

Cinderella Audition Packet

Here you will find all the information needed to be fully prepared for the upcoming auditions for *Rodgers and Hammerstein's Cinderella: Enchanted Edition*. All materials needed for the audition are in H0817. You must participate in both auditions in order to be considered for a role, makeup auditions will not be held. If you require any alternatives, please contact Mrs. Morse to make arrangements (*no guarantees). **Audition help session in the Choir room from 3:15-4:15 on Friday 11/14. This is not mandatory but recommended.**

There are 2 auditions, which will take place on **Monday 11/17 for Vocal/Acting and Tuesday 11/18 for Dance**. All who audition are required to participate in **BOTH dance and vocal/acting**. In this audition, we are looking for: 1) your confidence on stage 2) your ability to practice and 3) how well you create and show character. You **MUST** audition with the provided dance combination (the link for the dance audition combo will be posted on the Theatre website), one of the two options for vocals (the links for the karaoke tracks will also be posted on the Theatre website and your sheet music is attached to this packet) and one reading of the character of your choice (attached to this packet). *If you cannot access either video, please let Morse know ASAP and we can arrange help for you*

For the vocal/acting audition, please sign up for a time slot on the sheet posted on the theatre callboard (right outside the film room H0817). Vocal/acting auditions are in the choir room. Please bring your audition information form to this audition. **If you do not complete and turn in your audition form, performance contract, and completed conflict calendar, you will not be cast.**

For the dance audition, you do not need to sign up. Right after school on Tuesday 11/18 you will arrive in the auditorium lobby and will be given a number to wear and after a few practice rounds we will have you perform the dance in small groups and that will be it for the dance audition.

Performances are: Student Matinee during the school day Thursday March 5, evening show 7pm Thursday March 5. *Staff Performance (no student actors) evening show 7pm Friday March 6, matinee performance at 2pm Saturday March 7 and closing evening show Saturday March 7 with strike immediately to follow.

Any further questions or concerns, please feel free to email or stop by the theatre office or classroom (office: by the auditorium, classroom: H0817).

Kelsey Morse, Director (mor025746@adams12.org)

Jay Goodmanson, Vocal Director (goo004209@adams12.org)

Audition Checklist

	Sign up for an audition slot on the theatre callboard. Slots are 5 minutes each 3:15-6pm on Monday 11/17 in the Choir Room
	Study and rehearse your song and reading choice from the selections posted on the theatre website and/or hard copies given in H0817 or the theatre office as well as the choreography that is posted on the theatre website.
	Write in ALL of your conflicts on the printed calendar (yes, all of it) BEFORE you audition and turn it in with your form and contract.
	Complete the paper audition form and bring it with you to your audition on Tuesday 11/18 in the Choir Room. Needed with you: music/reading, audition form, signed contract, completed conflict calendar.
	Arrive for the audition early, if we go quickly we will move to the next person right away. Audition–remember, everyone is rooting for you and wants you to do well!
	Arrive at the auditorium lobby right after school on Tuesday 11/18 to receive a number and practice/audition with the planned choreography from the video posted on the website. We will do a few practice rounds before we formally audition you in small groups. Audition–remember, everyone is rooting for you and wants you to do well!
	If cast, you will receive an email from Morse no later than Wednesday afternoon and the cast list will also be posted on our social media. If cast, please initial next to your name on the cast list on Thursday morning to accept your role.
	First formal rehearsal for the cast is the read/sing through in the choir room on Monday December 15. We may have our first choreography rehearsal Saturday 12/6 but that is not for sure yet. If you weren't cast, we highly recommend joining our tech crew so that you may be part of the community and play a crucial part in the production.

