

Audition Information for *Cinderella!*

Dance Camp Dates: Monday, August 24 from 3:00-5:00pm Tuesday, August 25 from 3:00-5:00pm	Audition Camp Date: Thursday, August 20 from 4:00-5:00pm
Audition Dates: Tuesday, September 1 from 3:00-5:00pm Wednesday, September 2 from 3:00-5:00pm	Callback Date: Thursday, September 3 from 3:00-6:00pm
Performance Dates: November 13, 14, 19, 20, 21 at 7:00pm November 15 at 2:00pm	

AUDITION REQUIREMENTS:

FOR ALL AUDITIONERS—

- 30-60 seconds of the chorus/refrain of a song from a Golden Age Broadway show:
 - o Think about what you're auditioning for. This is a Golden Age musical with a classic Broadway score that requires big character choices and animated delivery and expressions, so choosing a song within that style is a smart move. Any other Rodgers and Hammerstein show (*Carousel*, *South Pacific*, *The King and I*, etc) as well as other classic shows like *Camelot*, *My Fair Lady*, or *Once Upon a Mattress* (among others) are all musicals that fit within this description and would be excellent places to look for audition songs. Contemporary pop shows like *Beetlejuice*, *The Prom*, or *Footloose*, for example, **are better saved for auditions for another show.**
 - o Also, think about your vocal range and the vocal range(s) of the character(s) you're interested in. Showing the directors that you have the same range as the character you're interested in is another smart move.
 - o Please provide a backing track for your audition--there will not be an accompanist. We will have an aux cord available. We prefer that you do not sing a cappella (without accompaniment). Karaoke tracks from YouTube or recordings of the piano accompaniment are perfectly appropriate.
 - o We STRONGLY prefer that you memorize your song so that you can ACT as you perform it!
 - o **If this is your first time auditioning for a show** and finding a song seems overwhelming, we've got you covered! We will have a copy of the song "Ten Minutes Ago" from *Cinderella* on the drama website for you to use. Check out the Audition page on the Drama website for sheet music, a vocal demo, and the backing track--these will be posted on the website by no later than August 20. If you've never auditioned before, don't worry about impressing us with difficult music. We'd much rather hear you sing a simple song confidently and tell a story than choose something beyond your current comfort level.
- Dance: There will be a dance component to the audition. The dance audition is INCREDIBLY important because there are many large dance numbers in the show. Our choreographer Mark King will be running dance workshops where you can learn the combination that you'll be asked to perform at the audition. It's not required that you attend, but it is highly, HIGHLY recommended that you do so at least once! The combinations will also be recorded and posted on the Drama website so you can continue to practice at home.

IF YOU ARE INTERESTED IN A LEAD/SPEAKING ROLE—

- **30-60 seconds of a monologue**: Think about a monologue that is similar to the kind of part you want. Also pick something that plays to your strengths. If you have a strong sense of physical humor (goofy faces, funny walks, pratfalls, etc), make sure your monologue features some of that--or add it in! If you have killer timing for delivering punch lines of jokes or one-liners, choose a piece that features that skill. Make us notice you--in a good way. :) Make strong, bold choices in your vocal delivery and in your movement and gestures. Again, if this is your first time auditioning, check out the pre-selected monologue options on the Drama website. Choose the monologue that feels most like you—not necessarily the role/gender you hope to play. We cast based on potential, versatility, and the story each actor tells, not on matching a specific character.

Signing up for an audition:

We thank you for showing interest in the production and we look forward to seeing your work. Auditions can be stressful, but try to stay focused, relaxed, and energized. Above all, try to HAVE FUN! (More easily said than done, huh?) For these initial auditions, I'm looking to see not only HOW you perform and look on-stage but also WHO you are as a person.

There will be a sign-up sheet posted outside Ms. Farrell's door (Purple 153). There are two days of auditions. You will sign up for one 30-minute audition slot and you'll audition with no more than 9 other students.

Sign up for an audition time on the day that fits your needs. Each 30-minute audition slot begins with a dance audition that all auditioners must attend. After the dance audition, you will perform your song (and monologue if you are auditioning for a speaking part).

You will also need to pick up and fill out an audition form prior to your audition. Those forms will be available on the Drama website and outside Ms. Farrell's room. You will give this to the stage manager on your audition day when you check in.

Callbacks: A callback is where you are "called back" to read and sing for specific parts. It means the directors saw something they liked in your initial audition and they want to see if you fit in a certain part or parts. A call back list is posted on the Drama website in the evening after the final round of auditions and outside of Ms. Farrell's room the day after the final round of auditions. The call back list will let you know which character or characters you've been called back to read and sing for. Pieces of the script and songs will be available on the Drama website for you to print and review before callbacks. If you cannot print copies at home, please stop by Ms. Farrell's room the next morning to pick up paper copies.

During the callback, you will review the music with Emilia (our vocal director) and others called back for the same roles before you'll be asked to sing by yourself. Once the vocal callback is done, Ms. Farrell will begin setting up people to read scenes with each other. You may read the same scene with several different partners; you may be asked to read the same scene in a different way to try something different; you may not read all of the scenes that were listed; and you may be asked to help out others by reading a part for which you weren't called back. All of this is normal and should not be cause for concern. The best thing you can do is be flexible, supportive of each other, try your best, and have fun! Again, we're not only looking at who you are as a performer, but also who you are as a person!

Please note: You can be cast in the show without getting a callback, but if you receive a callback and you don't attend, you will not be cast.

Cast List: The cast list is posted online the weekend after auditions (September 4-7). The first cast meeting will be the Tuesday after the list is posted (September 8) and is mandatory to attend.

Feeling lost? Need help?

General: Visit MusicalTheatreAudition.com. It's a great site that allows you to research shows and gives you tips on how to choose songs and monologues! Broadwaymusicalhome.com is a great site, as well.

Music: 16-32 bars comes out to around 30-60 seconds. Usually, the last part of the song is the best "audition cut." Make sure to practice with a backing/karaoke track—most musical theatre songs have backing tracks available for free on YouTube. If you're not sure what song to choose, visit <https://musicaltheatresources.com/2024/10/28/the-best-audition-songs-for-rodgers-hammersteins-cinderella-by-char-acter/> for ideas. Don't worry about singing something "overdone"—I want you to sing what you do best. If you're feeling stuck, I will be thrilled to assist you in finding a song for auditions and helping you to determine your range. I can be reached by email at emiliaaperrotta@gmail.com.

Monologues: Most public libraries carry books that feature collections of monologues. Our CHS Media Center also has a growing collection of plays and monologue books. Most are divided based on gender and genre (comedy vs. drama). Some are even divided into classical (Greek, Shakespeare, Moliere) versus contemporary or modern categories. If you have questions, you can reach Ms. Farrell in her room (Purple 153) once school resumes or by email at or FarrellJ@district112.org.

Dance: As mentioned before, our wonderful choreographer, Mark King, will again be running 2 days of dance camp before auditions so you can brush up your skills and learn the combinations you'll be asked to perform at auditions. It is STRONGLY RECOMMENDED that you attend at least one dance camp session; you are welcome to attend more than one.

REHEARSALS & PRODUCTION

REHEARSALS: Auditorium. Rehearsals will begin Tuesday, September 8 and will be weekdays after school, beginning at 3:00 P.M. and running until 6:00 P.M. Because the show falls fairly neatly into contained scenes, you will in all likelihood not be called for every rehearsal. Saturday rehearsals will be required for learning dances and rehearsing large group numbers. **Please Note:** The *Cinderella* rehearsal period falls over the four day MEA weekend. There will be no rehearsals over the MEA break.

AN ACTOR'S PRODUCTION COMMITMENT & RESPONSIBILITIES

Availability:

You **MUST** be available for all performances and technical rehearsals. (Tech begins the weekend before opening.) On your audition sheet, please list all conflicts you have between now and opening. *Please note that if these conflicts are too numerous (for example, you work four afternoons a week) I will not be able to cast you.* A weekly schedule will be distributed and although it will be subject to change, we will try to keep to it. Although all cast members are most welcome at all rehearsals, you will only be required to attend those rehearsals for which you have been called (i.e., if we are running the entire play or act, working a scene, etc.) **Please see the excerpt from the CHS Theater Handbook regarding time commitment and rehearsal schedule expectations at the end of this document!**

Responsibilities:

Actors are also responsible for meeting deadlines for memorization of lines, attending costume fittings as needed, and cultivating and maintaining a spirit of cooperation and respect among the entire production company, including designers, technicians, and crew. You will also be expected to stay current with all your class work. Most importantly, since a theatrical production operates on deadlines, actors are expected to be **ON TIME** for all rehearsals. "On time" means being in the rehearsal room ready to rehearse at the appointed hour. Habitual tardiness for rehearsals is grounds for immediate dismissal. If an emergency that prevents you from attending a rehearsal should arise, it is your responsibility to **PHONE** the stage manager or director prior to the start of rehearsal.

Thank you SO much for your interest in our fall production of *CINDERELLA*! We are super excited for the show and are looking forward to your audition this fall!

Thanks!

The *Cinderella* Team:

Ms. Farrell, artistic director

Emilia Perrotta, vocal director

Mark King, choreographer

CHS Theater Website: <http://eccs.mn/chstheater>