

Theatre Ink
Audition Packet

**Thoroughly
Modern Millie**

Book by Richard Morris and Dick Scanlan

Music by Jeanine Tesori

Lyrics by Dick Scanlan

DIRECTED AND CHOREOGRAPHED BY BRAD JENSEN
MUSICAL DIRECTION BY CHRIS ROPPOLA

Show Dates

March 13th, 14th, 15th at 7:30PM

March 16th at 2:00PM

in the Auditorium

October 2013

Dear Auditioner,

Thank you for auditioning for the Musical Theatre Production

Thoroughly Modern Millie. Theatre Ink is committed to putting on a production that every actor, stage crew member, costume designer, props coordinator, stage manager, set designer, technical director, director, choreographer, music director, orchestra member, producer, lighting designer, sound designer, house manager, usher, program designer, poster designer, printer, custodian, parent, teacher's aide, guidance counselor, cafeteria staff, teacher, principal, asst. principal, secretary, school staff member and audience member can be proud of.

From the choosing of the play to the audition to the rehearsal to the performance and to the strike, all participants of this ***production*** will create and participate in a process that will feature nothing less than 100% dedication, hard work, and excellence! Our process is founded in complete teamwork and collaboration that will hopefully lead to a professional level production. Our teaching and working model gives students an opportunity to grow both on and offstage while producing a musical theatre production for our community to enjoy. It is also a great way to make new friends and develop new skills!

Thank you for joining us and we wish you the best of luck at auditions. If not cast, we hope you will participate in one of the many important roles backstage, which are as important as the ones onstage. I hope this is a fun learning experience where you will meet new friends and have an exciting theatre experience! For more info go to Theatreink.net

Adam Brown, Director of Theatre Ink

GOOD LUCK TO ALL WHO AUDITION!
And thanks for being a part of
Newton North's Teaching and Working Theatre!

Please read the entire packet.

General Interest Meeting: 10/16 3:00-3:30 PM Room 158

WORKSHOPS

Vocal Workshops: 10/22 3:00-4:30 PM Room 158

10/24 2:30-4:00 PM Room 158

Dance Workshops: 11/5 6:00-8:00 PM Auditorium

11/6 3:30-5:30 PM Auditorium

Audition Workshops: 11/7 3:30-5:30 PM Room 171

AUDITIONS

Dance Auditions: 11/12 3:00-6:00 PM Auditorium

Vocal Auditions: 11/12 6:00-9:00 PM Room 171

Vocal Auditions: 11/13 3:00-6:00 PM Room 171

Dance Auditions: 11/13 6:00-9:00 PM Auditorium

CALLBACKS

Vocal/Dance Callbacks: 11/14 3:30-7:30 PM Auditorium

**There will be a 20-minute dinner break. Please bring something with you. **

REHEARSALS

December 18th, 2013- March 12th, 2014

Music, acting, and dance rehearsals will generally be Monday - Friday from 3 - 6:30pm. There may be some Saturday rehearsals. More specific dates and times will be determined after casting.

Tech week rehearsals will go to 11PM

PERFORMANCES

March 13th, 14th, 15th at 7:30 PM

March 16th at 2:00 PM

Please sign up for a half-hour vocal audition slot, and an hour-long dance audition slot.

You must sign up and attend both a vocal and a dance audition to be considered for Thoroughly Modern Millie.

Questions?

Please contact:

Mr. Brown (Producer) at Adam_Brown@newton.k12.ma.us

or

Celia and Sarah (Stage Managers) at modernmilliesms@gmail.com

or

Mr. Jensen (Director/Choreographer) at bradley_jensen@newton.k12.ma.us

Director and Choreographer's Note From Mr. Jensen

Dear Actor,

Welcome to the *Thoroughly Modern Millie* Audition Packet! I hope you all are as excited about this production as I am. This packet will provide you with all of the necessary material you will need in order to carry out a professional, prepared, and strong audition. Auditioning can be a very nerve-wracking experience. Therefore it is in your best interest to become as familiar with the material in this packet as possible. In the attached pages you will find a synopsis, a character breakdown, and song selections from the show! Furthermore, the more educated you are regarding this production, the more capable you will be in making strong and relevant choices in your audition.

Throughout the audition process I will be looking for students who are hard working, positive, focused, and ready to work on a team. I like to think of large musicals as well-oiled machines. Therefore, actors need to be ready to work as a part of a team, with everyone working to tell a fast-paced, driving story of empowerment and innovation. Also, (and perhaps most importantly) I am looking for actors who are willing to make bold choices. *Millie* is a production filled with characters from all walks of life, and the world of the show is a heightened version of the bustling city of New York in the 1920s. Therefore, I am looking for *actors* who can be silly, melodramatic, passionately in love, and wildly excited all while tapping and flapping across the stage. Do your best, take risks, and have fun.

