

WGMS's 2017 SPRING MUSICAL - AUDITION PACKET

AUDITIONS: Willow Glen Middle School – Little Theater
Wednesday, January 18th
Thursday, January 19th
Friday, January 20th (Callbacks)
3:30 – 5:30 p.m.

STUDENTS MUST ATTEND BOTH WEDNESDAY AND THURSDAY TO AUDITION. Not all students will need to attend Callbacks. Students only interested in being on the tech crew should show up at 3:30 p.m. either day to drop off their paperwork.

Questions? wgmsdrama@gmail.com

AUDITION REQUIREMENTS:

- Please prepare approximately one minute of a **song to sing a cappella** or with your own karaoke track on your phone. You may not sing along with any songs that have another singer – only karaoke tracks will be permitted so we can hear your voice!
- Please memorize one of the **character lines**.
- Register for an **audition number** by 5:00 p.m. on MONDAY, JANUARY 16th by filling out the on-line contact info at: <https://goo.gl/forms/v9igTLj4ZqA4E6CV2>
- Review the attached materials. Fill out the forms, including all signatures, and bring the following items to the **first audition**:
 - ✓ Audition Form **WITH CURRENT PHOTO**
 - ✓ Emergency Contact and Pick-up Information
 - ✓ Conflict Calendar
 - ✓ Performer's Acknowledgement of Responsibility and Parent/Guardian Acknowledgement of Responsibility
 - ✓ Comfortable clothing (for dancing) and jazz shoes if you have them



CHARACTERS – Singin' in the Rain Jr.

(Please memorize one line. Although you are choosing one for your audition, you will be considered for any and all roles!)

LINA (needs to be said in very annoying, nasal voice)

Line: "They can't make a fool out of Lina Lamont! What do they think I am? Dumb or something? You were right. And I wasn't going to believe you. Can you imagine what lies she must have told him about me? Think of all those people when they find out they're using someone else's voice instead of mine – and what's wrong with my voice anyway?!"

COSMO

Line: "Come on now, Don. Snap out of it! You can't let a little thing like this get you down. Why you're Don Lockwood, aren't you? And Don Lockwood's an actor, isn't he? Well, what the first thing an actor learns? Hey guys, what's the first thing an actor learns? Exactly! Come rain, come shine, come sleet, come snow, the show must go on. Right?"

DON

Line: "Kathy! Ladies and gentleman; stop that girl! That girl running up that aisle. Stop her! That's the girl whose voice you heard and loved tonight. She's the real star of the picture. Kathy Selden!"

KATHY

Line: "I'm an actress. On the stage! Well, I'm not in a play right now. But I will be – I'm going to New York...and...Oh, you can laugh if you want to – but at least the stage is a dignified, honorable profession. You're nothing but a shadow on film – you're not flesh and blood!"

R.F. SIMPSON

Line: "That Selden girl is great, no matter what Lina says. When the picture is released, I'm going to give her a big build-up! How much is there left to do?....Tap dancing! We've got to have – tap dancing. Sen-saytional!"

DORA:

Line: "Hello, out there! This is Dora Bailey talking to you at the premiere of Monumental Pictures' The Dancing Cavalier. Once again we reunite those immortal screen lovers Don Lockwood and Lina Lamont in their first all-talking, all-singing, all-dancing musical romance. It is an event that will go down in cinema history!"

TEACHER:

Line: "Mr. Lockwood, repeat after me: "Sinful Caesar sipped his snifter, seized his knees and sneezed. Everyone, repeat after me: "Moses supposes his toeses are roses, but Moses supposes erroneously – Moses he knowses his toases aren't roses as Moses supposes his toeses to be.

Character Descriptions – Singin' in the Rain Jr.

Dora Bailey – Gender: female

Always first on the scene for any major film opening, and she has the Hollywood scoop. This is a perfect non-singing role for a student with a great speaking voice.

Don Lockwood – Gender: male

Hollywood's leading man in silent film. Charming and charismatic, Don has no shortage of female admirers. Don is smart and levelheaded; he likes being a famous Hollywood actor, but he doesn't let the celebrity hype go to his head.

Lina Lamont – Gender: female

A glamorous star of Hollywood's silent films. She believes everything amazing she reads about herself in the gossip magazines, including that she and Don Lockwood are madly in love. You'll have to work to accomplish the right amount of exasperating ditz to bring this character to life. Needs a confident, comedic actress who is not afraid to take positive risks and can keep Lina's nasal, grating voice consistent throughout the entire show.