Cinderella Audition Form

Name: _____ **Grade:** _____

Gender: Male Female Non-binary (circle one)

Are you comfortable playing a role of the opposite of your gender preference? YES/NO (circle one)

Vocal Range (circle one—if you don't know that's okay)

Soprano Mezzo-Soprano Alto Tenor Baritone

Hair color:

Are you willing to change your hair color or length for the performance? YES/NO

Are you willing to kiss on stage if the role calls for it? YES/NO

Please list your stage experience (most recent only, if no experience that's fine—just put none)

Is there anything else you would like us to know about you? (You may also put more stage experience here if you would like)

Cinderella Performance Contract

By accepting your role and signing this contract, you agree to the following terms:

- I will commit to rehearsing my blocking, and memorization at home as well as during rehearsals.
- I will pay the required \$150 fee that covers our costume rentals, T-shirts, etc.
- I will not be late for rehearsals more than 3 times. At that point, I understand that I will need to have a discussion with Morse about my tardiness and that it may affect my performance, and may be removed from the performance/affect my ability to be cast in future productions.
- I will not miss any rehearsals that are not previously requested in my conflict form that I filled out before auditions. If I do miss a rehearsal, I understand that I need to inform Morse and my stage manager ahead of time and that I can only miss for emergencies. I understand that if I miss more than 2 rehearsals that were not previously requested in my conflict form that I will be terminated from the performance. My family and I understand that we need to refrain from scheduling trips or any extended absences during production.
- I understand that frequent absences/tardiness (including during the school day) during production can/will result in my not being considered for a role in a later production.
- I will accept any role given to me and understand that all casting decisions are made fairly and by a panel of decision makers. Should I have any questions about the casting, I will ask them respectfully and with positive intent.
- I will treat everyone involved with this production with respect and civility, and maintain a positive attitude throughout the process. I understand that after having a conversation with Morse and my behavior does not improve, I will be removed from the performance.
- I understand that participation in this production is a privilege and I will treat it as a commitment and not as an afterthought.

Student Name

Date

Student Signature

Parent Signature

Date

December 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6 Choreo 9-12
7	8	9	10	11	12	13
14	15 Read/Sing Thru 3-5	16	17 Music Work 3-5	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

January 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
						3
	4	5	6	7	8	9
	Rehearsal 3-5 + Music					Choreo 9-12(?)
	11	12	13	14	15	16
	Rehearsal 3-5 Act I Prologue + SC. 1	Act I SC. 2-4	Act I SC. 5-6	Act II SC. 1	Act II SC. 2	Choreo 9-12
	18	19	20	21	22	23
	Rehearsal 3-5 Act II sc. 3, 4	Act II SC. 5, 6	Act II SC. 7	Act II I pro-4	Act II SC. 5-6	Choreo 9-12
	25	26	27	28	29	30
	Act II SC. 1-2 Rehearsal 3-5	Act II SC. 3-4	Act II SC. 5-7			Choreo 9-12
						31

February 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Choir Set up/ Rehearsals Act II	2 Choir Concert Act I	3 Act II	4 Act I	5 Act II	6 Choreo 9-12
	8 Jazz Band Set up Act I Rehearsal	9 Jazz Band Rehearsals Act II 3-5:30	10 Act I	11 Act II	12 Act I	13 Choreo 9-12
	15 President's Day No Rehearsal	16 Whole Show Rehearsals 3-5:30	17 *with Pit	18 Choreo 9-12	19	20
22 Tech week 3-6	23	24	25	26	27	28

March 2026

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Dress Rehearsal 3-7	2 Dress Rehearsal 3-7	3 Dress Rehearsal 3-7	4 Show #1 Student matinee 8:30-1 Show #2 call 5pm	5 Staff Show	6 Show #3 matinee call time 12pm Show Close call 5pm STRIKE
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

TEN MINUTES AGO

Lyrics by OSCAR HAMMERSTEII
Music by RICHARD RODGE

start

Tempo di Valse

Handwritten bracket on the left side of the first system.

Guitar chords: G/D, D/C, G/B, D7/A

Ten

mf

Guitar chords: G, D7sus/A, D7, G

min - utes a - go, I saw you, I looked up when you

mp

Guitar chords: D7sus/A, D7, G, B7

came through the door, My head start - ed reel - ing, You

Cm6

G/D

A9/C#

Am7/D

e me the feel - ing the room had no ceil - ing or floor.