SYNOPSIS

ACT ONE

It's 1922 and Millie has arrived in New York. Millie has guts, pluck, charisma, moxie: a girl with big dreams from a little town. She is scared and excited to be there. She looks at her return ticket and sings, "Burn the bridge, bet the store. Baby's comin' home no more." ("Not For the Life of Me") and she tears up her return ticket. She sings and dances with the "moderns" and tells the world to "beat the drums, 'cause here comes thoroughly...modern Millie now." ("Thoroughly Modern Millie")

Millie is then mugged and loses her scarf, hat, and shoe and after a tug of war for her purse, she loses that, too. When Jimmy Smith (remember him now) a brash city slicker with an irrepressible, buoyant personality, enters, Millie trips him. He tells her to go back to Kansas and, when Millie refuses, suggests she check into the Hotel Priscilla--a rooming house for actresses. The defiant Millie plans on staying and making her mark in the big city.

At the Hotel Priscilla, the girls Lucille, Rita, Alice, Gloria and Ruth bemoan not getting any acting roles but they aren't leaving the excitement of the city. Ethel brings in that day's newspaper that has a headline of "White Slavery" going on to say that many young girls mostly orphans have suddenly disappeared without anyone noticing.

Mrs. Meers who runs the hotel, a former actress-turned-criminal has adopted the disguise of a kindly Chinese proprietress of the hotel to mask her real profession: white slavery. She thinks she is a wonderful actress but her Chinese accent is deplorable and her depiction of a hateful stereotype is held up to ridicule by real Chinese characters that appear later. Mrs. Meers gives Ethel a telegram saying that her great uncle has died and she is now--an orphan. Ethel is offered a cup of green tea that will "calm" her and dropping her accent Mrs. Meers makes a call and sells Ethel to Buddha for four hundred bucks.

Millie enters and is told she is behind in her rent and that she must leave and while she and Meersie are discussing the problem the ingénue--clueless, old-fashioned beauty--Miss Dorothy Brown enters. Millie makes a deal with her to share her room (as long as Dorothy

sleeps on the floor). Miss Dorothy is excited to make the acquaintance of her first poor person ("How the Other Half Lives") and Millie says she is not poor just broke. But Millie has a plan. She's a new woman, bold and daring, and she plans on marrying her boss. The only hitch is she doesn't have a boss yet. Mrs. Meers offers Miss Dorothy Ethel's room, which has just recently become available, and is delighted to discover that Miss Dorothy is an orphan.

Millie and Miss Dorothy head upstairs and in order to get the elevator going they must tap dance their way up. They ascend as they chat happily.

In the laundry room of the hotel, Ching Ho and Bun Foo are folding towels when Mrs. Meers enters and tells Bun Foo to take Ethel to Buddha and collect the four hundred bucks C.O.D., A.S.A.P. and Ching Ho is to take a snack to the new arrival, Miss Dorothy. We discover the boys are working here to save money to bring their mother over from Hong Kong while they reprise (in Chinese) the song we heard from Millie ("Not For the Life of Me") when she first arrived in New York.

We next see Millie trying to get in to see Trevor Graydon the third who needs a stenographer and who is also single. Miss Flannery, the office manager, is clear that she thinks Millie is a "modern", something she doesn't like. Graydon turns out to be movie star handsome and gives Millie "The Speed Test" which she passes with flying colors and is now part of the team.

At the hotel, Ching Ho offers Miss Dorothy a room service apple, which Mrs. Meers has injected with a large hypodermic needle. Ching Ho looks up and is instantly smitten with Miss Dorothy. Mrs. Meers is foiled by Millie and Alice's appearance and Miss Dorothy doesn't take the apple. Alone Mrs. Meers sings "They Don't Know" what an artist the theatre has missed when they didn't cast her.

Millie, Miss Dorothy, and the girls are looking for a speakeasy in which to celebrate Millie's job (she sees it as her "engagement"). There is one just under their noses it is pointed out to them by Jimmy who recognizes Millie. Since he is a member, he gets them in and tells them they are on their own. A wild dance ensues ("The Nutty Cracker Suite") and the joint is raided. While mug shots are being taken, Jimmy and Millie make one another's acquaintance and Millie learns that Jimmy makes do by flitting from job to job. Jimmy explains to Millie ("What Do I Need with Love") that he wants loads of gals and lots of yuks and he has a free and easy life. When he discovers that Millie is "in love" with her boss, Jimmy invites her and Miss Dorothy to Long Island to a ball game.

At the Priscilla, Mrs. Meers enters in a laundry cart sporting rubber gloves, surgical mask, scrubs, holding a rag and a bottle. She also chastises Ching Ho for losing his heart to Miss Dorothy but before she can follow through with her dastardly plan, Millie enters in a new dress and questions Mrs. Meers about the bottle. Mrs. Meers explains she was trying to get rid of a nasty spot on the carpet. She claims the bottle contains soy sauce. Millie has been seeing a lot of Jimmy and tonight they are going to a welcome home party for Muzzy Van Hossmere in her glamorous penthouse.

