



To all students,

We are pleased to announce that auditions are now open for our musical production “Guys and Dolls, Jr.”

We have several important dates for you and your parents to review. First, a Theatre Workshop will be held on Monday, September 18 at 3:00-5:30 PM in the LGI Room in the middle school. Although attendance is not mandatory, it is highly encouraged. The Theatre Workshop will teach you how to audition, review the musical selection for the audition, and give you a chance to meet the award winning directing team.

The actual auditions for the show will be held in the LGI room in the middle school on Wednesday, September 20 at 3:00-5:30 PM, with Call Backs on Thursday, September 21 at 3:00-5:30 PM.

The show has many starring roles, featured roles, an ensemble cast, and dance opportunities.

Only students of the Wayne Highlands Middle School in grades six through eight are entitled to audition and will be accepted for any role. Those who are cast *should be able to spend at least two hours of practice every day*, including some weekends until the production on November 17 & 18, 2017. Students who have a full academic schedule and are busy with other extra-curricular activities are asked to talk with your parents and advisors about scheduling conflicts. *Your commitment demands time management with this musical production as a priority!*

At the open auditions, actors and actresses will be required to sing a selection from the show, which will be taught to you at the Theatre Workshop, and reviewed with you at the evening at the audition.

Attached to this letter, is your monologue audition piece that you will use in the audition, theatre resume application, and tips and tricks. Please be creative with your audition for your singing and monologue, but please do not include props.

If you aspire for a role, you must audition on September 20 at 3:00 PM. Actor/Actress casting will be posted by Friday, and the first company read-through will be held on Tuesday, September 26 at 3:00 p.m.

If you are interested in auditioning, please complete the attached audition form (page 11&12 to auditions) prepare the attached monologue/song, and sign up. For inquiries, please see Mr. Miller in his office in the Middle School, by phone at 570-251-9831 or via e-mail at smiller@honesdalepac.com

Sincerely,

Scott D. Miller
Director

Page intentionally left blank.

About Your Director

SCOTT D. MILLER has been an actor, vocal artist, lighting designer, technical director, director, and producer for over twenty years in musicals, plays, and dance. Mr. Miller, an award winning director has had his shows nominated and received several awards over the last decade, including Best Production, Best Actor, and Best Musical Revival. He has had the opportunity to work and perform in many off Broadway and professional tours, including direction in drama productions such as A Christmas Story, The Butler Did It, MacBeth Did It, Harvey, The Odd Couple, The Picnic, The Importance of Being Earnest, Children of a Lesser God, The Solid Gold Cadillac, The Dining Room, The Legends of Sleepy Hollow, Edgar Allan Poe's A Tell Tale Heart, Monkey's Paw, The Necklace, The Mouse that Roared, Phaster Phood, Sonata for Armadillos, Bone Chiller!, and Tevya and His Daughters. His musical productions include Bye Bye Birdie, CHESS, Once Upon a Mattress, You Can Hear the Drums, West Side Story, Guys and Dolls, Coming of Age, The Music Man, Jekyll and Hyde, Pippin, Sound of Music, No No Nanette, Two by Two, Disney's The Little Mermaid, Friday Knight Fever, Pajama Game, Into the Woods, Les Miserables, You're a Good Man Charlie Brown, Annie, Oliver!, The Nifty Fifties, Joseph and the Amazing Technicolor Dreamcoat, Oklahoma, A Little Princess, The Musical Adventures of Flat Stanley, On the Town, Pirates of Penzance, Schoolhouse Rock, HONK, Way off Broadway, Little Shop of Horrors, and Cinderella. Mr. Miller has worked and performed with many professional theatre companies over the years. As an alumnus of Mount Aloysius College, Mr. Miller has worked with many playwrights including F.J. Hartland, as well as performers Brian Noonan (Phantom of the Opera), Kevin Kern (Wicked), Austin Lesch (Billy Elliot), Scott Logsdon (Les Miserables), Kathy Voytko (Phantom of the Opera), Kris Koop Ouellette (Phantom of the Opera), Gregg Goodbrod (Thoroughly Modern Millie), Michael Marra (Les Miserables), and Buck Dietz (Sound of Music). Mr. Miller is the Director of Technology at Wayne Highlands School District and is grateful to work with you in this upcoming musical production.