Cosmo Brown – Gender: male/female

Often serves as the comic relief in the show. Quick-witted and sure-footed, Cosmo is fast with a one-liner to lighten the mood. Cosmo is Don's right-hand man. Needs someone with great comedic chops and a strong musical sense as he leads many numbers in the show.

Roz – Gender: female

Always by Lina's side, or trailing after her. As Lina's manager, Roz works hard to make sure nothing upsets her. This non-singing character is a great supporting role.

R.F. Simpson – Gender: male

The studio producer in charge of "Lockwood-Lamont" films. R.F.'s first and foremost goal is to make money, and if that means doing a talkie film that's fine with him. Needs a character actor who can show off R.F.'s anxious boss persona. This is a great non-singing role for an actor with a big voice.

Dexter – Gender: male

The studio's director for Lamont and Lockwood films. He's loud and blustery, and he's easily frustrated with his assistants and Lina. This is a perfect non-singing role for an actor with a big voice who can show his frustration as he works to complete his first talkie.

Dexter's Assistants – Gender: both

Dexter's 1st, 2nd and 3rd Assistants are great featured roles for ensemble members.

Kathy Selden – Gender: female

Wants to become an actress. She takes her career as an artist seriously and is embarrassed that she has to take jobs like singing and popping out of a cake just to get by. Needs a strong singer and actress who can easily portray an honest likability as well as a tough exterior. An actress who pairs well with Don is also important as they have many scenes together.

Miss Dinsmore and the Teacher – Gender: female

The vocal coaches hired to turn Lina's voice into cultured perfection and to work with all of the other actors in the show. Tough, proper and slightly overworked, these are non-solo singing roles.

Zelda – Gender: female

Lina's right-hand gal, who informs her that Kathy's voice is being dubbed over hers. Zelda can be dramatic and over-the-top like Lina, but at her core, she cares about her friend. This is a fantastic featured role for a confident performer who is unafraid to make bold choices.

Sam – Gender: both

A sound engineer, should be all business. Needs an actor who is comfortable taking charge onstage.

Broadway Melody Host – Gender: both

A natural leader. This role can be male or female and must be a strong singer. Must command the stage with an air of confidence.

Broadway Dancers – Gender: both

Broadway Dancers #1 and #2 are featured in "Broadway Melody" and should be excellent singers and dancers.

Chorus Girls – Gender: female

The Chorus Girls #1, #2, #3 and #4 are great featured singing roles in "Make 'Em Laugh." They must convey character and be able to be heard.

Stagehands – Gender: both

Stagehands #1, #2 and #3 are great featured singing roles in "Make 'Em Laugh." They must convey character and be able to be heard.

Ensemble – Gender: both

The ensemble roles in Singin' In The Rain JR. are comprised of the Crowd, Pedestrians, including Pedestrian #1 and Pedestrian #2, Stars, Fans, including Fan #1 and Fan #2, Policeman, Party Guests, including Young Lady, Kathy's Girls, Chorus Girls, Broadway Chorus, Guests, a Sound Engineer, Stagehands, Students, Sound Crew, Screening Guests, a Passerby, the Butler, Orchestra Leader and Audience Members.



Attach
Photo
Here

Audition Form

STUDENT NAME _____ GRADE _____ HEIGHT _____

☐ MALE ☐ FEMALE SIBLING IN THE SHOW? ☐ NO ☐ YES Sibling name: _____

LIST YOUR THEATRE/DANCE/VOCAL EXPERIENCE (and any roles played onstage):

--

SPECIAL INTERESTS or TALENTS (Gymnastics? Dance a unique style? Juggle?):

--

ARE YOU INTERESTED IN WORKING BACKSTAGE / TECH CREW? ☐ YES ☐ NO

WHAT SIZE PART WOULD YOU BE MOST COMFORTABLE WITH? ☐ SMALL ☐ MEDIUM ☐ BIG

ARE YOU WILLING TO PLAY A PART THAT'S THE OPPOSITE GENDER? ☐ YES ☐ NO

ROLES YOU ARE INTERESTED IN (PLEASE LIST AT LEAST FOUR IN PREFERENCE ORDER):

1 st	3 rd
2 nd	4 th

*****Please do not write below. Director Only*****

Lina

R.F. Simpson

Dexter

Don

Kathy

Dora

Roz/Zelda

Sam

Cosmo

Teacher

Policeman

Ensemble

CONFLICT CALENDAR – SINGIN’ IN THE RAIN JR.