G

D7sus/A

D7

G

Ten min - utes a - go, I met you, And we mur-mured our

D7sus/A

D7

G

B7

do - you - do's, I want - ed to ring out the

Cm6

G/D

D7

G

F/G

G7

s and fling out my arms and to sing out the news. I have

Chords: C, C/G, G/B, G/D, Am7

found her! — She's an an - gel — with the dust of the

sf

Chords: D7, G(add9), G, F/G, G7, C, C/G, G/B

stars in her eyes. We are danc - ing, we are fly - ing —

sf

Chords: G/D, A9/E, A, G, A7, Am7/D, D7

And she's tak - ing me back to the skies. In the

f *mp*

End

Chords: G, D7sus/A, D7, G

arms of my love, I'm fly - ing — o - ver moun - tain and mead - ow and

IN MY OWN LITTLE CORNER

15

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: C7, D7, Fm6

p

The piano introduction is in 4/4 time, marked Moderato. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

Chord diagrams: C7, C7b5(b9)

START

simply and not fast

I'm as mild and as meek as a mouse, When I

The vocal entry begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord C7b5(b9). The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord F#C7. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

mp

The piano accompaniment for the first line of the vocal entry is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

Chord diagrams: F/C, C7

hear a com - mand I o - bey, But I know of a spot in my

The piano accompaniment for the second line of the vocal entry is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

The piano accompaniment for the third line of the vocal entry is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

Chord diagrams: C7b5(b9), C7, F/C, C9

house, Where no one can stand in my

The piano accompaniment for the fourth line of the vocal entry is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

The piano accompaniment for the fifth line of the vocal entry is in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by quarter notes G4, A4, and B4. The bass line consists of a whole note chord F#C7. The melody continues with quarter notes C5, B4, A4, and G4. The bass line changes to a whole note chord D7. The melody continues with quarter notes F#4, E4, D4, and C4. The bass line changes to a whole note chord Fm6. The melody ends with a half note B4 and a quarter note A4. The piece concludes with a half note G4 and a quarter note F#4.

Refrain (*with tender expr*)

way In my own lit

cor - ner, in my own lit - tle chair,

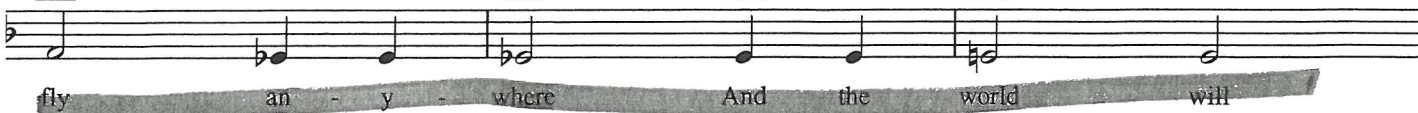
be what - ev - er I want to be.

On the wing of my fan - cy I can

Chord diagrams: F, F6, F, C13 2fr, F, Eb(add2) 6fr, Eb6, Eb 3fr, C7/G, F, C13 2fr, F.