We meet the glamorous Muzzy singing the praises of the city ("Only In New York"). Muzzy is entertaining the elite of New York including George and Ira Gershwin and Dorothy Parker. George is stuck working on his symphony and when Muzzy tells Dorothy Parker she is a rhapsody in blue, George becomes inspired. Jimmy enters with Millie and Miss Dorothy and explains to Millie that his father was the gardener at Muzzy's Long Island estate. Miss Dorothy meets Rodney, an old friend from the orphanage and she, Jimmy and Rodney leave. Muzzy tells Millie her story of marrying for love the very rich and now deceased Mr. Van Hossmere.

During the dancing Millie spills champagne on Dorothy Parker's dress and while Millie goes for the soy sauce, Muzzy tells Jimmy that he is in love with Millie and asks what is going to do about it.

On the terrace, Jimmy calms Millie down after she stained Parker's dress and then the conversation turns to Mr. Graydon. They argue over Millie's plan and they are nose-to-nose when Jimmy grabs Millie and kisses her passionately. She responds and Jimmy exits in a panic. Millie sings that she is in love with Jimmy ("Jimmy") and the scene changes to the Priscilla as Millie catches sight of Jimmy leaving Miss Dorothy's room. Millie is in shock at the first act curtain falls.

ACT TWO

Boop-boop-ee-doop and vo-de-oh-doh here we go again seeing if thoroughly modern Millie can heal her broken heart and forget Jimmy and marry Trevor Graydon. At work, Millie will not pick up the phone and talk to Jimmy and she tells herself to "Forget About the Boy". She is joined by the rest of the stenographers including the fanatic Flannery each of who have their own boy to forget.

Millie's flirting with Graydon doesn't work and Jimmy's appearance only makes things worse for our heroine. Miss Dorothy's presence reminds Millie of last night but the two ladies make-up when Millie discovers a pass was made at Miss Dorothy by David Belasco the producer-director. Millie tells Miss Dorothy to callous up: wear high heels, shorten her skirts, and bob her hair. Graydon enters and sees Miss Dorothy. They stare at one another and in a fantasy ("Ah! Sweet Mystery of Life"/"I'm Falling In Love With Someone") are smitten. Graydon asks Miss Dorothy to dinner and begs her not to alter her lovely appearance.

Jimmy has crawled out onto a window ledge in order to avoid Flannery and to get Millie's attention. Millie asks him why he was kissing Miss Dorothy and he tells her he asked for Miss Dorothy's advice about his feelings for Millie. Jimmy realizes that he loves Millie ("I Turned a Corner") and they decide to dine at the swank Cafe Society where Muzzy will be performing that night. In the midst of a quartet of Millie, Jimmy, Graydon, and Miss Dorothy's professing their love ("I'm Falling In Love With Someone"), Ching Ho enters and professes his love (done phonetically from a dictionary) for Miss Dorothy.

Meanwhile, back at the Hotel Priscilla, Mrs. Meers is still stalking Miss Dorothy, this time with pesticide spray guns. When Ching Ho balks, Mrs. Meers reminds him that he is trying to get his mother to New York. The three sing "Muquin" a song that sounds like "Mammy" in Chinese.

That night at the floorshow at Cafe Society, Muzzy sings about being happy "Long As I'm Here With You" entertaining in New York. Millie and Jimmy listen to her sing from the kitchen where they are washing dishes. Swank comes at a price neither of them can afford, it would seem.

Millie visits Muzzy in her dressing room where she tells Muzzy that she is crazy about Jimmy but she doesn't want a lifetime of washing dishes in a restaurant kitchen. Muzzy tells Millie that her plan to marry her boss is flawed because even though she originally thought Mr. Van Hossmere was poor she married him for love and never regretted it. Millie realizes that she must follow her heart ("Gimme Gimme") and that she really wants that thing called love.

In another part of Cafe Society a drunken man is singing about a lost love. Millie discovers that it is Graydon and that Miss Dorothy has stood him up. Jimmy overhears and is convinced that something is very wrong. He cannot believe she would check out without telling anyone and Millie realizes that two orphan girls disappeared without a word to anyone but Mrs. Meers. The three of them decide they need a decoy orphan and Millie knows someone who will help them.

Muzzy enters the Hotel Priscilla disguised as an ingénue, wearing a blond wig, and carry a beat-up suitcase. Although Mrs. Meers thinks the new girl is a little long in the tooth to be an orphan she welcomes her to the hotel and offers her some--green tea!

In the meanwhile, upstairs, Ching Ho vows to help the gagged and tied up Miss Dorothy. Mrs. Meers finally recognizes Muzzy (or Mabel as she was called) and Muzzy tells Daisy Crumple (aka Mrs. Meers) she hasn't seen her since Daisy (aka Mrs. Meers) was kicked out of the chorus. Unknown to all, Millie has been hiding in another laundry cart and has transcribed the entire conversation between Muzzy and Mrs. Meers which also includes references to white slavery and sending girls to Hong Kong. Mrs. Meers demands proof and Bun Foo says he speaks English and will testify against her. While they search for Miss Dorothy, Mrs. Meers escapes. Miss Dorothy is discovered in an embrace with Ching Ho who has rescued her from an unspeakable fate. The boarders at the hotel armed with pesticide cans of their own find and force Mrs. Meers to follow them to the police station.