Below are the rehearsal and performance dates/times for the show. You will not be called for all rehearsals, but should attend all rehearsals to which you are called. **Please indicate if you have a conflict for any of the dates listed below, even if it is just for a portion of the rehearsal, by circling the date.** Please include ALL conflicts - medical/dental appointments that cannot be rescheduled, family commitments, religious holidays, school trips, transportation issues, etc. Listing conflicts will not exclude you from a part, but it will aid the director in building the schedule. Once you have completed this form, PLEASE do not make appointments, etc. on any rehearsal/performance days.

1/18-1/20	M, W, Th	3:30 – 5:30 p.m.	Auditions/Callbacks
1/23-1/26	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
1/30-2/2	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
2/6-2/9	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
2/13-2/16	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
2/27-3/2	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
3/6-3/9	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
3/13-3/16	M, W, Th	3:30 – 5:30 p.m.	Rehearsals
3/20-3/22	M, W	3:30 – 5:30 p.m.	Rehearsals
3/24	F	3:30 – 8:30 p.m.	Rehearsal
3/25-3/28	Sa, M, T	Times TBD	TECH WEEK (MANDATORY)
3/29-3/30	W, Th	7:00 p.m.	PERFORMANCES (MANDATORY)
3/31	F	5:30 & 8:30 p.m.	PERFORMANCES (MANDATORY)
4/1	Sa	1:00 & 6:00 p.m.	PERFORMANCES (MANDATORY)

By marking the conflict calendar as I have above, I am indicating that these are the **only conflicts** I will have, other than unforeseeable emergencies, during the run of the Spring Musical.

If there are **no** conflicts on **any** of the dates above, initial here. Student: _____ Parent: _____

Student Printed Name

Student Signature & Date

Parent/Guardian Printed Name

Parent/Guardian Signature & Date



PERFORMER'S ACKNOWLEDGEMENT OF RESPONSIBILITY

This section must be reviewed and signed by you and your parent/guardian

These guidelines are intended as an attitude toward your art, your fellow workers, your audiences, and yourself. They are a kind of self-discipline designed to keep the production as professional and pleasant as possible. That said, not adhering to these guidelines will have appropriate consequences.

1. I understand that in accepting a role in this production I am accepting a responsibility - to the show, to my fellow cast members, to the directors, to all others who work on the production in any capacity, and to the audiences for whom I perform.
2. I understand that I must respect all others working on the production in any capacity, and that I will treat others in a courteous and ethical manner at all times to maintain a positive, trusting, and supportive environment in rehearsals, during performances, onstage, and backstage alike.
 - a. I will be respectfully quiet while others are speaking or rehearsing.
 - b. I will not spread malicious rumors or gossip about my show, the theatre, or any personnel connected with them either to people inside or outside the group. This includes, but is not limited to: talking, texting, Tweeting, Facebooking, etc.
 - c. I shall never "put on an act" while viewing other artists' work as a member of an audience, nor shall I make unkind criticism from jealousy or for the sake of being smart.
 - d. I shall respect the play and the playwright; and remembering that "a work of art is not a work of art until it is finished," I shall not condemn a play while it is in rehearsal.
3. I will never miss a performance.
4. I will attend all rehearsals to which I am called, unless previously discussed with the director. Three excused absences is the allowed maximum. Technical rehearsals are mandatory; absences will not be accepted.
5. I will always be on time.
6. I will be off book (lines and blocking memorized) as soon as possible; at latest, by the 6th week of rehearsal.
7. I understand that I must do my best to learn and execute all staging that may be required of me in this production (i.e. entrances/exits, choreography) and I will fulfill any further responsibilities (i.e. wearing costumes and using props) that I may accept during the course of the production.
8. I shall handle set pieces, props, and costumes with care for I know they are part of the tools of my trade and are a vital part of the physical production.
9. Since I respect the theatre in which I work, I will do my best to keep it looking clean, orderly, and attractive regardless of whether I am specifically assigned to such work or not.
10. I shall accept my directors' advice and counsel in the spirit in which it is given, for they can see the production as a whole and my work from the front.
11. I shall forego the gratification of my ego for the demands of the play.
12. I shall not let the comments of friends, relatives, or critics change any phase of my work without proper consultation; I shall not change lines, business, lights, properties, settings, or costumes or any phase of the production without consultation with and permission of my director, and I shall inform all people concerned.
13. I will not give another actor notes or criticism, for I am not the director.
14. I will play every performance with energy, enthusiasm, and to the best of my ability regardless of size of audience, personal illness, personal turmoil, bad weather, or accident.
15. I will not leave the theatre building or the stage area until I have completed my performance, unless the staff specifically excuses me; curtain calls and post-production strike are a part of the show.
16. I understand that I must manage my time in and out of school in such a way as to enable myself to do my best and to fulfill all of my responsibilities in all areas.