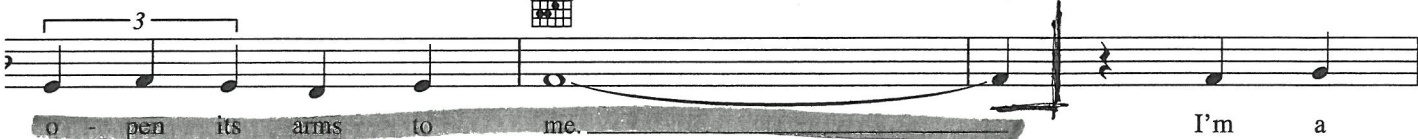
E $\flat$ (add2)E $\flat$ 6E $\flat$

C7/G



F

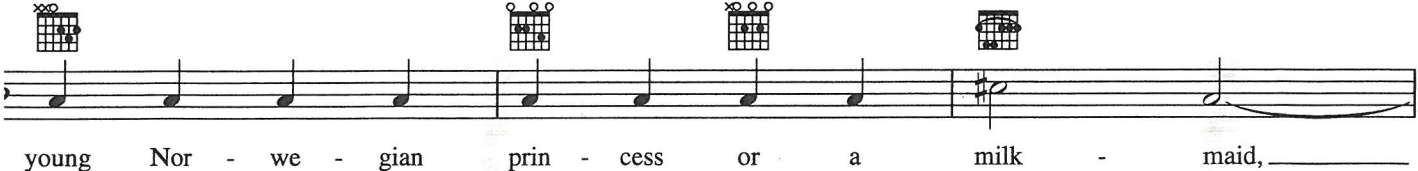
END



D

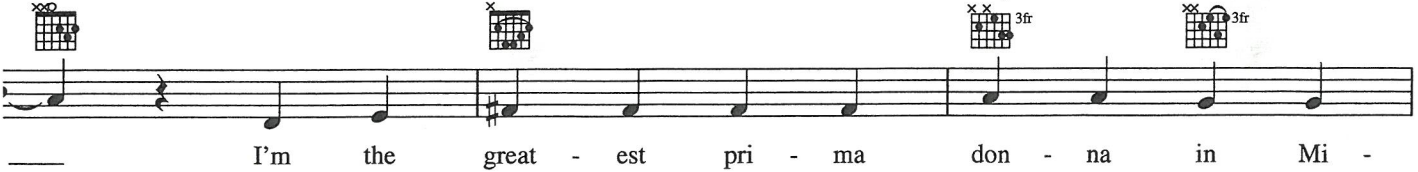
Em7

A7

F $\sharp$ m

D

Bm

F $\sharp$ 7 $\sharp$ 9/C $\sharp$ F $\sharp$ 7b9

APPENDIX 1 - JOY, GRACE & STEPMOTHER

I-2-10

THE PRINCE IS GIVING A BALL!

(Applause segues into:)

MUSIC 3A: PLAYOFF ("The Prince Is Giving a Ball")

(The scene shifts to:)

SCENE 2: The Stepmother's Manor House – immediately following

(CINDERELLA is cleaning the hearth as the DOVE flies on and perches in the tree. The STEPMOTHER, GRACE and JOY enter in high spirits, leaving the door wide open. The STEPMOTHER carries a flier announcing the ball.)

STEPSMOTHER, GRACE & JOY

(A cappella.)

"The prince is giving a ball! The prince is giving a ball! They've spread the news from far and wide, the prince is giving a..."

START

STEPSMOTHER

Cinderella, you let the fire go out. It's cold enough to hang meat in here!

JOY

Well, close the door, Cinderella – duh!

(CINDERELLA crosses and closes the door.)

STEPSMOTHER

(To GRACE and JOY.)

Now you listen and you listen good. We have exactly one week until the ball and I do not intend to waste this opportunity. You two will be the loveliest, most well-spoken and vivacious maidens at that ball if it's the last thing I do! Am I understood?

GRACE & JOY

Yes, Mother.

STEPSMOTHER

Good. Just imagine – the prince asking for my daughter's hand in marriage!

GRACE

(Leering at JOY.)

Which daughter is that, I wonder.

JOY

I'm younger and more appealing.

(The door creaks open.)

GRACE

The oldest marries first.

JOY

That's an old wives' tale!

APPENDIX 1 - JOY, GRACE & STEPMOTHER

I-2-11

GRACE

Why do you think there's so many old wives runnin' around!

STEPMOTHER

Girls, don't start!

JOY

Mother, Cinderella simply refuses to close that door!

CINDERELLA

But I...

STEPMOTHER

Hold your tongue and do as you're told! Now once and for all, close that door!

(Again CINDERELLA closes the door.)

GRACE

Have you ever seen a lazier girl in your life?

JOY

Who you callin' lazy?

GRACE

You want a piece o' me?!

