

Auditions



Who: Actors and Backstage Crew needed! ANY ONE MAY AUDITION in any Form (I-VI)

WHAT:

Barnum: The Circus Musical tells the story of the Prince of Humbug, Phineas Taylor Barnum. Despite the objections of his wife, Charity (“Chairy”), Barnum attempts to create a show in which the main attractions are freaks of society. Included in this mix of characters are: the oldest women alive, Joice Heth; the smallest man in the world, Tom Thumb; and to top it all off, a glamorous Swedish opera singer, Jenny Lind. Eventually, to appease Charity, Barnum agrees to give up the show and start a normal life. In the end, after Charity dies, Barnum returns to the circus business in grand fashion by forming a partnership with James A. Bailey. Thus, the two men form The Greatest Show on Earth

Where/When: Auditions are in the Kevin Kline Theatre on Sunday November 26 from 1-4, Monday November 27 from 3-4:30 and Tuesday November 28 from 3-4:30. Please contact Dr. Erwin at derwin@piority.org to schedule an audition if you are auditioning on Sunday

CALL BACKS if needed for specific roles will be on November 29

The first cast meetings are Thursday November 30 from 3-4:30 and Sunday December 3 from 1-4

Rehearsals will vary depending on your role, with most people only called one or two days a week. The full cast will meet on Sunday afternoons. Middle school members will come Sundays and then the week of the show.

If you play a winter sport you can still participate in the ensemble or crew.

Why: The show is incredible and full of fun things!

We perform February 8, 9, 10 at 7PM and Feb 11 at 2PM

Everyone is required to help with strike on Feb 11 after the final performance

ROLES: Everyone in the show with the exception of Barnum and Charity is technically part of the “ensemble” that becomes various roles in the show. The full cast is on stage 90% of the show

The show can be done with as small a cast as nine performers.

CHARACTER BREAKDOWN

Phineas Taylor Barnum: Baritone, Strong Actor, Singer and Dancer. Ability to do any magic tricks, balance on high wire etc. would be an advantage. Male, Our lead character, the real showman. Charismatic, talks to audience. Part Owner of Barnum and Bailey Circus. Kisses Chairy

Charity (“Chairy”) Barnum Mezzo Soprano, Good Actor and Dancer. Female, Phineas Barnum's plain and loyal wife. A strong, independent, caring woman. Kisses Barnum

All the following roles are also members of the ensemble

Joice Heth Alto, Good Mover. Female, Oldest woman alive.

Tom Thumb Tenor, Strong Singer & Dancer. Acrobatics if possible. Male The smallest man in the world - a huge success in Barnum's show.

Jenny Lind Soprano Female, A beautiful, glamorous Swedish Operatic Soprano. A flirt. Sings in Swedish

Blues Singer Alto or Baritone, Good Mover. Smooth Blues Singer (has one song in Act 2). Will also be in Ensemble

James A. Bailey Baritone, Good Mover Circus Ringmaster who eventually becomes Barnum's Partner in the Barnum and Bailey Circus

Amos Scudder Act only Male, Owner of American Museum and Barnum's first Partner + Ensemble

Julius Goldschmidt Act Only Male, Jenny Lind's Manager + Ensemble

Chester Lyman Act Only Male, Joice Heth's Manager + Ensemble

Sherwood Stratton Act Only Male, Tom Thumb's Father + Ensemble

Mrs. Stratton Act Only Female, Tom Thumb's Mother + Ensemble

Wilton Act Only Male, Barnum's Assistant + Ensemble

Edgar Templeton Act Only Male, Political Party Boss + Ensemble

Humbert Morrissey Act Only Male, Political Party Boss + Ensemble

Quartet on "Black and White" sing only. Four part harmony and become the "Clockwork"

PRESHOW BARKERS (in audience as they arrive)

Ticket Barker (long monologue)

Miss Amy Beecher (guided tour in hall)

Lecturer (slideshow on stage)

ENSEMBLE: Does every other role. Performs circus tricks, clowns, runs the puppets, does magic tricks etc.