Jimmy proposes to Millie and even though he is poor, she accepts only to find out that Jimmy is Muzzy's stepson, Herbert J. Van Hossmere, the Third. Oh, the J is for James. Miss Dorothy turns out to be Jimmy's sister, Dorothy Carnegie Mellon Vanderbilt Van Hossmere. Muzzy, afraid of fortune hunters and James' squandering his money on the wrong kind of women, sent the children out with twenty-five dollars and hopes they'd come back with proper sweet partners, which they did.

Our vision of the twenties ends with the Moderns singing "Thoroughly Modern Millie" while a new young girl in her Sunday best carrying a suitcase surveys her surroundings with awed excitement and strikes Millie's opening pose.

References:

For more information about the show check out the official MTI page at:

http://www.mtishows.com/show_detail.asp?showid=000242

Also take a look at this helpful Wikipedia page:

[http://en.wikipedia.org/wiki/Thoroughly_Modern_Millie_\(musical\)](http://en.wikipedia.org/wiki/Thoroughly_Modern_Millie_(musical))

Watch the whole show on YouTube:

<http://www.youtube.com/watch?v=v2l2UUWicbU>

Character Descriptions

BUN FOO	<p>A Chinese immigrant working to bring his mother to the United States. Older brother of Ching Ho and henchman to Mrs. Meers. Sings and speaks in Chinese. He is more hardened by the world than his younger, more idealistic brother.</p> <p>Male, 20-30 yrs old/Strong Singer (Bass/Baritone - E3 to E4)</p>
CHING HO	<p>A Chinese immigrant working to bring his mother to the United States. Younger brother of Bun Foo and henchman to Mrs. Meers. Sings and speaks in Chinese. He is bright-eyed, non-conventional romantic.</p> <p>Male, 18-25 yrs old/Strong Singer (Bass/Baritone-Bb2 to E4)</p>
JIMMY SMITH	<p>A suave city slicker who unexpectedly becomes the story's hero. He falls in love with Millie.</p> <p>Male, 20-30 yrs old/Strong Singer/Some Dance Ability (Tenor - C3 to A4)</p>
MILLIE DILLMOUNT	<p>A spunky, modern woman trying to make it in New York City. She falls in love with Jimmy. She's our story's protagonist.</p> <p>Female, 20-25 yrs old/Exceptional Singer and Strong Dancer (Alto/Mezzo - G#3 to E5)</p>
MISS DOROTHY BROWN	<p>A naive, wealthy girl who has moved to New York to change her lifestyle. She's the story's bubbly ingénue. She becomes Millie's roommate and confidant.</p> <p>Female, 20-25 yrs old/Strong Soprano/Dancer (Soprano - B3 to C6)</p>
MISS FLANNERY	<p>An uptight, stern office manager. She runs the stenographer pool at Sincere Trust Insurance Company. Singer/Dance Soloist/Female, 35-45 yrs old (Alto/mezzo - Bb3 to D5)</p>
MRS. MEERS	<p>A former actress turned human trafficker pretending to be a kindly Chinese woman. She oversees the Hotel Priscilla where she secretly sells her tenants.</p> <p>Strong Singer/ Dancer/ Comedian/Female, 45-55 yrs old (Alto - E3 to Bb4)</p>
MUZZY VAN HOSSMERE	<p>A glamorous actress and singer at a nightclub. She becomes Millie's friend and mentor.</p> <p>Exceptional Singer/Dancer/Female, 35-45 yrs old (Mezzo/Alto - G#3 to D5)</p>
TREVOR GRAYDON	<p>An executive at the Sincere Trust Insurance Company. He is sharp, ambitious, and secretly romantic.</p> <p>Strong Singer/Male, 30-40 yrs old (Baritone - A2 - G4)</p>
ENSEMBLE	<p>The ensemble members within <i>Millie</i> are asked to play a number of roles including New York City Moderns, Actresses at the Priscilla Hotel, Speakeasy Dancers, Stenographers and Typists of the Sincere Trust Company, and Muzzy's Boys. All ensemble roles require heavy singing and dancing with some featured speaking roles.</p>

Music Director's Note from Chris Roppola

I love doing theater, but doing 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, that means being prepared and in sync with exactly the kind of things we are looking for. For the actors, 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 from the packet, think about the following (we've made answering some these questions very easy!):

- Is the song appropriate to the role for which you're auditioning?
- What character is singing the song?
- What is the dramatic or comedic moment happening in context at the moment 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?

