughter is making a commitment to the full run of the above production, that includes all rehearsals and performances, and he/she is responsible for her behavior and participation during rehearsals and performances. I further understand and accept the fees and costs associated with this production.

Parent Signature: _____ Date: _____