

Auditions



Who: Actors and Backstage Crew needed! ANY ONE MAY AUDITION

What:. Jack Kelly and his ragtag team of newsboys make a meager living selling newspapers on the city streets of New York City. But when the prices of “papes” are hiked and the newsies are hung out to dry, there is nothing left to do but “open the gates and seize the day!” Led by charismatic Jack and independent, young newspaper reporter Katherine Plumber, the newsies form a union and organize a strike against the greedy publisher of the New York World. Can a group of idealistic newsboys win against a foe as powerful as acclaimed publisher Joseph Pulitzer? The score includes the show-stopping “Seize the Day”, power ballad “Santa Fe” and lovely new songs like Katherine’s “Watch What Happens”

Where/When: Auditions are in the Kevin Kline Theatre on Sunday November 14 from 1-4 and Tuesday November 16 from 3-4:30

CALL BACKS if needed for specific roles will be on Wednesday November 17 until 5pm

The first cast meeting is Sunday November 21 from 12-4

Rehearsals will vary depending on your role, with most people only called one or two days a week until the two weeks before the show. Weekday

rehearsals run 3-4:30 until late January when they run later. Everyone will meet on Sundays.

“Adult” roles in the show will be played by Priory faculty and staff

Why: The show is incredible

We perform February 9, 10, 11, & 12 at 7pm and February 13 at 2pm

Everyone is required to help with strike on Feb 13 after the final performance

TECHNICAL CREW

If a member of the cast, you must be willing to work one or more of the following crews.

Stage Manager: runs the show. **MUST HAVE EXPERIENCE IN AT LEAST TWO SHOWS**

Set Crew : build/paint the scenery.

Props Crew: Build/make/control props. This show has a LOT of props.

Makeup/Costume/Hair Crew: Coordinate costumes and makeup. Everyone will have at least two cast members to style

Light and Sound: coordinate and run lights and sound during the show. This will rotate.

Publicity/House Crew; Design posters, tickets, programs, lobby display. Coordinate program ads. Design a lobby display. Mail press releases. Usher.

HOW: Here's what you do:

1. Print an audition packet and fill it out **COMPLETELY**. Return the audition/crew sheet to Dr. Erwin in his office off of the commons **AS** soon as possible. You will be given a number. **DO NOT FORGET IT!** If you need to bring it the day of auditions, that's fine.

You only need to come ONE day for auditions.

2. Auditions are blind. That means Dr. Erwin's back is to you. On the day you choose to audition, you will be asked to come in and say your number.

-- Choose which monologue or scene you want to do. If you are doing a duet scene, make sure you have a partner. Read it expressively. You do NOT have to have it memorized.

--You will be evaluated on volume, expression, and ability to take direction. You will probably not read the entire scene. You may be asked to read a different scene or character.

--You will then sing 16 measures of a song. You may choose any song . **Please bring a backing track or sing something from the show**

IMPORTANT: YOU MUST SING A SONG with some form of accompaniment. You can use prerecorded music if you choose

This show has a LOT of dance and there will be a separate dance chorus

HINT: DO NOT "jazz up" or "ornament" the music. SING it like it is written. NO TRILLS! That comes later.

3. If you are called back, you will be asked to prepare a specific song from the show. There may not BE ~~call backs~~.

4. If you are interested in Technical Crew ONLY there will be a short interview about why you want to work on the crew. These will be at the end of auditions.

If you have any questions--ask Dr. Erwin at derwin@priory.org

Remember --relax and try your best! EVERYONE makes a mistake in an audition!

AND check the rehearsal schedule and list ANY conflicts you have! BREAK A LEG!!!

IF you are cast, everyone is asked to pay a \$100 fee for costume rental, meals and a hoodie. Priory students will have this added to SmartTuition. Outside cast members should mail a check to the business office. If this is a hardship, talk to Dr. Erwin privately.

Theatre Expectations

A play takes many hours of preparation, dedication and rehearsal. Your attendance at rehearsals is crucial to be sure that we are all making effective use of our time. With this in mind we have prepared this information for you and your parents to review. Both you and your parents will need to read and sign the last page of this document before you will be eligible to participate in a show. Please bring this signed document to the audition. **You must have it signed to be able to participate!**

Before committing to this production, here is a clear idea of what it involves. Generally speaking, the participant in the production must be able to...