STEPMOTHER

Enough already! Now sit, my daughters – we need to have a talk.

(GRACE and JOY sit on the sofa; CINDERELLA also moves to sit.)

Not you. I want to talk to my real daughters. You tend that fire and serve us tea.

CINDERELLA

Yes, Stepmother.

(She starts for the fireplace.)

GRACE

I want some crumpets with my tea!

JOY

Like I don't? Crumpets, Cinderella!

CINDERELLA

Coming right up.

(The dialogue continues as CINDERELLA goes about stoking the fire.)

STEPMOTHER

My darlings – I cannot stress strongly enough how imperative it is that you make a proper impression upon the prince. You know, I will not be around forever to care for you.

JOY

Why not?

GRACE

APPENDIX 1 - JOY, GRACE & STEPMOTHER

I - 2 - 12

STEPMOTHER

What I mean to say is that I do not intend to spend the rest of my life slaving away in this house.

(Shouting across the room.)

Cinderella, the tea!

(CINDERELLA exits to the kitchen.)

I have devoted my entire life to your comfort and well-being. Is it asking too much that I spend my golden years in a cottage by the sea?

JOY

And leave us here?

GRACE

Alone?

STEPMOTHER

(Exasperated:)

Not alone! With hus-bands!

(CINDERELLA enters and hangs the tea kettle over the fire.)

You know, it takes a certain amount of income to maintain our life-style. The funds your stepfather left will not last forever and money does not grow on trees.

(CINDERELLA exits to the kitchen.)

GRACE

(With know-it-all superiority.)

I know that. It comes from the bank.

STEPMOTHER

And how do you suppose it gets into the bank?

JOY

The banker goes and gets it from...well, wherever it does grow but not on trees.

END

STEPMOTHER

Money doesn't grow anywhere! It's inherited! Which is precisely why I am determined to see each of you marry within the year. So either you make a proper impression upon the prince, or it's back to the butcher and Master Boxhorn! Am I understood?

GRACE & JOY

Yes, Mother.

STEPMOTHER

Good. Just imagine - me! The mother of a princess! Now come along, girls - enough excitement for one day. It's time for your beauty rest and, Lord knows, you can use it.

(CINDERELLA enters with the tea service and crumpets, not noticing as the door creaks open.)

CINDERELLA

Here you go - fresh-baked crumpets and...

STEPMOTHER

(Impatiently:)

Not now, Cinderella - we're going to nap. Have dinner prepared when we awake. Smoke the salmon.

APPENDIX 2 - KING & QUEEN

SCENE 3: The Royal Parlor – immediately following

(The QUEEN sits sewing a button on the KING'S trousers. The KING, clad in his undergarments, is trying to squeeze into a suit jacket that is too small for him. After a sharp orchestra chord, the Queen speaks:)

START

QUEEN

A fine father you are! You never worry about him.

(A sharp orchestra chord.)

KING

What's wrong with him?

(A sharp orchestra chord.)

QUEEN

He isn't happy.

(She bites off the thread and thrusts the pants at him on two orchestra chords; music out.)

KING

Of course he is.

(He struggles to get the pants on.)

QUEEN

If he's happy, why doesn't he get married?

KING

If he's happy, why should he get married?

(Trying in vain to button the pants.)

Oh, it's no use trying to get these buttoned. They'll just have to do as is.

QUEEN

Don't be ridiculous. You look like five pounds of flour in a two pound sack.

(He takes the pants off.)

The royal tailor will just have to make you a new suit.

END

cont.

APPENDIX 3 - CINDERELLA / FAIRY GODMOTHER

START

CINDERELLA

So, my wishes are poppycock and I'm crazy for dreaming.

(Aside, to the ANIMALS.)

With a Fairy Godmother like that, who needs a stepmother?

FAIRY GODMOTHER

You know what her problem is? She can't handle how fabulous you are.

CINDERELLA

Fabulous? Me?

FAIRY GODMOTHER

Those girls of hers can't hold a candle to you and they all know it. Jealously! That's why they treat you as they do.