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 5:
 - Breathe.
 - Sing through to the *ends* of your phrases/words/notes.
 - *Know* when to breathe.
 - Sing at the volume and energy you sing when you're at home alone in your room and you *think* no one is listening!
 - Breathe *more*.
- We'll sing 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 are slight differences with the score. Also, please know that we do not expect or *want* you to sing a number exactly as it is on the CD; we want to hear your interpretation of the song.

For auditions, we have chosen five selections from the show, each matched with a particular role or roles. Please choose one to sing from memory at the auditions. An accompanist will be provided.

Millie	<i>Forget About the Boy</i>
Miss Dorothy	<i>How the Other Half Lives</i>
Muzzy, Mrs. Meers, Flannery	<i>They Don't Know</i>
Jimmy	<i>I Turned A Corner</i>
Trevor, Bun Foo, Ching Ho	<i>I'm Falling in Love with Someone</i>
If you are not sure which role you would like or you are not interested in a particular role, pick the song that you feel best showcases your voice.	

I look forward to meeting all of you soon. If you have any questions, feel free to contact me via email at: chris@roppola.com

You can also contact our Assistant Music Directors:

Adina Kruskal: adinakruskal@gmail.com

Jared Perlo: perlstrom@gmail.com

15

FORGET ABOUT THE BOY

Millie

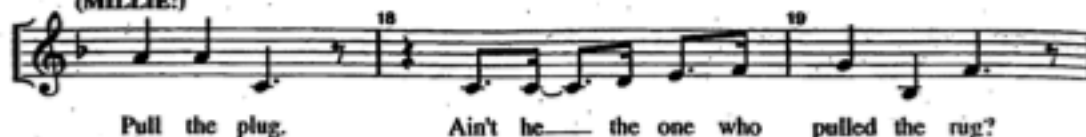
Yes, Millie is a belter. But it needs to be a healthy, supported belt mixed with head voice as necessary. Please do not scream your head off.

START HERE:



17

(MILLIE:)

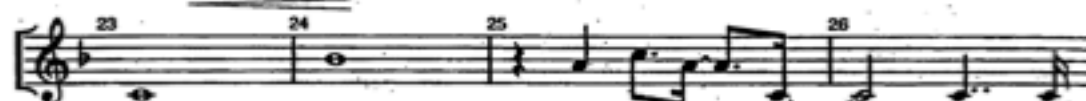


Pull the plug.

Ain't he the one who pulled the rug?



He's low - er than an al - ley cat, dir - ty rat, and I

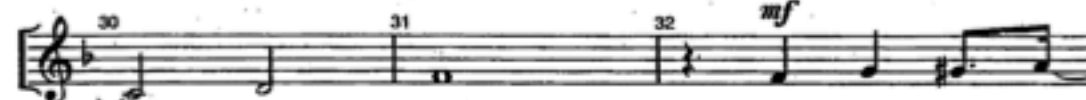


flat - ter.

For - get a - bout the boy.



For - get a - bout the boy. For - get a - bout



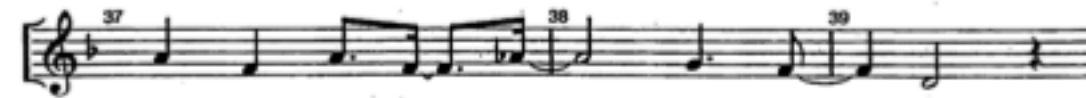
the boy.

And in the moon -

33



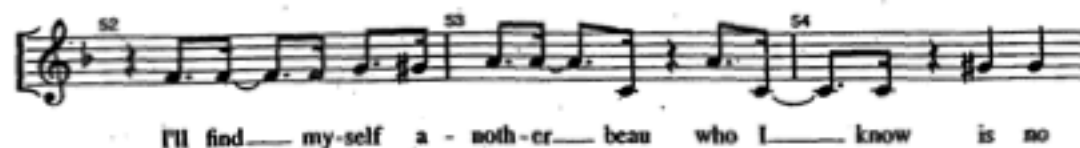
light, don't you think a - bout him. Sis - ter,



you're much bet - ter off with - out him.

#15—Forget About The Boy

30's Sunny ("We're In The Money")



END HERE

5

HOW THE OTHER HALF LIVES

Miss Dorothy is a classic soprano. Sweet, and yes, strong, but a distinct contrast in sound to Millie's belt.