More information and theatrical experiences may be found on Playbill or Broadway World Online. (The links are listed below)

- <http://www.broadwayworld.com/pittsburgh/article/Photo-Flash-Richland-Performing-Arts-CHESS-Concert-with-Kathy-Voytko-Scott-Logsdon-Kris-Koop-Ouellette-More-20131213>
- <http://www.broadwayworld.com/people/news/Scott-D.-Miller/>
- <http://www.playbill.com/article/kathy-voytko-scott-logsdon-kris-koop-ouellette-and-gregg-goodbrod-play-chess-in-dec-8-benefit-concert-of-musical-com-212532>

Frequently Asked Questions

WHAT IS A MUSICAL AUDITION?

An audition is a sample performance by an actor, singer, musician, dancer or other performer. It typically involves the performer displaying their talent through a previously memorized and rehearsed solo piece or by performing a work or piece given to the performer at the audition or shortly before.

WHAT IS A THEATRE CALL BACK?

There is a chance that your child will get “a callback” after an acting audition if that acting audition goes well and your student is right for the part. When your student gets a callback for an acting audition for the very first time, you may not know exactly what that means.

WHAT DOES IT MEAN WHEN I GET A CALLBACK?

It just means that the casting director and perhaps others involved in casting the roles in a project liked what they saw in your initial acting audition and are interested in seeing you again for that production. If you get a callback, you did something the casting director really liked and/or you have exactly the “right” look or personality for the role. Or perhaps you perfectly captured the essence of the character or brought something unique and interesting to your performance.

WHAT DOES IT MEAN WHEN I DIDN'T GET A CALLBACK?

When you don't get a callback it does not mean that you did not do a good job in your acting audition. Your audition may have been perfect, and the casting director liked what they saw and do not need to revisit your audition again before official casting.

GETTING THE NEWS ABOUT THE CALLBACK

You will receive notification of the call back either the night before or the day of Call Backs to return to the audition room after school for a follow up audition.

I AM AT THE CALL BACK NOW WHAT?

Don't Change Anything Unless Instructed to Do So. Something to remember about a callback is that the casting direction probably liked the way you performed in your previous acting audition, so you should try to repeat what you did as closely as possible. Sometimes you will be given some additional instructions with the callback information. You might have additional or different sides for the callback or a specific change to your appearance or your performance that they want. In that case, you want to follow whatever additional instructions you are given. For example, you might be told to be less angry or not to act like you are cold in a particular scene, or you might be told to put your hair in a ponytail or to not put your hair in a ponytail. But don't change anything unless you are instructed to do so.

HOW MANY PEOPLE GET CALLBACKS?

Sometimes there will be only a handful of people who receive a callback, but sometimes there may be a rather large number of people called back. There may be five people or there may be twenty-five. It all depends on the production and those doing the casting.

WHEN IS THE CALL BACK?

Please keep Thursday, September 21, 2016 at 3:00-5:30 PM open on your calendar for Call Backs.

How to Audition

Tips for preparing and doing your best!

- Practice the ENTIRE audition packet – memorizing the piece shows you are devoted to the audition, however is not required.
- Face the panel when you perform (not your peers).
- Take a deep breath before you start. Remember: the panel wants you to succeed – just do your best.
- For a musical audition, be ready to sing a short vocalize or scale to determine range.
- Sing/speak at a well-projected volume as if you were performing without a microphone to the back of the theatre.
- Remain in the audition room for the entire audition.
- You will be questioned on your availability to attend all rehearsals. Limit all conflicts.

Audition Criteria: projection, singing voice, blocking and movement, articulation and clarity, characterization, dramatic expression, musical interpretation, cooperation and adaptability (if known), overall preparedness, and rehearsal availability.

At a typical audition for a musical theatre production, realistically you might only be able to sing 16 bars of a prepared song. That's not much time to impress an auditioner who is determined to quickly judge you. Choosing the right song, preparing it for an audition and performing it well become paramount to your ultimate success. In fact, these factors can determine the outcome of your audition as much or even more than your vocal quality itself.

MUSICAL AUDITION MATERIALS

The musical selection will be taught to everyone the night of the theatre workshop, reviewed at auditions, and then you will audition with that piece of music. It is attached on the next page for your reference.

** The musical selection must be performed in the key provided with the audition materials. **

Preparing Your Song

Preparing a song to perform at an audition is different than preparing it to perform in a show. To begin with, you don't have the same context at an audition as you do in a show. The auditioners have not had a chance to see you develop a character. You need to show them through your presentation of the song that you have a character in mind and that you can deliver powerful emotion through song alone, without props or other actors.