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:

Barnum: The Musical is a show that incorporates singing, acting, dancing and circus skills. We will be looking for cast with great vocal abilities and good character acting to help portray the many characters of the show, and who can dance well or can be choreographed to dance in the fantastic musical numbers this show offers. If you have abilities in circus skills or magic tricks, these will be an advantage.

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. **YOU MUST LIST ALL CONFLICTS ON YOUR AUDITION SHEET.**

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 you want to do. Read it expressively. You do **NOT** have to have it memorized but you should practice beforehand.

--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.

3. Please prepare a song from a musical of your choice that best demonstrates your vocal abilities. - All singing auditions **MUST** be accompanied by either the audition pianist or a backing track. Please bring sheet music for your song, or a backing track on your device (no lyrics). There will be **NO** microphone provided for the singing auditions.

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

4. You will learn a small dance combination. Everyone moves in some way in the show but there is only one big "dance" number for Barnum and Charity. Everyone else does circus tricks as they move so do not stress over this.

5. Can you do a circus trick? Magic? Flips? Back bends? Juggle? Here's your chance to demonstrate.

6. 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, which also includes a show hoodie and approved licensed recording of the performance. If this is a hardship, talk to Dr. Erwin privately.

Here are some great tips from an actual casting director:

1. Be a Boy Scout. Be prepared.

Remember, an audition for a show, isn't just an audition for *that* show. You're making an impression on that Director, Casting Director, Producer, etc. that could apply to other projects that they are working on now or in the future. So even if you're not right for that part, you could find yourself getting a callback for something else down the line. And that's why you always have to be on your game . . . which means doing your homework. Because we know when you don't. And see, the thing is, it cuts both ways. I've watched people come in that have been so unprepared that Casting Directors have written them off for that show *and* others as well. Make the most out of every chance you have in front of a decision maker. This doesn't mean you have to be perfect. It just means that you've got to treat that five minutes with respect, and be familiar with the material.

2. Research who is in the room.

Blind dates are nerve-racking . . . blind auditions are worse. Always try to find out from your agent or the casting director, or even the monitor, who is in the room sitting behind the table. Is the composer there? The playwright? The casting director? Assistant? You do this for two reasons . . . 1 – so you can tailor your material, your conversation, and your questions accordingly, and 2 – it's totally appropriate to drop a personalized follow up note to the folks that you auditioned for . . . but you gotta know who they were.

3. Forget what our Mom says, skip lunch.

Ok, I don't mean that you should skip eating lunch. You should skip auditions that are around the lunch hour. From about noon to two, auditioners get hungry and, if they're having food shipped in for them to eat (in order to make sure they see as many auditionees as possible), you run the risk of doing your 16 bars while someone is munching on a pastrami on rye. And, well, that might be a bit distracting for them and for you. So try and work around those hours, if you have a choice.

4. Dress like you're on a date.

A first date that is. You want to treat your audition like a professional experience (see tip #1), but you don't want to overdo it either. So dress to impress, but also make it look like you didn't try too hard (see where the "first date" thing comes in?). BONUS TIP: When you get a callback, and you will, wear the same outfit you wore to the first audition. They'll remember you more.

5. Singers, have all sorts of material.

Way back when, all that musical theater actors needed was an up-tempo and a ballad. But as the music on Broadway has become more diverse, it's important that you can show your diversity as well . . . and you never know what someone might ask you to sing. You need a ballad, an up, a pop song, a classic, something funny, something serious, etc. Think about it this way, auditions are like improv, you always want to be able to answer "Yes" when an auditioner asks you anything . . . including, "Do you have something in the style of R&H that shows range?"

6. Having a bad day? Act like you're not.

Seems simple enough, but I can't tell you how many people come in complaining about the weather or

how many auditions they've been on that day. People have bad days. I get it. But you're an actor, so pretend that you're having the best day ever . . . because no one wants to be around people that are sour-pusses.