Operetta (dramatic)

START
HERE

MISS D: *f* *Poco rall.* *A tempo*

This is liv-ing! This is what I call liv-ing! I've

Più mosso

hun-gered for this day since hea-ven knows when, year af-ter year with a

Rall. *ten.* *Accel.*

se-cret-yea! All of my prayers, all my de-sire,

Rit. *ten.* *ten.*

Ev-'ry wak-ing mo-ment with my heart a-fire!

directly to measure 27

Moderate soft shoe
Light and charming

27

MISS D: *mp*

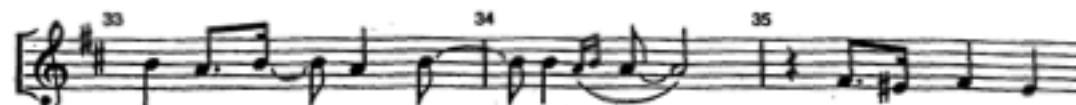
Stop time



Give me the meat with-out the gra-vy. I'll take the oys-ter



sans the pearl. Pinch-ing pen-nies, clip-ping cou-pons,

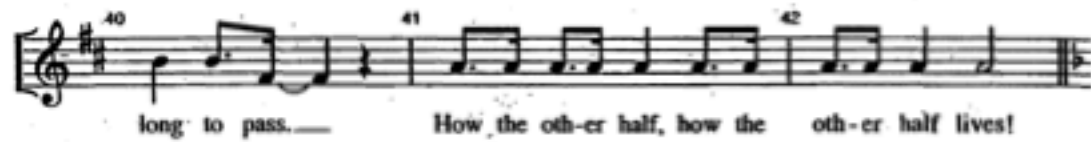


see a brand—new world—un-furl!— Let me brown bag



all my lunch-es, try my hand— at canned

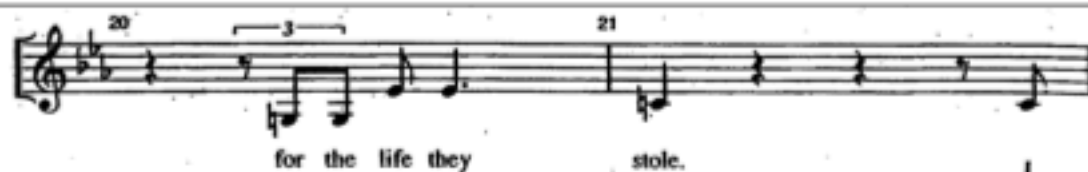
(MISS D:)



THEY DON'T KNOW
Muzzy, Mrs. Meers, Flannery

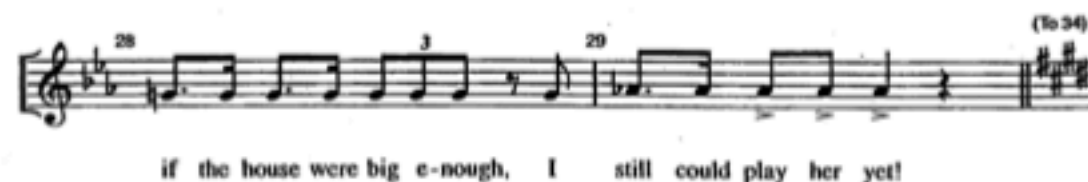
While this may be Mrs. Meers song in the show, it's a good piece which presents lots of opportunity for story telling for any character.

Start @ pickup to measure 22.



Straight 8's

Swing



(To 34)

34

(MRS. MEERS:)



They don't know— I'm hot-ter news— than Du - se,



Hel - en Hayes— and Bern-hardt all in one.—



They're on top,— and I look like the los - uh.



Wait and see who's stand - ing when my play is done.

43



So wel-come all ye bright, young lad-ies, you're check-ing in - to



Ho - tel Ha - des. I won't stand by while crit - ics praise 'ya,



You're get - ting shipped to south-east As - ia! But

(MRS. MEERS:)

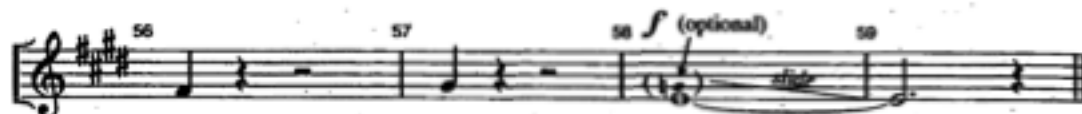


they don't know.

They don't know.



Sad to be all a-lone in the world, but



they

don't

know!

END HERE

Applause segue

Jimmy

Jimmy is a true tenor with both quick moving patter moments and broad sweeping legato lines--many quite high. While there are some alternate lower notes to the highest of high notes, his part does sit in the higher end for most of his songs.

Thou - sands of peo - ple, way down be - low, wan - der - ing to and

fro. Ti - re - less peo - ple, no time to lose,

crowd - ing the a - ve - nues and parks. On their marks,

rac - ing fast; quite a cast. Mil - lions of peo - ple,

pick an - y two: they could be just like you and me

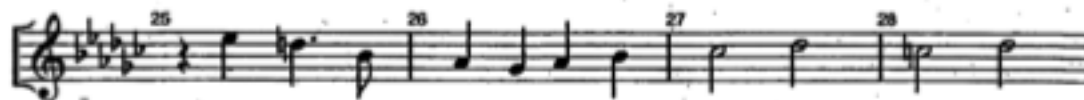
Rit. used to be, way back when, *sub. mp* stran - gers, then

21 In 2 - Freely with great expression

(JIMMY:)



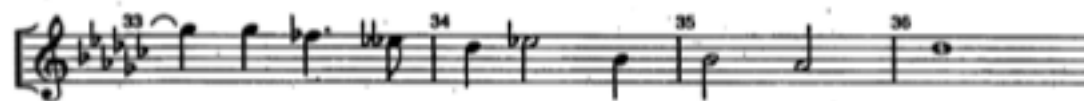
I turned the cor - ner, and there you stood,



your smile like home to me, your heart fa - mil - iar.



