

Welcome to Woodside Musical Theatre!

We hope your audition is enjoyable! Remember, nearly everybody's nervous at auditions, even the people who don't look it! Relax. Remember to breathe. Have fun. Break a leg!

COVID: You must be fully vaccinated to participate in these auditions. Producers will need to see your vaccination certificate when you sign in. Please wear a mask at all times, including while performing your audition.

WMT will determine COVID precautions for rehearsals in response to government recommendations and common sense at the time. If prudent, we will provide free antigen tests for all participants during tech and production weeks.

How WMT Auditions Work. There's a sign-in sheet on a clipboard at the greeter's table. Add your name to the bottom. We generally will call people in this order, while attempting to honor your appointment times. Put on a numbered name tag.

At the back of this package are sheets with short speeches from *Bright Star*. Select one that you think presents your talents or your desired role the best. Study and rehearse it while you're waiting.

When you enter the audition room, work with the accompanist for a moment to coordinate on your song. When you're ready, introduce yourself to the directors, and "sell" them your song. We may be busy, so they may cut you off. The directors may ask questions, or request you sing an arpeggio to determine your singing range.

Dance Call. There may be a dance call for all auditioners early in the evening of June 13, prior to callbacks beginning. We'll let you know by email later this week.

Callbacks. Callbacks will be June 13 and 14 in the evenings (but you will be called for a specific time period). When callbacks are posted, look on the auditions page of our website for a link to dialog sides and music pages we will use at callbacks.

If you have a conflict during callbacks, please make sure the directors know this when you audition. They may ask you to do some extra work today.

If we need to see you at callbacks, you'll get a call or an email on or before June 10. *Just because you don't get called back, doesn't mean you're not in the show! Really!*

Casting Notification. We will notify *everyone who auditioned for the show* by email when we have our casting complete. This may take a few days, but it's our goal to get back to you as quickly as possible.

Auditioning simultaneously for other shows? Please determine when their callbacks will be over, and when you'll be able to accept or decline a casting from WMT. There's a question on the audition form for that.

Rehearsal and Performance Schedule. Our first rehearsal will be mid- to late August. Tech week begins October 8. Performances are October 14, 15, 16(mat), 21, 22 (mat&eve) and 23(mat). We can't allow conflicts during tech week and performances. The two months between callbacks and the first rehearsal will be a great opportunity for you to learn your lines!

Rehearsals will generally be held Monday through Thursday evenings, 7-10PM, and weekend days by consensus among the participants. We divide the rehearsal periods into time slices, and call you for specific times for work on specific scenes or numbers. Not everyone will be called for every rehearsal until we get close to tech week. Strike is after our last show. All adult actors are required to help.

Conflict Calendar. Please fill out the conflict calendar on the audition form as accurately as possible. This is important. We attempt to schedule around your conflicts, but we can't hope to do this if we don't know what they are, or they change during the rehearsal period!

Expectations for all actors. Courtesy and professionalism pretty much sums it up. Come to your rehearsal calls a little early, so you're ready to work at the time indicated. Proactively learn your lines and music, because you'll be more productive (and have more fun) in rehearsals when you're off book. If you're not working, maintain silence in the rehearsal room. Refrain from giving notes or suggestions to other actors or technicians. If you have ideas, or questions, offer them to the directors or producers. Comply with WMT's code of conduct (<https://woodsidtheatre.com/code-of-conduct>).

Expectations for teenagers and their parents. Parent/guardians must sign the WMT Participation Information form before anyone under 18 may audition.

Expense Reimbursement. WMT offers actors a \$300 reimbursement for your travel expenses to attend rehearsals and performances. This will be paid by check at the close of the show; speak to a producer if you need an advance.

Volunteers Welcome! Friends and family of cast members can have a great time working with us in advance, creating scenery, costumes, sound effects, and also as part of the run crew backstage during the show. We need set builders and painters, deck crew members, follow spot operators, prop collectors, and many other disciplines.

Program Ad Space Available. Our program is an opportunity to get the attention of about 2,100 people with discretionary income and an interest in the arts. Consider advertising in our program.