- Spend one hour in auditions.
- Attend the call-back, if requested.
- Attend daily rehearsals as your role requires it (Monday through Friday and Sundays). The actual times will vary within this depending on the role assigned, but you must have this time open for rehearsal. During the two weeks before the production it will be essential for full cast rehearsals.
- Perform the show during the day if necessary.
- Perform the show in the evenings.
- Participate in strike.

Audition Sheet

Name _____ Form _____

Any Winter Sport _____

Address _____

Home Phone _____

Emergency Phone: _____

Cell Phone _____

Email _____ parent's email _____

Role you are interested in _____

Any role you are unwilling to play _____

List ANY performance experience: (include acting, dance, and music)

If chosen, you will need to attend ALL rehearsals for scenes you are in. Please look at the schedule and **list any conflicts you are aware of. Two unexcused absences will result in your replacement**

You will be required to maintain a B average or better in all classes at all times. IN addition, inappropriate conduct or a negative attitude WILL result in your immediate removal from the show. You are expected to be the best and the brightest. We are a team.

You may be asked to provide specific costume pieces in specific colors (including shoes), or your own stage makeup items for the performance. Every student participating will be charged a \$100 Costume/Food/Hoodie fee.

I agree to the above conditions and the attached guidelines.

Signed _____

I have read the above and consent. I also consent to my child receiving text messages regarding rehearsal information. I agree to help provide snacks or part of a meal before the show

Parent/Guardian Signature _____

PARENT HELPERS NEEDED DESPERATELY!!!

Parents or other adult helpers are needed to:

- *Help construct set/costumes
- * Plan and host an end of show cast/crew strike party
- *Plan dinners/lunches for technical and dress rehearsals
- *Help with ironing costumes/ applying makeup/doing hair
- *Take photos and decorate the lobby display *Help with publicity
- *Help type programs *Assorted last minute/"gofer" jobs
- *Coordinate parent volunteers! *Help supervise move in/construction

If you can help in ANY way, please respond below or email Dr. Erwin at derwin@piority.org

Name:

Address:

Phone:

Alternate/Work phone:

Best time to call:

I would be willing to help with:

CHARACTERS

THE KIDS

All of these roles require dancing and solo singing except for Darcy and Bill (unless doubled as newsies). Many roles are non-gender specific; please audition for whichever role(s) you like!

JACK KELLY, the charismatic leader of the Manhattan newsies, is an orphaned dreamer and artist who yearns to get out of the crowded streets of New York and make a better life for himself out West. Fiercely protective of his best friend, Crutchie, and strongly loyal, Jack isn't afraid to use his voice to attain better conditions for the working kids of New York City. Though living on the streets has given him a tough-guy exterior, Jack has a big heart and can demonstrate a sweet vulnerability – especially when it comes to bantering with a certain female reporter. Must have a great pop tenor voice and sense of physicality.

KATHERINE PLUMBER, an ambitious young reporter, works hard to make a name for herself as a legitimate journalist in a time when women aren't taken seriously. Quick, funny, and resourceful, she boldly captures the voice of a new generation rising in her coverage of the newsies' strike. While she generally has no time for cocky, streetwise young men, she makes an exception for Jack Kelly. Though she only has a brief dance solo in "King of New York," Katherine should have a great contemporary pop voice with a high belt - diction is key.

CRUTCHIE is a dedicated newsie with a bum leg. Though he walks with the assistance of a crutch, Crutchie doesn't let it define him; when in a jam, Jack Kelly's best friend relies on a goofy-sweet sense of humor and optimistic resilience. Crutchie is the heart of the resistance. Though his movement will suggest his bum leg, Crutchie should still be included in the dance numbers.

DAVEY, Les's straight-laced, bright big brother starts selling newspapers to help his family earn a living, but becomes swept up in the fervor of the strike. A leader in his own right who is learning to use his voice to uplift others, Davey is the brains of the resistance.

LES, Davey's cheeky younger brother, is inspired by the freedom of the newsies and loves their independent lifestyle. A precocious and natural newsie, Les is an intuitive salesboy and a pint-sized charmer. He should present as younger than the other newsies.

SPOT CONLON, the proud leader of the Brooklyn newsies, boasts an intimidating reputation and a short singing solo in "Brooklyn's Here."

NEWSIES, including **ALBERT, BUTTONS, ELMER, FINCH, HENRY, IKE, JO JO, MIKE, MUSH, RACE, ROMEO, SPECS, SPLASHER,** and **TOMMY BOY**, are some of the hard working kids of New York City who go on strike for a livable wage. These roles also play **SCABS, GOONS, BROOKLYN NEWSIES**, and others as needed.

DARCY & BILL, are the upper-class kids of publishers who side with the newsies. These roles also play **POLICEMEN** who assist Snyder and turn against the newsies in the fight that concludes Act One.

WEE NEWSIES are additional newsies, under the age of 9. Wee Newsies sing with the ensemble in select numbers.

MEDDA & THE THEATER

With the exception of the stage manager, these are singing and dancing roles.

MEDDA LARKIN, inspired by vaudeville performer Aida Overton Walker, this big-voiced saloon singer and star of the Bowery offers her theater as a safe haven for the newsies. An astute entertainer with great comic delivery, she's a good friend to Jack and stands firmly behind the newsies in their fight for justice. Medda may play other roles as needed.

BOWERY BEAUTIES are female performers at Medda's Theater. These roles also play **HANNAH**, Pulitzer's secretary; **NUNS, CUSTOMERS**, and others as needed.

MONOLOGUES

Choose *ONE* monologue below that best fits the role(s) you wish to audition for. Please consider diction, volume, character traits, and motivation.

Memorization is preferred but not necessary.

(1) *The World newspaper owner and mogul, JOSEPH PULITZER, speaks to his staff about how he plans to increase his profits.*

Gentlemen, the World is in trouble. Our circulation is down for the third quarter in a row. Whoever said "War is hell" wasn't trying to sell newspapers! People, just a modest adjustment can fatten the bottom line...you're not thinking this through! Right now we charge the newsies fifty cents for a hundred papers. But if we raised their price to sixty cents per hundred...every single newsie would have to sell twenty-five more papers just to earn the same as always. It's genius! And to those who say it may be rough on those children, I say I'm giving them a real-life lesson in economics. I couldn't offer them a better education if they were my own!

(2) *Newsie leader, JACK KELLY, pleads with the scabs who are threatening to work during the strike.*

Listen, fellas...I know ~~somebody~~ **put ya's** up to this. Probably paid ya some extra money, too. Yeah? Well, it ain't right. Pulitzer thinks we're gutter rats with no respect for nothin', includin' each other. Is that who we are? Well, we stab each other in the back, and yeah that's who we are! But, if we stand together, we change the whole game. And it ain't just about us. All across this city there are boys and girls who ought to be playin', or going to school. Instead, they're slavin' to support themselves and their folks. Ain't to crime to bein' poor, and not a one of us complains if the work we do is hard. All we ask is a square deal. Fellas...for the sake of all the kids in every sweatshop, factory, and slaughter house in this town, I beg you...throw down your papers and join the strike.

(3) *Ambitious young reporter and daughter of Pulitzer, KATHERINE PLUMBER, tries to convince Jack how to win the war on her father.*

Really, Jack? Really? Only YOU can have a good idea? Being boss doesn't mean you have all the answers, just the brains to recognize the right one when you hear it. The strike was your idea. The rally was Davy's. And now MY plan will take us to the finish line. Deal with it. (*Holds up paper.*) "The Children's Crusade: For the sake of all the kids in every sweatshop, factory, and slaughterhouse in New York, I beg you...join us!" With those words, the strike stopped being just about the newsies. You challenged a whole generation to stand up and demand a place at the table. Think, Jack, if we publish this - my words with one of your drawings, and if every worker under twenty-one read it and stayed home from work...or better yet, came to Newsies Square, we would have a general city-wide strike! Even my father couldn't ignore that!

MONOLOGUES

(4) *JACK rallies the newsies to strike against the newspaper moguls.*

Alright, here's the deal; if we don't sell papes, then NO ONE sells papes. Nobody gets to that window until they put the price back where it belongs. You heard Davey, we're on strike! We shut down this place like them workers shut down the trolleys.

(5) *KATHERINE interviews the striking newsies.*

The only thing I'm following is a story. A rag-tag group of ragamuffins wants to take on the kingmakers of New York. Think you have a chance? Question too difficult? I'll rephrase: will the richest and most powerful men in New York give the time of day to a gang of kids who haven't got a nickel to their name?

(6) *DAVEY gives Jack a pep talk.*

Look, they got us this time. I'll grant you that. But then I saw this look on Weasel's face...he was actually nervous. And I realized, this isn't over. We got them worried. REALLY worried. And that's what you call a beginning.

(7) *CRUTCHIE begins his day by climbing down from Jack's rooftop penthouse in the sky.*

I wanna beat the other fellas to the street. I don't want anyone should see...I ain't been walkin' so good. Someone gets the idea I can't make it on my own, they'll lock me up in The Refuge for good. Be a pal, Jack. Help me down?