No use pre - tend - ing, not that I could.



I turned the cor - ner when I met you.

END HERE

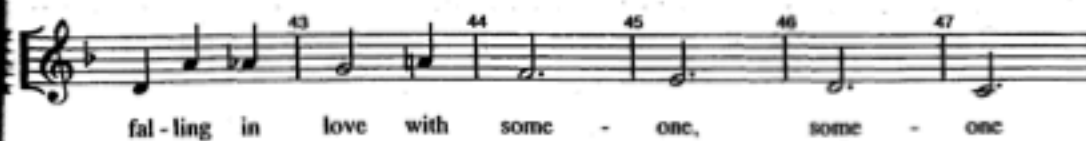
FALLING IN LOVE

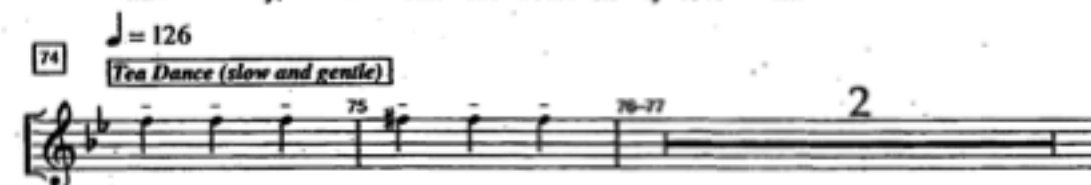
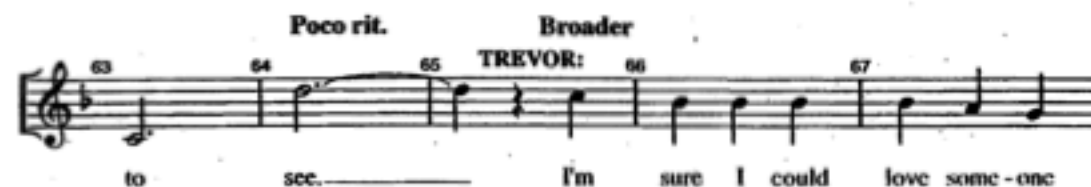
Trevor Grayden, Bun Foo, and Ching Ho are classic baritones/bass parts. While Trevor does have some higher notes in the score, several are marked falsetto and a few have lower alternates.

Start in measure 41 with "For I'm."



 Con moto ♩ = 156





Thoroughly Modern Millie

AUDITION CARD

(Please write legibly!)

Name _____

Class of... '14 '15 '16 '17 Age _____ Gender _____

Hair color _____ Eye Color _____ Height _____

Home Phone Number _____ Cell Phone Number _____

Parent Name(s) _____

Parent Cell Number(s) _____

Parent E-Mail Address(es) _____

Address _____ City _____ Zip _____

Email Address _____

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

Can you read Music? Yes No

Vocal part (Circle all that apply): Soprano Tenor Mezzo Baritone Alto Bass

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

Are you comfortable kissing onstage? Yes No

Are you able to attend night (5PM-10 PM) rehearsals? Yes No

Are you involved in Freshman Cabaret? Yes No

Are you in Cabaret Troupe? Yes No

Are you in Nitrous Oxide? Yes No

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

Do you plan on auditioning for Spontaneous Generation? Yes No

Are you auditioning/did you audition for Book of Days? Yes No

Do you have any other major commitments after school? Yes No

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

Do you play the piano? Yes No If so, for how long? _____

In order of preference, list which roles you are most interested in:

I. _____ 2. _____ 3. _____

Will you accept any role in this production? Yes No

If not, which roles are you accepting?

And why those roles?

Why are you interested in participating in *Thoroughly Modern Millie*?

Is there anything else you would like us to know?

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

If yes, what positions are you interested in?

Costumes_____ Props_____ Stage Crew_____ Marketing_____ Student Producer_____

Makeup_____

Please note that conflicts will weigh heavily in the casting process. We are looking for actors who have flexible schedules, or are available for all rehearsal times listed.

Weekly Conflicts:

Please list ALL weekly conflicts below from 2:30PM to 11:00PM (Please include travel time)
(This includes X-Block commitments)

Monday	Tuesday	Wednesday	Thursday	Friday

Specific Saturday Conflicts:

Do you foresee any engagements on Saturdays, or do you have any present conflicts on Saturdays?
If so, list ALL below from December 14th, 2012 to March 22st 2014 (Please include travel time)

Date	Conflict

Specific One-Time Conflicts:

If you know of a date or dates between December 14th, 2012 to March 22st during which you will be absent (i.e. vacations, appointments, etc.), please list them below. (Please include travel time)
Note: Conflicts will affect whether or not you are cast in this production.