7. Burn all your monologue books.

Monologue books were made to make it easy for actors looking for monologues. So, that means, a majority of people use them. And *that* means you're not going to stand out as being special if you're the fifth person to do the monologue from *Romeo & Juliet* that day.

8. Read the whole play/screenplay/musical.

True story – an actor auditioned for me for a play years ago and was visibly shocked when the director said something about later in the story when the character they were auditioning for attempted suicide. Umm, that might have affected some choices you might make, don't you think?

9. Your accompanist is your friend or your enemy. You choose.

If there's one person you really need on your side at a musical audition, it's the guy or doll playing the piano. Be nice, be thankful, be complimentary, and have music in the right key, in the right order, and in a book that is easy to read and easy to flip the pages. BONUS TIP: No song books that you just bought from Colony Records. Have you ever tried to get one of those things to stand up without falling over? And do you want your accompaniment to just stop in the middle of "On The Street Where You Live?"

10. Auditioning is like batting practice.

When I first made my varsity baseball team in high school, I was nervous about facing some of the faster pitchers in the league. "It's ok," my coach said, "that's what the batting cage is for." I stood in that thing every day, swinging away at everything until I got numb to 70, 80 and 90 mph fast balls and curve balls coming at me in all sorts of directions. So, when I stepped up to the plate during a big game, I was so much better prepared to show my best. You've gotta get numb to the questions, suggestions, and requests that will come at you in all sorts of directions when you audition. So get in a cage. Take a class, or better, audition as much as you can. Auditioning is a special skill . . . and if you can master it, you'll find yourself working a heck of a lot more.

Audition Monologues:

Barker:: Step right up ladies and gentlemen, and welcome to Barnum! The doors will be opening in a few minutes and Mr. Barnum has asked me to extend a particular welcome to you this evening, and to the very first performance of Barnum here at the beautiful Kevin Kline Theatre. For those of you who have not secured your places yet for this educational and uplifting entertainment, our box office staff is waiting to serve you. I believe there are a few choice locations still remaining--- and for those ladies and gentlemen already holding tickets, the doors will be opening shortly. In the meantime, may I draw your attention to this cane.....

Miss Amy Beecher: Good evening ladies and gentlemen and welcome to the The Exhibition of Wonders—a collection of arts and artifacts depicting the struggles and triumphs of Phineas Taylor Barnum’s illustrious career. Surely there are those in American history who stand for higher achievement in literature, science and art—but there is none more typical of genuine American enterprise, indomitable will, unflinching courage and unerring instinct for success.

Lecturer: Good evening ladies and gentlemen and welcome to Struggles and Triumphs, an illustrated lecture depicting Phineas Taylor Barnum’s illustrious Career. Here is the great showman’s humble birthplace in Bethel, Connecticut where Mr. Barnum was born in 1810

Barnum: Fact is, my wife’s a perfect example of what I’m talkin’ about. Give her a mess of hard facts and she’s as happy as a clam, serve her up a bit of fancy and she turns up her nose like it was yesterday’s fish. But whether you end up thinking humbug’s a blessing or a curse, your STILL gonna buy it! Why? Because every sixty seconds in this world a delightful phenomenon takes place which absolutely guarantees it!

Charity: You’ve taken them for more than money! You get them all wrought up over things that can never be—like a woman a hundred and sixty years old. I don’t mind you using the imagination the good Lord gave you, but with two daughters to bring up, you ought to be using it for more sensible things! Now I happen to know Mr. Chauncy Jerome’s looking for a partner over at the clock factory. I could help you keep accounts.

Production Contract Guidelines

As a member of the company formed in for the purpose of producing the play BARNUM, I agree that...I will follow all rules and regulations as set forth by the production contract.

General: I will...

Arrive early and be ready to work at the designated call time for all rehearsals, performances and cast meetings, unless arrangements have already been made with the stage manager and director. Remember if you are on time, you're late.

BE PICKED UP FROM REHEARSAL WITHIN 15 MINUTES OF THE SCHEDULED END TIME

Call the Stage Manager if an emergency arises that forces me to arrive late to rehearsal, or to miss a rehearsal. If the stage manager cannot be reached, I will call the Director using the BAND app.