(8) *PULITZER faces off with Jack.*

You are as shameless and disrespectful a creature as I was told. Do you know what I was doing when I was your age, boy? I was fighting in a war. It taught me a lesson that shaped my life: you don't win a war on the battlefield. It's the headline that crowns the victor.

(9) *MEDDA LARKIN gives Jack advice he doesn't want to hear.*

Here's everything I owe you for the first backdrop, plus this one, and even a little something extra just on account'a I'm gonna miss you so. Just tell me you're going somewhere, and not runnin' away. When you go somewhere and it turns out to be the wrong place, you can always go somewhere else. But if you're runnin' away...nowhere's ever the right place.

(10) *LES is livin' the life and impressing his older newsie friends.*

What's the hold up? I need to let my girl know. We've got a date. Yeah, you heard me. Fame is one intoxicatin' potion. And this here girl, Sally? She's a plum. So can we table the palaver* and get back to business? Will Medda let us have the theater or not?

*'Table the palaver' means 'Cut out the small talk and get to the point'. Palaver is pronounced 'puh-LAV-er'.

JACK & CRUTCHIE

JACK

Where you going? Morning bell ain't rung yet. Get back to sleep.

CRUTCHIE

I wanna beat the other fellas to the street. I don't want anyone should see; I ain't been walkin' so good.

JACK

Quit gripin'. You know how many guys fake a limp for sympathy? That bum leg of yours is a gold mine.

CRUTCHIE

Someone gets the idea I can't make it on my own, they'll lock me up in The Refuge for good. Be a pal, Jack. Help me down. *(he trips)* Whoa!!!

JACK

You wanna bust your other leg, too?

CRUTCHIE

No. I wanna go down.

JACK

You'll be down there soon enough. Take a moment to drink in my penthouse high above the stinkin' streets of New York.

CRUTCHIE

You're crazy.

JACK

Because I like a breath of fresh air? 'Cause I like seein' the sky and the stars?

CRUTCHIE

You're seein' stars all right!

JACK

Them streets down there sucked the life right outta my old man. Years of rotten jobs, stomped on by bosses. And when they finally broke him, they tossed him to the curb like yesterday's paper. Well, they ain't doing that to me.

CRUTCHIE

But everyone wants to come here.

JACK

New York's fine for those what can afford a big strong door to lock it out. But I tell you, Crutchie, there's a whole other way out there. So you keep your small life in the big city. Give me a big life in a small town.

JACK & DAVEY

DAVEY

How' bout lettin' a pal know you're alive? Where'd you go? We couldn't find you.

JACK

Ever think I didn't wanna be found?

DAVEY

You see the pape? We're front page news, above the fold. Oh, yes. Above the fold.

JACK

Good for you.

DAVEY

Everyone wants to meet the famous Jack Kelly. Even Spot Conlon sent a kid just to say: next event you can count on Brooklyn. How about that?

JACK

We got stomped into the ground.

DAVEY

They got us this time. I'll grant you that. But we took round one. And with press like this our fight is far from over.

JACK

Every newsie who could walk showed up this morning to sell papes like the strike never happened.

DAVEY

And I was there with them. If I don't sell papes, my folks don't eat.

JACK

Save your breath. I get it. It's hopeless.

DAVEY

But then I saw this look on Weasel's face; he was actually nervous. And I realized this isn't over. We got them worried. Really worried. And I walked away. Lots of other kids did, too. And that is what you call a beginning.

JACK & KATHERINE

KATHERINE

So, what's your story? Are you selling newspapers to work your way through art school?

JACK

Art school? You kiddin' me?

KATHERINE

But you're an artist. You've got real talent. You should be inside the paper illustrating, not outside hawking it.

JACK

Maybe that ain't what I want.

KATHERINE

So tell me what you want.

JACK

Can't you see it in my eyes?

KATHERINE

Have you always been their leader?

JACK

I'm a blowhard. Davey's the brains.

KATHERINE

Modesty is not a quality I would have pinned on you. Tell me about tomorrow. What are you hoping for?

JACK

Id' rather tell you what I'm hoping for tonight.

KATHERINE

Mr. Kelly . . .

JACK

Today we stopped our newsies from carrying out papes, but the wagons still delivered to the rest of the city. Tomorrow, we stop the wagons.

KATHERINE

Are you scared?

JACK

Do I look scared? But ask me again in the morning.

KATHERINE

Good answer. Good night, Mr. Kelly. I'll see you in the morning. And, off the record, good luck.