To achieve this, the song needs to be delivered as if it were a monologue. The song itself is only a part of the story, underneath the lyrics there should be an inner monologue or “subtext” that you develop which is your motivation for each lyric you sing. In the case of an audition piece, the subtext does not have to be at all related to the character or show that the piece came from. No matter what the song, you can write it as yourself, talking about issues from your own life.

Preparing Your Performance

Knowing how to sing a song amazingly well isn’t enough. You need to not only sing that song, but *perform* it. That is where the subtext comes in. When you sing a line of the song, you must be thinking and acting like you are saying the subtext. It should shape your facial expressions, your emotions and your movements.

Determine where the “audience” of your monologue is situated. Is it at the right side of the stage? In front of the stage? Above the auditioners’ heads? (Hint: Never use an auditioner as your monologue audience!)

Start at the center of the stage, which may be your bedroom floor when you’re practicing at home. For each line of the song, look at your subtext and determine:

1. Does this line motivate me to physically move? For example, on a line where you’re pleading with your audience, you might be motivated to move a step or two closer to them, wherever you have determined that they are. Perhaps another line shows that you are embarrassed, so you might move away from your audience. Be careful with this, you do not want to move too much. Not every line needs physical movement. As a guideline, less than half of the lines should have movement attached. Try to finish the piece back at center stage. You should never have traveled more than a few feet in any direction from your starting point.
2. What emotion does this line raise in me? Hatred? Sadness? Regret? Joy? How should my face reflect this?
3. Where am I motivated to look for this line? Am I talking directly to my audience? Or is this line more about me talking to myself, so I might look slightly down instead of out? Perhaps the line is more of a daydream, so I would stare off into the distance. There are many possibilities. You don’t have to change your focus for every line; many consecutive lines may all focus in the same location. However, you should change your focus at least a few times throughout the piece.

Practice Makes Perfect

As with all things, practice makes perfect. Practice not just singing your piece, but performing it with your subtext in mind to motivate movements and facial expressions. There is a wonderful phrase from Stanislavski: “The difficult must become easy, the easy become habit, and the habit become beautiful.”

Keep this in mind while you practice! Your piece will eventually become so habitual that you won’t need to explicitly think about the words or the subtext; you will just feel them and be moved by them. That is when you will achieve the real beauty of the piece, and that is what the auditioners are looking for!

GUYS:

Luck Be a Lady

Deliberately $\text{♩} = 152$



DOLLS:

Sit Down You're Rockin' the Boat

Slowly $\text{♩} = 88$



For the

9 **Bright Swing** $\text{♩} = 110$

peo-ple all said sit down — Sit down

11 (NICELY:)

— you're rock-in' the boat

Peop-le all said sit down

ALL:

Peo-ple all said sit down

14

— sit down you're rock-in' the boat. — And the

— sit down you're rock-in' the boat. —

17 (NICELY:)

de-vil will drag you un - der By the sharp la-pel — of your

20

check-ered coat — Sit down — sit down sit down

22

— sit down sit down you're rock-in' the boat. —

ALL:

Sit down you're rock-in' the boat. —

**** VISIT THE HONESDALE PERFORMING ARTS CENTER WEBSITE****

[HTTPS://WWW.HONESDALEPAC.COM/EDUCATION](https://www.honesdalepac.com/education)

****TO DOWNLOAD THE SONGS VIA MP3 FORMAT TO PRACTICE AT HOME****

Actor Monologue

Guys:

Context: Sky is smooth as butter. When Nathan Detroit bets him that the popular restaurant Mindy's sells more strudel than cheesecake, Sky explains to Nathan just why he won't take the bet (and Sky is smart... Nathan had done some research before betting Sky).

SKY: On the day when I left home to make my way in the world, my daddy took me to one side. "Son," my daddy says to me, "I am sorry I am not able to bankroll you to a very large start, but not having the necessary lettuce to get you rolling, instead I'm going to stake you to some very valuable advice. One of these days in your travels, a guy is going to show you a brand new deck of cards on which the seal is not yet broken. Then this guy is going to offer to bet you that he can make the jack of spades jump out of this brand new deck of cards and squirt cider in your ear. But, son, do not accept this bet, because as sure as you stand there, you're going to wind up with an ear full of cider. Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake...however, if you're really looking for some action-I will bet you the same thousand dollars that you do not know the color of the necktie you have on.