CINDERELLA

But they're my family. They're all I've got.

FAIRY GODMOTHER

Believe me, honey – when your daddy remarried, this is not what he had in mind for you.

CINDERELLA

You talk like you knew him.

FAIRY GODMOTHER

I did know him.

CINDERELLA

And Mother?

FAIRY GODMOTHER

Very well.

CINDERELLA

Was she...my mother, I mean – was she beautiful?

FAIRY GODMOTHER

Well, people did seem to think so. But your mama never put much stock in beauty. The way you look isn't really something you can take credit or blame for, is it?

CINDERELLA

I wish I'd known her.

FAIRY GODMOTHER

So does she, honey.

CINDERELLA

I've wished so hard...

FAIRY GODMOTHER

Wishes again! Look – it is true that everything starts with a wish. But it is what you do with a wish that counts.

END

APPENDIX 4 - CINDERELLA / CHRISTOPHER

II - 2 - 40

SCENE 2: The Royal Gardens – immediately following

MUSIC 15A: PLAYOFF POLKA AND UNDERScore

(As the COUPLES polka off-stage to another part of the palace, CHRISTOPHER strolls downstage with CINDERELLA as the scene begins to shift. A full moon illuminates a beautiful garden, which includes statuary, a bench and, upstage topiary.)

START

May I ask you something?

CHRISTOPHER

Within reason.

CINDERELLA

What brought you here tonight?

CHRISTOPHER

Well, it's kind of a long story. My family didn't want me to come. In fact, they don't even know I'm here.

CINDERELLA

I'm glad you are.

(The OTHERS are gradually fading upstage and off.)

The truth is I almost didn't come myself.

CHRISTOPHER

How could a prince not show up for his own ball?

CINDERELLA

Don't you think it's all a little...medieval? I guess it's no secret that my folks are anxious to marry me off. You know – being heir to the throne and all. But this whole thing makes me feel like some kind of a...a prized bull or something.

CHRISTOPHER

(Teasing him, playing the femme fatale.)
Every eligible young maiden vying to be your devoted servant, forever and forever?

CINDERELLA

Servants I got. What I need is...someone I can really talk to.

CHRISTOPHER

(They share a look of understanding.)

(Music has concluded.)

It's beautiful out here.

CINDERELLA

Yes, it is.

(Never taking his eyes off her.)

(He tries drawing close to her but she turns away, nervously.)

You're not like most girls, are you?

CHRISTOPHER

Not like the girls you meet, I suppose.

CINDERELLA

END

For Lionel:

Scene Three A
A Palace Corridor

START *(Immediately following: CHRISTOPHER enters, followed by LIONEL.)*

LIONEL. So tell me, why did you disappear again this morning after I've begged you...

CHRISTOPHER. I had a remarkable day! No one treated me like a prince. I was just a normal person.

LIONEL. You know what? Normal people? Not all they're cracked up to be. *I'm* a normal person. Doesn't that tell you anything? They're all out there wishing they could be *you*.

CHRISTOPHER. Because they don't know what it's really like.

LIONEL. Look - you're rich, you live in a gorgeous palace, you've got every woman in the kingdom throwing herself at you. Is there something I'm not getting?

CHRISTOPHER. I have no life of my own. Everything gets decided for me. You should know that better than anyone, always hanging over me like a cloud, everywhere I go, everything I do. I mean - get a life.

LIONEL. I got a life and it's you! I'm your royal steward and I'm telling you - this disappearing act has got to stop. It's too dangerous.

CHRISTOPHER. I was careful.

LIONEL. Not you - me! I can't keep lying to your mother about where you are. They got laws against that. Now what say we slip into something less comfortable.

(He helps CHRISTOPHER into a robe.)

[MUSIC NO. 06 "THE SWEETEST SOUNDS (REPRISE)"]

(The scene begins to shift.)

CHRISTOPHER.

THE MOST ENTRANCING SIGHT OF ALL
IS YET FOR ME TO SEE,

END