Always bring my script, a pencil and paper to take notes at every rehearsal and performance.

Follow all rules and regulations set forth by the production staff.

Agree to give 100% at every meeting, rehearsal and performance.

Follow all safety regulations.

Promise to be a consistent, courteous actor/technician towards my fellow actors and crew members. This includes performing each scene the way I have been directed to in all performances. I will not surprise cast members of the director with new bits of business in a thoroughly rehearsed role and scene.

Understand that the director reserves the right to recast my role at any time.

Keep all scheduled appointments with the costumer, arriving on time and with the appropriate undergarments and accessories for the fitting.

Demonstrate respect towards the cast and crew.

Clean up after myself and not leave any messes in the theatre.

Do Not play with or handle any other character's props.

Arrive early for all costume fittings, publicity calls and other production meetings ready to work at the appropriate call time. Remember, if you're on time, you're late.

Understand that all items related to the production including costumes, props, furniture, scenery and lights shall remain in the theatre through the run of the production. This includes

personal items brought into the theatre such as clothing, undergarments, costume accessories and props.

Understand that I must take care of myself by getting enough rest and eating properly. This includes keeping up with my schoolwork

Understand that I should never make anyone wait on me.

Always be ready in the wings ready to make my entrance on time and in character.

Understand that my behavior both on and off stage are a direct reflection of the production and company and will conduct myself with proper decorum at all times and in all places.

Understand that I am only one member in an ensemble of actors and technicians who have joined together to create a production and that we all must work together to strive for professionalism and a quality production. I understand it isn't the actors and technicians, but the ensemble and will treat all members of the ensemble with equal respect.

Return all scripts and materials in good condition.

Rehearsal: I will...

Wear the appropriate rehearsal clothing which includes loose fitting clothes and dance shoes or tennis shoes that allows freedom of movement and creativity. No sandals, clogs, flip flops or platform shoes please!

Have my lines memorized on the scheduled dates on the production calendar.

Do Not try to distract cast members while they are on stage rehearsing.

Write down all my blocking notes and director notes and correct them for the next rehearsal.

Return all rehearsal props to the appropriate place when I am finished using them.

Return all rehearsal costumes to their appropriate place and hang them up.

Do Not leave the rehearsal area without permission.

Demonstrate a cooperative attitude and creative enthusiasm during the rehearsal.

Leave my personal problems outside the theatre door.

Understand that it is my job as an actor to read the script, understand it and research the role.

Understand that conversation in the house during rehearsals should be kept to a bare minimum

Attend both the physical and vocal warm-up before every performance.

Performance: I will...

- Do Not try to distract cast members while they are on stage
- No eating or drinking in costume without express permission of the Staff
- Change out of my costume before greeting theatre patrons in the designated “greenroom area” I understand that this helps retain the integrity and “magic” of the production.
- Return my props to their appropriate places after each performance.
- Check my props prior to each performance and make sure they are preset in the right places and in good repair.
- Return my costumes to their dressing room **and hang them up.**
- Report any needed repairs to the wardrobe person after the performance.
- Make sure my costumes are preset in the right places prior to the performance.
- Clean up my makeup and hair products in the makeup area prior to leaving the theatre for the evening.
- Attend both the physical and vocal warm-up before every performance.
- Attend notes made by the director prior to the performance.
- Do Not distract technicians from their jobs during the performance.

Other: I will...

- Attend the Strike of the set.
- Return all costumes, props, makeup and other borrowed items to their rightful owners on, or before the scheduled deadline.
- Remove my personal items from the dressing room and backstage on, or before the scheduled deadline.
- Realize that I will forfeit my role to another actor and will no longer be a member of the company if I miss any rehearsals or performances.

Audition Sheet

Name _____

Form _____

School: _____

Current Sport (if at Priory) _____

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 of which you are aware
NO CONFLICTS ARE PERMITTED DURING THE WEEK OF THE SHOW

(over)

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.

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: