



October 2017

Dear Auditioner,

Theatre Ink is excited to produce the new Broadway adaptation of *Cinderella*. This contemporary take on the classic tale features Rodgers & Hammerstein's most beloved songs alongside a hilarious and romantic libretto by Tony Award nominee Douglas Carter Beane.

Read this packet thoroughly and if you audition be prepared to commit yourself to a process that every member of our team, both on and off stage, will be proud of. I wish you the best of luck at auditions and if not cast, we hope you will participate in one of the many roles backstage.

Adam Brown, Director of Theatre Ink

Cinderella Perusal Script is here <https://goo.gl/txXbWo>

Audition Workshops

Vocal Workshop 10/30 Men: 3:30 - 4:30 Women: 4:30 - 5:30	Monologue Workshop 11/3 2:30-4:30 Dance Workshop TBA
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Auditions

<u>Vocal/Acting Auditions in Room 171</u> 11/13 and 11/14 3:30-7:00PM	<u>Dance Auditions in the Auditorium</u> 11/13 and 11/14 7:00-9:30PM
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Callbacks in Auditorium

11/17 3:00-7:00

Sign-Up Process

1. Fill out online information form: <https://goo.gl/forms/NOyOmDH74H3celaH3>
2. Sign up for 1- ½ hour slot for singing/acting and 1 ½ hour dance slot on the call-board across from Room 170.
3. Fill out and bring audition card from the printed packet to your audition.
(1 and 2 above must be completed no later than 11/10/17)

Questions?

Taya Frishman (Stage Manager) at Cinderella18Sms@gmail.com
or Mr. Brown (Producer) at Adam_Brown@newton.k12.ma.us

Director's Note from Kevin Mark Kline

Hello!

It is an honor and a privilege to welcome each of you to auditions for *Cinderella!* My name is Kevin Mark Kline and I will be directing this production for Newton North. I graduated from The Boston Conservatory with a BFA in Musical Theater in 2002 and come to the table today with over 25 years of theatre experience - as a stage manager, producer, set designer, dramaturg, performer and director. I couldn't be more excited to begin this process with each of you. I've had the pleasure of seeing this new - updated version on Broadway in 2013 and it *truly* charmed me. In addition to containing one of my favorite Rodgers & Hammerstein scores, this show is filled to the brim with fantasy, magic, comedy and heart. We're going to have a LOT of fun!

Please arrive at your scheduled audition *prepared* and with a working knowledge of the material. Read the script at least once before your audition. Select and memorize a song and monologue that excites you and that you are comfortable with. Know who these characters are, what they want, where they are going, and what's standing in their way. Ask yourself "How are these characters like me?" "How are they different from me?" Decide for yourself how these characters walk, how they talk... As a director, I'm always excited by actors who make their *own* choices. None of us are looking for copies of previous actors' performances - we want to see *you* - *your* choices, *your* ideas, *your* versions of these characters. Make bold, brave choices. Know who you are singing to and what you are singing about. Be specific and most importantly - have FUN! And always remember... "It's Possible."

If you have any questions at all, please feel free to email me at kevin.mark.kline@gmail.com - looking forward to seeing you at auditions.

Kevin Mark Kline

Choreographer's Note (Choreographer TBD)

Dance auditions are another opportunity for you to demonstrate your work ethic, personality, and storytelling skills. The audition combination will be taught at the Dance Workshop and the dance auditions will consist of small groups where we will review the combination before auditioning the piece.

How to prepare:

1. Wear clothes you can move in: dance attire, sweatpants, dance shoes, or sneakers.
2. Stretch: I will lead a short warm up, but it is important to stretch beforehand so that your muscles are warm and ready to move.
3. Ask questions: The dance workshop is time to learn the choreography before you have to perform it as your audition piece. Use it wisely.
4. Practice, practice, practice: The more confident you are with the steps, the more time you will have to focus on actually performing the choreography and having fun with it.

Music Director's Note from Chris Roppola

Producing good theater is hard. Make no mistake, the work we will do during rehearsals and performances will be challenging - but if done right, it should also be fulfilling and fun. In order to do our best work, and to craft the best show possible, we must have the best auditions possible. For the production staff, this means being prepared, in sync, and knowing exactly what we are looking for in terms of vision. For you, the actor, it means being extremely prepared with your audition material. However, knowing the music and lyrics is just the beginning. When choosing and preparing an audition piece, consider the following:

- Is the song appropriate for the role for which you are auditioning?
- What character is singing the song?
- What is the dramatic or comedic moment happening in context when the song is done during the show? (You may need to do a little research to answer this.)
- Will you perform the song in that way or interpret it differently?