Questions? Email auditions@woodsidtheatre.com

Woodside Musical Theatre Audition Form



Name _____

Cell Number _____

E-Mail Address _____

*We use e-mail as our primary means of communication, including casting notices! Please make sure your e-mail address is **correct and legible**.*

Parent/Guardian Name (if under 18) _____ Parent cell _____

Parent email address _____

How did you find out about us? _____

Pronouns: _____ Age (or age range): _____

Height: _____ Hair Color: _____

Vocal Range: soprano__ alto__ tenor__ baritone__ don't know__ Read music? Yes / no / some

Role(s) auditioning for today _____

Your Audition Song: _____

Dance Experience and/or training: _____

Do you do have other skills to share (play an instrument, juggling, stilt walking, gymnastics, breakdancing, etc.)? _____

Will you accept other roles? Yes__ No__ Will you accept an ensemble role? Yes__ No__

Will you change your hair color? Yes__ No__

Do you have a conflict for callbacks on June 13-14? No____ Yes____

Considering roles in other conflicting shows? What date can you commit to ours? _____

Conflict Calendar: Circle dates on which you could not attend a rehearsal or performance:

| August | | | | | | | September | | | | | | | October | | | | | | |
|--------|----|----|----|----|----|----|-----------|----|----|----|----|----|----|---------|----|----|----|----|----|----|
| Su | Mo | Tu | We | Th | Fr | Sa | Su | Mo | Tu | We | Th | Fr | Sa | Su | Mo | Tu | We | Th | Fr | Sa |
| | | | | | | | | | | | 1 | 2 | 3 | | | | | | | 1 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| 28 | 29 | 30 | 31 | | | | 25 | 26 | 27 | 28 | 29 | 30 | 23 | | | | | | | |

Experience. List your theatrical experience on the back of this page (or attach a resume). Be sure to include company, director, role and year.

Woodside Musical Theatre Participant Information

Participant's Name _____ Home Phone _____
Address _____ Cell Phone _____
City, State _____ Zip _____ Work Phone _____

E-Mail Address _____

We use e-mail as our primary means of communication, including casting notices! Please make sure your e-mail address is correct and legible. If you do not have an e-mail address, put here how we should contact you.

Emergency Contact Name _____

Emergency Contact Relationship _____ Phone _____

Release of Liability and Assumption of Risk Agreement

In consideration of being allowed to participate in any way in the activities and related events of Woodside Musical Theatre, I, _____, the Undersigned, acknowledge, appreciate and agree that:

1. The risk of injury from many of the activities is significant, including the potential for permanent paralysis and death, and while particular skills, rules, equipment and personal discipline may reduce this risk, the risk of serious injury does exist.
2. I KNOWINGLY AND FREELY ASSUME ALL SUCH RISKS, both known and unknown, EVEN IF ARISING FROM THE NEGLIGENCE OF THE RELEASEES or others and assume full responsibility for my participation; and
3. I willingly agree to comply with the stated and customary terms and conditions for participation. If, however, I observe any unusual significant hazard during my presence or participation, I will remove myself from participation and bring such to the attention of the nearest official immediately; and
4. I, for myself and on behalf of my heirs assigns, personal representatives and next of kin, HEREBY RELEASE AND HOLD HARMLESS Woodside Community Theatre, its officers, officials, agents, and/or employees, other participants, sponsoring agencies, sponsors, advertisers, and, if applicable, owners and lessors of premises used to conduct the events ("RELEASEES"), WITH RESPECT TO ANY AND ALL INJURY, DISABILITY, DEATH OR LOSS OR DAMAGE TO PERSON OR PROPERTY, WHETHER ARISING FROM THE NEGLIGENCE OF THE RELEASEES OR OTHERWISE, to the fullest extent permitted by law.

I HAVE READ THIS RELEASE OF LIABILITY AND ASSUMPTION OF RISK AGREEMENT, FULLY UNDERSTAND ITS TERMS, UNDERSTAND THAT I HAVE GIVEN UP SUBSTANTIAL RIGHTS BY SIGNING IT, AND SIGN IT FREELY AND VOLUNTARILY WITHOUT ANY INDUCEMENT.

Participant's Signature _____ Date _____

If participant is under age 18:

Parent's Name _____ Phone _____

Parent's Signature _____ Date _____

Participant's Birthdate _____

Bright Star Speeches

BILLY CANE: I'm sorry that daddy put an angel over your grave. You used to make fun of people for doing that. You said you'd rather let your deeds speak for your time on Earth. Mama, thank you for the way you raised me. The way you spoke, your parlance around the house, made me a curious lover of words, and you always point me toward the writers who used them well. Remember when you had me copy stories out of the Asheville Southern Journal, just so I'd know what it feels like to write well?

MAX: *(To Margo)* Since you took over the bookstore, I've become an avid reader! When you stopped working at the soda shop I lost three pounds. Margo, would you like to go to the movies with me? It would be cheaper than buying all these books!