Dolls:

Context: Adelaide and Nathan have been engaged to be married for fourteen years. In this monologue, Adelaide has decided that she has a never-ending cold because she's been waiting for so long to get married. She explains her theory to Nathan. Keep in mind that Adelaide has a strong New York accent. She's not the brightest bulb, but she's full of energy.

MISS ADELAIDE: (Holding a book, to NATHAN) Nathan darling, The doctor gave this book to me. I went to him about my cold. Which is the same. So the doctor asked me how long I had had it, and I told him a long time, so he said to read this book, because he said it might be due to psychology. Nathan, this is the psychology that tells you why girls do certain kinds of things. Darling, starting next week, I'm going to get a raise. So with what I'll be making, I wondered what you would think-maybe we could finally get married. I'm starting to worry about my mother---She thinks we're married already. I couldn't be engaged for fourteen years, could I? Then, after about two years-We had a baby. It was a boy. I named it after you, Nathan. He's in boarding school. I wrote Mother he won the football game last Saturday. But, that's not all. All those years, Nathan. Mother believes in big families.....the grand total is five. But now that we're finally getting married, it won't be a lie any more!

Audition Form

GUYS AND DOLLS, JR.

*** COMPLETE AND RETURN AT YOUR AUDITION WED., SEPT. 20, 2017 ***

Name: _____
 Address: _____ City: _____
 State: _____ Zip: _____
 Your Home Phone #: _____ Birthdate: _____ Age: _____
 Your Mobile Phone #: _____ Height: _____ Gender: M F
 Parents' Name: _____ Voice Type (Circle One): *Soprano, Mezzo,*
 Parents' E-mail: _____ *Alto, Tenor, Baritone, Bass, unknown*
 Parents' Mobile #: _____ Grade: _____

Previous Acting/Dancing/Singing/Theatre Experience and Formal Training

☐ Theatre Experience:

| Date/Year | Play/Show Name | Role | Organization/School | Director |
|-----------|----------------|------|---------------------|----------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |

☐ Formal Training- *Type, years, instructor, and school*

☐ Special Talents?- *(Dance, Tap Dance, Gymnastics, Juggling, Instrument, Magic, etc.)*

Questionnaire

- | | | |
|---|---|---|
| 1. Are you interested in a principal role? | Y | N |
| 2. If you are not cast as a principal will you be willing to accept a support role? | Y | N |
| 3. If not cast as a performer would you like to be an understudy? | Y | N |
| 4. If not cast as a performer, would you be interested in working on the production crew? | Y | N |
| 5. Do you have dance experience? | Y | N |
| 6. Would you be willing to engage in stage combat? | Y | N |
| 7. Would you be willing to hug/kiss on stage? | Y | N |
| 8. Would you be able to rehearse and perform on weekends? | Y | N |
| 9. Would you be willing to memorize all lines and music for any role? | Y | N |
| 10. Would you be willing to give 110% to this production? | Y | N |

Conflicts and Other School Activities- Please list all conflicts and other activities in which you are participating, their start and end date, and the rehearsal/practice schedule on the **BACK** of this sheet.

Conflicts

Participating in a musical is a demanding activity, and missing too many rehearsals hurts not only you as an actor, but it hurts your fellow students as well. Below, please list all conflicts and activities you will be participating in during September through November, their start/end dates, and their approximate rehearsal/practice times and competition dates. Omission of a conflict that will conflict significantly with musical rehearsals may make it necessary for us to reassign parts or, in the event of repeated absence, removal from the show.

| List of Conflicts and Activities: | Start Date | End Date | Competition Dates |
|-----------------------------------|------------|----------|-------------------|
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ |

Conflict/Activity Time Sheet:

| | Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---------|--------|--------|---------|-----------|----------|--------|----------|
| 3:00 PM | | | | | | | |
| 4:00 PM | | | | | | | |
| 5:00 PM | | | | | | | |
| 6:00 PM | | | | | | | |
| 7:00 PM | | | | | | | |

*As the parent of my actor/actress I acknowledge that my student is going to audition for an upcoming musical and I give permission for my actor/actress to audition on Wednesday, September 20, 2017 and my actor/actress will be available for Call Backs, if needed after school, on Thursday, September 21, 2017.

Parent Signature: _____ Date: _____