Remember, you only have a few minutes to convince the audition panel to give you a callback. Make those minutes count!

Here are some of the things to expect at the vocal workshops:

- We'll do some light warm-ups and talk through ideas for warming up on your own before auditions.
- We'll talk about the vocal technique Top Five:
 1. Breathe.
 2. Sing through to the *ends* of your phrases/words/notes.
 3. Know *when* to breathe.
 4. Sing with the volume and energy you sing when you're at home alone in your room and you *think* no one is listening!
 5. Breathe *more*.
- We'll sing through each of the audition selections once or twice.

If you do reference a recording or video to familiarize yourself with a number, please note there may be slight differences with the score and that we are doing the REVIVAL from 2013 and not the original from 1957. Also, please know that we do not expect nor want you to sing a number exactly as it is on the recording. We want to hear your interpretation of the song.

*****Alternatively you may sing an audition piece of your own choosing. It should be in the style of the show, preferably ballad tempo, and around 32 bars. If the song is in 3/4 or 2/4(or cut) time you may adjust the length of the selection appropriately. Please bring sheet music for your song.*****

There are five selections this year. The one you pick should be memorized for your audition. An accompanist will be provided.

Male Roles	# 26 Do I Love You Because You're Beautiful (m. 9 - 39) # 11 Ten Minutes Ago (m. 1 - 68)
Female Roles	# 22 There's Music In You (m. 27 - 61) # 15 Stepsisters Lament (m. 1 - 53) #18 A Lovely Night (m. 1 - 35)

If you have any questions, feel free to contact me via email at: chris@roppola.com

WOMEN Monologues

(Choose 1 and memorize for the audition)

ELLA - I could go to the Prince and he might listen to me! And if I had a ball gown, I think I might look sort of nice. (Marie laughs) Are you mocking me? So what if I do have a dream to see the Prince again? And tell him what life in his kingdom is really like? And what it could be... No one will fall in love with me. Why did you come visit me tonight? I am being foolish... Are you really my fairy godmother? But that's improbable. Implausible. Unless... *you* could change it all. *You* could make it happen.

MADAME - Cinderella! When you've finished tightening delicate Charlotte's corset we must move on to Gabrielle's hair. It's beginning to look, I fear, like a Bavarian pretzel. Cinderella, it is a most amusing name. I crack myself up. She sits by the cinders of the fire and her name is Ella. So I call her Cinder-ella... (laughter) (silence) Why don't I have any friends? Cinderella! Hurry - get dressed, get ready for the ball, you're going to find a husband! (lots of laughter)

MARIE - I'm everyone's fairy godmother. But you're the only one who's given me charity. Generosity. And kindness. And now, I must make all of the dreams we joked about come true. But Cinderella - I must tell you - all of this magic is very powerful, but it will end at midnight tonight. Now go - to the ball. In the name of every girl who has ever wished to go to a ball in a beautiful dress. In the name of every girl who has ever wanted to change the world she lived in! Go with the promise of possibility!

GABRIELLE - I am going to tell Madame that I am sick... I am not really sick, I'm pretending! It's just like when Charlotte was in school and she pretended to be sick to get out of things she didn't like - like the third and fourth grades. They will leave without me and then I will change back into my regular clothes and meet my secret crush, Jean-Michel - I am taking him up on his offer to go help in a soup kitchen. I get to ladle!

CHARLOTTE - The Prince has fallen head over heels for someone else. If he keeps this up, I may not want to go out with him. The way he looked at her! With respect! I hope no man ever looks at me that way. It was hilarious! The powder room was full of yammering when we were leaving. Why did the girl run away? My feeling is that up close the girl was physically unappealing.

MEN Monologues

(Choose 1 and memorize for the audition)

PRINCE TOPHER - I just wish I was doing something important with my life. It all just comes too easily. I guess I am ready to be King. The thing of it is - I just don't know who I am yet. Still these questions nag me. It's just silly. I don't know any girls. I went to an all-boys school off in the woods and then attended an all-male university - - on an island... Why did you do that to me?

SEBASTIAN - Are you worrying about your self-worth again Prince Topher? The fact remains, Sire - you will be King very soon. When your sainted mother and father passed away and left you in my charge, I promised them when you came of age you would be prepared for your reign. Now, I am sure it will come to you but, until then, might I suggest faking it? You wouldn't be the first and you wouldn't be the last...

JEAN-MICHEL - Prince Topher - listen! You must take responsibility for your actions! The people are being treated unfairly by your government! (silence) Hello? I'm talking here! I will not give up! If you won't listen, I'll shout this to the town square. Tradespeople, tinkers, and fishmongers! I shout to the Prince but he ignores me! If he and Sebastian can take the land of the very poor, it is only a matter of time before they take from all of us!

LORD PINKLETON - The Prince is giving a ball! The Prince is giving a ball! Hear ye! Hear ye! His royal highness Christopher Rupert James is giving a ball! To attend the ball, all one requires is an invitation and suitably fashionable attire! And, the Prince shall choose a woman from the ball to be his bride. That means anyone can be Queen.

The Story

Act One

A young woman named Ella lives with her stepmother and stepsisters, who treat her like a servant girl ever since the death of her late father. Because she sits by the fireplace and is dirty from the cinders, they call her "Cinderella". Ella dreams of a better life ("Prologue"). The prince of the kingdom is named Topher (short for Christopher); his parents have died, and he is advised by Lord Chancellor Sebastian. Though an expert at slaying dragons, griffins, gargoyles and giants, he feels uncertain about how he will rule as king when the time comes ("Me, Who Am I?"). Prince Topher and Ella meet as he is on his way to the palace. She offers him a drink of water, and they share a moment before he departs. Ella then speaks with two of her friends: Jean-Michel, an erstwhile revolutionary, and Crazy Marie, a woman who lives at the edge of the forest and gathers what others throw away. Soon arrive Ella's stepmother Madame and stepsisters, the demanding Charlotte and the meek Gabrielle. After they go inside, Ella again reflects on her dreams of a better life ("In My Own Little Corner"). In the palace, Sebastian and his henchman, Lord Pinkleton, persuade the Prince it is time for a Royal Wedding; a big ball will be held to find the bride. Pinkleton goes to the town square to make the announcement and finds Jean-Michel rallying the townsfolk to raise their voices in protest of the government's policies ("The Prince is Giving a Ball" / "Now Is the Time"). Madame's cottage is a whirl of activity as the stepmother and stepsisters prepare for the ball. They leave Ella behind, but Jean-Michel arrives to argue that Prince Topher needs to know more about the people of his kingdom. He teases Ella that she should put on a pretty gown and tell Topher that times are about to change. Crazy Marie jokes with Ella about how life could be better ("In My Own Little Corner" (reprise) / "Fol-De-Rol"). Marie reveals herself to be Ella's Fairy Godmother and transforms a pumpkin and animals into a carriage with a footman and a driver; she turns Ella's rags into a beautiful gown ("Impossible"). She sends Ella to the ball with one caveat - the magic will expire at the stroke of midnight ("It's Possible"). The ball features magnificent dancing ("Gavotte"). Ella enters in her white ball gown, but no one recognizes her. Her kindness and sense of fairness fascinate Prince Topher, and their song becomes a grand waltz ("Ten Minutes Ago" / "Waltz for a Ball"). Too soon, the clock begins to strike midnight. Ella had just enough time to tell the Prince that all is not well in his domain. She races down the stairs and trips, losing a shoe, but she quickly retrieves it and dashes off.

Act Two

The Prince is determined to find the mysterious woman who spoke so honestly about the kingdom. The women of the court, led by stepsister Charlotte, ask why the Prince had not chosen any of them to be his love ("Stepsister's Lament"). A wild chase ensues, and the prince and his guards search high and low; they almost catch Ella ("The Pursuit"). Once again dressed in rags, Ella returns to the cottage and remembers how wonderful the Prince was ("He was Tall"). Madame, Charlotte and Gabrielle soon return in state of dejection. Ella tells them what she "imagines" the night at the palace must have been like ("When You're Driving Through the Moonlight"), including dancing with the Prince ("A Lovely Night"). Madame and her daughters and stepdaughter have a moment of shared emotion, for once. Soon, shy Gabrielle and Ella are left alone, and Gabrielle realizes that Ella was the woman at the ball. Gabrielle reveals herself to be not only an ally, but also in love with Jean-Michel, the firebrand. They vow to keep their secrets ("A Lovely Night" (reprise)). Prince Topher continues his search ("Loneliness of Evening"), gradually realizing that Sebastian had been leading him down the wrong path. Topher decides to hold a second event to find the woman of truth. The night of the banquet arrives, and Gabrielle gives Ella her dress to attend the feast. Jean-Michel arrives at the house and confesses his love to Gabrielle. However, Madame catches them and also sees Ella in Gabrielle's dress. She tears the gown to shreds and kicks Gabrielle and Jean-Michel out of the house, telling them never to return. Madame then takes Charlotte to the banquet. In the nick of time, the Fairy Godmother produces perfect attire and helps Ella build her confidence for another frank talk with the Prince ("There is Music in You"). At the palace, Ella tells the prince how he could be a great king, and he immediately announces an election for Prime Minister between Jean-Michel and Sebastian. Topher is now ready to be a leader and knows the partner he needs in love and life ("Do I Love You Because You're Beautiful"). Suddenly, the clock begins to chime midnight. Ella races down the stairs but pauses and purposely leaves a shoe behind. The Prince gives all of the women of the kingdom a chance to try on the glass slipper. Everyone is unsuccessful until Ella tries it on, and it fits her foot perfectly. Madame apologizes to Ella for her cruelty, and Ella forgives both her and Charlotte. Gabrielle and Jean-Michel's relationship is approved by Madame, and she welcomes her daughter back into her life. Jean-Michel is elected Prime-Minister, Topher and Ella wed, and they all live happily ever after (The Wedding: "There is Music in You").