17. I understand that my involvement in this production may in no way be considered an excuse for not fulfilling my other academic and extra-curricular responsibilities, without prior discussion and approval of the Directors, and other instructors, coaches, monitors, etc.
18. I understand that I must honor all rules and codes of conduct of my school during my involvement in this production unless, because of a specific production need, I have received prior approval from the Directors, and all appropriate school authorities.
19. I shall never lose my enthusiasm for theatre because of disappointments.

I understand that failure to comply with any of the above may be grounds for dismissal from the production at any time.

Performer Printed Name	Signature of Performer	Date

I understand my child's responsibilities and will support the play personnel in enforcing this agreement.

Parent/Guardian Printed Name	Signature of Parent/Guardian	Date



PARENT/GUARDIAN'S ACKNOWLEDGEMENT OF RESPONSIBILITY

This section must be reviewed, completed, and signed by your parent or guardian

1. **Production package.** Check all that apply.
 - ☐ I am paying **\$50.00** cash, check (made out to WGPAB), or credit card (website available shortly) for the **Production Package** that will help offset the costs of t-shirts, cast/crew photos, the tech week rehearsal dinner, director gifts, and the cast party (Monday 4/3). **Production package payments are due by January 30, 2017.**
 - ☐ I cannot contribute monetarily at this time. I understand that my student will still be able to participate fully in the after-school drama program.
 - ☐ I would like to give an additional \$_____ to help cover the cost of a Production Package for other cast/crew members who need the support.
2. **Volunteering.** I understand that as the parent/guardian of a cast/crew member I am required to support the production by volunteering in some capacity, e.g. costume or makeup helper, ticket or concessions sales, show publicity, backstage supervision, etc. I understand that any roles that involve working directly with kids will require the SJUSD volunteer fingerprinting & TB test. NOTE: More information about volunteering requirements and opportunities will be shared at the

Mandatory Parent Meeting on Thursday, February 2, 5:30-6:30 p.m. in the Little Theater

3. **Rehearsal Schedule.** I understand that attendance at all Tech Rehearsals and Shows is MANDATORY. I understand that regular rehearsals take place from **3:30-5:30 p.m. Mon, Wed, & Thur** (with no rehearsals during holidays or school breaks). I declared any conflicts on the Calendar Conflict form and will not make future appointments, etc. on any rehearsal days.
4. **Contact Info Form.** I will fill out the contact info form at the link: <https://goo.gl/forms/v9igTLj4ZqA4E6CV2>. I understand that the online contact info form must be filled out by **5:00 p.m. on Monday, January 16th**, in order for my child to register for an audition number and be cast in the show.

I understand my responsibilities and my child's responsibilities and will support the play personnel in enforcing these agreements.

Parent/Guardian Printed Name	Signature of Parent/Guardian	Date



Emergency Contact and Pick-Up Information

_____ Student Name

_____ Parent/Guardian Name

_____ Parent/Guardian Preferred Cell Phone

_____ Parent/Guardian Preferred Email Address

(Additional contact information must be entered on-line at:
<https://goo.gl/forms/v9igTLj4ZqA4E6CV2>)

Late Pick Up Policy (Signature required; child will not be cast if this is not signed)

Starting Arts instructors are unable to supervise students before and after the agreed upon rehearsal times. Please indicate that you understand the following policy or your child will not be allowed to participate in this program

- Students must be picked up promptly at the end of rehearsals.
- You will be charged \$1 for every minute past the intended end time of rehearsal.
- If you are charged for late pick up, the payment must be delivered to the director at the beginning of the following rehearsal or your child will be dropped from the program and no refund will be given.

☐ Agreement: I understand the Starting Arts Late Pick-Up Policy.

_____ Parent/Guardian Signature & Date

Please sign even if you give permission (below) for your child to leave rehearsal on their own.

End of Rehearsal Release (If not signed, you will have to come into the theater to sign out your child from each rehearsal.)

- ☐ My child has permission to leave the theater on their own at the end of rehearsals to walk home/ to an after-school program/ to my car/ to their carpool.

_____ Parent/Guardian Signature & Date