Date	Conflict

Please Note:

The rehearsals for this production will be January 2nd – March 12th, 2014 with a read-through on December 18th, 2013

Music, acting and dance rehearsals will generally be Monday - Friday from 3 - 6:30pm. There may be some Saturday rehearsals.

Tech week rehearsals will go to 11PM

Please initial below that you have listed all your conflicts above, understand the time requirement and have read the complete Audition Packet:

Initials: _____

<p style="text-align: center;">IMPORTANT THEATRE INK PARTICIPATION INFORMATION FOR ALL AUDITIONING STUDENTS AND THEIR PARENTS</p>
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THEATRE INK CASTING POLICY

Both student and staff directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process.

Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process. We also offer audition workshops for each production

DIVERSITY

Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

ON CASTING

Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether they are cast in the production or not. The more a student auditions, the better he or she will become, especially if he or she seeks and receives feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

TO PARENTS:

Due to the large audition pool Theatre Ink shows typically experience, your child's audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s) he meet with the directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions.

While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink's Technical Director or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-13 per year) is designed to make as many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels -- and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child's skills in these areas and give them more confidence for the audition process. On- and off-stage participants equally share the wonderful spirit of camaraderie and collaboration that develops during shows. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED!

If you and/or your child are not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show's directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information with which you are satisfied, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student's future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature_____

Date_____

Parent signature_____

Date_____

Theatre Ink Production Agreement

(Please read and fill out the following Theatre Ink Agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer, and fellow cast and crewmembers. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

1. All actors, technical stage crewmembers and musicians should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

2. All actors, technical stage crewmembers and musicians must be in good academic standing to participate in and remain in this production. All actors, technical stage crewmembers, and musicians are expected to be in school during the day in order to participate in rehearsals and performances after school. It is also required that a progress report be completely filled out every two weeks and returned to Mr. Brown via your stage manager. You will not be allowed to attend rehearsal if this is not turned in on time.

3. All participants must be passing a minimum of 20 credits each marking period or they will be removed from the process when the report card is issued. N's in a class do not count as passing.

4. All actors, technical stage crewmembers, and musicians must be on time to all scheduled rehearsals and technical crew duties. If late for three rehearsals, you may be cut from the production.

5. All actors, technical stage crewmembers and musicians must be present at all scheduled rehearsals. Rehearsals will generally be evenings 6:00PM to 10:00PM, Fridays 2:30PM to 6:00PM, some weekday afternoons 3:00PM to 6:00PM and some Saturdays 12:00PM to 4:00PM. *Tech week rehearsals will go to 11PM

If you have three unexcused absences from rehearsal, you may be cut from the production.

In order to be excused you must have a legitimate note explaining why. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 617-559-6306 and leave a message.

Communication is the key to good relationships during a production.

6. All actors, technical stage crewmembers, and musicians will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process. There will be no food or drink allowed on the stage at anytime. Water only!

7. All actors, technical stage crewmembers, and musicians are responsible for their props and costumes. If props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost.

8. All actors, technical stage crewmembers and musicians will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, dances, music, or reading materials related to the production.

Remember: you are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at rehearsal if there is time. Please bring snacks and water in case you are hungry.

9. All actors, technical stage crewmembers, and musicians must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal.

10. All actors, technical stage crew and musicians must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.

11. All actors will complete 4 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or producer.

12. All actors, technical stage crewmembers, and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday after the production. All cast and crew will remain until the strike is complete and the stage, costume room, dressing rooms, music rooms and shop are cleared and cleaned. *Any cast, crew member or musician who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the technical director.*

The spirit of this agreement is to ensure that all actors, technical stage crewmembers and musicians are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Mr. Michael Barrington-Haber, Technical Director, and your directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

This production can be an incredible experience if the entire cast, crew, musicians, and production staff work together, create together, and have fun together!

Actor/crew/musician name _____

Actor/crew/musician signature _____ Date _____

Parent Signature _____ Date _____

KEY DATES

October 16	General Interest Meeting 3:00
October 22, 24	Music Workshops
November 5, 6	Dance Workshops
November 7	Audition Workshop
November 12, 13	Auditions
November 14	Callbacks
December 18	Read-through/First rehearsal
January 2	Rehearsals begin
TBA	Mandatory set build day(s)
February 24-March 16	No conflicts!
March 3-7	Tech Week- no conflicts!
March 8, 9	Tech rehearsals- 9am-6pm
March 10-12	Production Week- 3pm to 11pm
March 12	Final Dress Rehearsal
March 13-16	SHOW!
Week of March 17	Strike (mandatory breakdown of sets)