Character Descriptions/ Breakdown

ELLA - Though no one notices her beneath her rags and quiet demeanor, she is opinionated, charismatic, passionate, beautiful, and funny. Idealistic and hopeful, she courageously challenges the prince to change the policies in his kingdom - and helps him discover who he truly is. Always her late father's daughter, she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman.

PRINCE TOPHER - A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Attractive and charming but not a stereotypical ladies man, he is thoughtful, appealing and innocent - with an unforced goofy streak. Moral, genuine and kind hearted, he is at a crossroads and must take control of his kingdom and his future.

MADAME - Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up the social ladder.

SEBASTIAN - The kingdom's Lord Chancellor. Though he is Topher's trusted advisor, he is devious and selfish. Using propaganda and dishonesty, he keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than himself - and truly believes he deserves to rule the kingdom.

MARIE - A friend to Ella, and the town's resident crazy lady and beggar-woman. Actually a fairy godmother in disguise. Wise, warm, otherworldly and charming. Marie rewards Ella for her kindness by making her dreams a possibility.

GABRIELLE - Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behavior. Quietly passionate, empathetic and witty, she is drawn to Ella and Jean-Michel. Ironically aware that she doesn't fit in.

CHARLOTTE - Ella's stepsister and daughter of Madame. Brash, self-centered, materialistic, snooty, loud, sassy and bratty, she has a ridiculously high - but unfounded - opinion of herself. She never passes up an opportunity to be the center of attention.

JEAN-MICHEL - A feisty, passionate peasant determined to make a change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes.

LORD PINKLETON - The Lord Chancellor's right-hand man. Announces royal balls, banquets and even the weather to the villagers.

GIANT, FOX (PUPPETEER), RACCOON (PUPPETEER), FOOTMAN, COACHMAN, and ENSEMBLE OF KNIGHTS, PEASANTS, SERFS, TOWNSPEOPLE, LADIES AND GENTLEMEN OF THE COURT, SERVANTS, ETC

AUDITION CARD

(Please write legibly!)

Name _____

Email Address _____

Pronoun _____

Theatre, Vocal, and Dance Experience/Training: (Please attach résumé if you have one)

Please list any special skills you have (MAGIC, turns, jumps, tumbling, stilts, puppetry, etc.)

Can you read Music? Yes No

Vocal part (Circle all that apply):

Soprano Mezzo Alto Tenor Baritone Bass

Did you attend the dance workshop prior to your audition? Yes No

Are you willing to dye/cut your hair for the show? Yes No

Are you willing to grow facial hair for the show? Yes No

Are you comfortable kissing on stage? Yes No

Are you in Nitrous Oxide? Yes No

Are you a Playwright for the Playwright's Festival? Yes No

Are you in Spontaneous Generation-The Improv Show? Yes No

Which roles you are most interested in?

1. _____ 2. _____
3. _____ 4. _____

(Please note, that this does not guarantee you will be considered or called back for these roles)

What roles will you NOT accept?

1. _____ 2. _____
3. _____ 4. _____

Will you accept a role in the ensemble? Yes No

Please Note: Every auditioner who is cast is expected to be in the production. If you decide not to accept or drop out after the list is posted, it will affect future casting. We want students to audition who want to do this musical and dropping out is not fair to those who could have gotten in. Of course there are extenuating circumstances that arise and will be dealt with on an individual basis.

Is there anything else you would like us to know?
(Feel free to use a separate page for this)

If not cast, are you interested in working backstage on this production? Yes No

If yes, what positions are you interested in? (Check all that apply)

Costumes _____ Props _____ Stage Crew _____ Marketing _____
Student Producer _____ Makeup _____ Hair _____

Conflicts will weigh heavily in casting.

We are looking for students who are able to commit to this process and are available for all rehearsals. Fill out the Audition card and bring to your music/acting audition. Also, don't forget to fill out the online form at

<https://goo.gl/forms/NOyOmDH74H3celaH3>