ALICE: *(To Jimmy Ray)* Now that's a sight. The Mayor's son with his sleeves rolled up repairing an ice box. Jimmy Ray, an ice box has no moving parts. My granny could repair an ice box. There's ice and a box. I think you're just showing off your muscles. You remind me of Adonis. You know who Adonis is? He's a Greek God. Well, you remind me of him. In fact, you remind me of the myth of Adonis when he repaired the ice box.

ALICE: *(To Billy)* Like I said, here are your stories back. Except this one, which I'm buying from you for ten dollars. *(Billy reacts)* I'm not publishing it, but I am investing in you. You have a flair, Mr. Cane. Not for the scourge of war, but for gentleness and tenderness, and also the well-timed lie. You write well. But you will write better when you find your voice. You need to find a sweeping tale of pain and redemption. In the people you know and in the people you meet.

MAYOR DOBBS: *(To his lawyer)* Can you believe my son? I'm trying to hand over an empire to this boy, and he's out fixing an ice box. And this college application! *(To Jimmy Ray)* Four years away from home when everything you need to learn I'm teaching you here within these walls? Your grandfather taught me and I teach you. That chain must not be broken.

MAYOR DOBBS: Alice, Jimmy Ray will ask you to marry him. But you must say no. He is still a boy. Now if you wait just a year, he will be one of the leaders of Zebulon and eventually all of North Carolina. If this were known, there are people who wouldn't do business with him. You wouldn't do that to Jimmy Ray.

DR. NORQUIST: *(To Alice)* It's definitely a malady that we see around here sometimes that affects young women. You're about eleven weeks pregnant. *(Alice exclaims, "Oh, Lord.")* It's not the Lord that did it. That only happened once that I know of. You've been running around, Alice Murphy.

MAMA MURPHY: *(To Alice)* You always were too smart for this town, and Chapel Hill is a wonderful school. And you got a scholarship! *(Alice asks, "How is daddy?")* I know your father is a tender man. Right now he's searching scripture to justify what he did, but the Bible is NOT obliging.

LUCY: When I was twelve, I gave my father a Raymond Chandler mystery novel. I was watching him read it and suddenly, his face went the color of a rose. He set the book face down and called for my mother and took her into another part of the house and shut the door. I went over to the book to see what he had just read, and right there in the middle of the page was the word "brassiere."

JIMMY RAY: I know you never married. I paid attention. You did well in Asheville. I had some trips there, looked up at your building, never went in, though. Oh, Alice. Is it better to hope or to know? After my father died, we discovered it was he who had funded your scholarship. To get you out of town. Alice, on the train to Raleigh, somewhere in the night, my father took our son and threw him off the train and into the river below.

DADDY MURPHY: *(To Alice)* So happy to see you, darling. I didn't know if I was worth a visit any more. *(Alice says, "Daddy, how can you say that?")* Through the years, reasonableness has laid its hand on my shoulder, and things I've done in the past don't quite stand up like they used to.... Them trees. Some nights it's so quiet you can hear a leaf fall. And you can tell the color of that leaf by the tiny crisp crack it makes as it lights on the ground.

DADDY CANE: Mary Lee died last year at sixty five. She had Billy late in life. That's a rarity around these parts, where everyone's married and bearing kids before they can ride a bike. Billy, there's a box full of your things in the shed.

YOUNG DADDY CANE: Now where are you fat ones? Me and Mary Lee gonna have you for dinnah! There you are, Mr. Toad ... *(train roars by on the overhead trestle)* Damn it! You made me lose Mr. Ichabod P. Toad! ... I hear ya, over there. ... Somebody there? Anybody there? *(finds the valise)* Good Lord! Little Moses. Little Moses in the rushes. ... My Lord ... Bangs and bruises. You're in a heap o' trouble little *(checks)* fella. Come on. We got to get you fixed up. If you came from the sky, it's the Lord's will that we raise you. If you came from that train, then somebody didn't want you.

DARYL: *(A collection of his one-liners)* Well, this sign says this is the Asheville Southern Journal, but the sign is often wrong ... I'll take your stories, so wave them goodbye. Our editor, Miss Alice Murphy, is one of the keenest editors in America. The New Yorker magazine sent people down here to hire her away. ... I've heard stories about you, Miss Murphy, you weren't always such a wallflower. ... Lucy and I read your stories. We thought they were extraordinary. Sorry, I said that too fast. Extra. Ordinary. ... I gave Miss Murphy one of my humor pieces. She said she really liked it and could I turn it into a humor piece. ... Miss Murphy, may I be frank? What's come over you? I really miss the dark layer of gloom that you brought to work with you every day.