



Director – Chris Malone
Choreographer – Della Bhujoo
Musical Director – Brian D Steel

SWEET CHARITY

THE STORY OF A GIRL WHO JUST WANTS TO BE LOVED.

Epsom Playhouse, 42 Ashley Ave, Epsom KT18 5AL
Tuesday 8th – Saturday 12th October 2024

Firstly, a massive welcome and thanks for considering being part of *SWEET CHARITY* this award winning iconic musical comedy, it has everything you could ever want from a musical – brilliant characters, stunning choreography, a fabulous score, we really hope to see you at the sing throughs, dance workshops and auditions.

This pack should include everything that you need to know to get involved in the show. This has been put together by the production team and society to ensure that the audition process is not daunting and so that you have all the information on everything to do with the show!

The production team are all very excited and cannot wait to get started, it's going to be a great show and we need a talented and committed cast who are ready to have some fun. This is not a show that has been done recently, so hopefully we can make it a sellout production.

Banstead Musical Theatre (BMT) are an inclusive and friendly amateur dramatic society based in Banstead Surrey. The society was founded in Autumn 1928 and became a NODA member in 1932. The society performs major shows ranging from operetta to musicals and revues at the Epsom Playhouse, Adrian Mann Theatre, Banstead Community Centre, and other local theatres. They celebrated their 90th Anniversary in October 2018.

They have members from all walks of life and all age groups who share one thing in common... a love for musical theatre! A dedication to singing and acting excellence has always been at the forefront of what they do, as well as keeping the amateur tradition safe and healthy in increasingly challenging times. They perform twice a year (Spring & Autumn) at either the Epsom Playhouse or an alternative theatre venue.

BMT rehearse on a Tuesday (ensemble) at St Marks Church Hall, St Marks Road, Epsom, KT18 5RD and Thursday (principals/dancers) evening at Banstead Methodist Church, The Drive, SM7 1DA and are always looking for new members, actors, singers and especially dancers, so come and join this friendly society and strut your stuff! They guarantee you will be made very welcome.

The current BMT committee is as follows:

- Chair: Paige Fayers
- Vice chair: Nikki Sowe
- Treasurer: Laura Betteridge
- Secretary: Karen Kain
- Committee members: Ginny Kennedy, Oskar Brown, Ellie Skipper, Alma Griffith and Gill Thorne

Please visit the website www.bansteadmusicaltheatre.co.uk for further details.

We appreciate there is a lot to take in so we have produced this handout which gives you a synopsis of the show, important dates, information about the society (membership & show fees), and more importantly, detailing what will be required from the cast and in particular the roles available and detailed characterisation notes, audition pieces and the dancing that is required.

Banstead Musical Theatre is delighted to present *SWEET CHARITY* this big, bright, brazen, fun, classic 60's musical, there is something for everyone with loads of wonderful parts.

Auditions will be split into three sections a dance audition for everyone, singing audition for ensemble in groups and solo auditions for people auditioning for a specific role, where they will perform the excerpt of dialogue and songs allocated to the characters you are auditioning for.

A list of characters and audition pieces can be found at the end of this document. We will endeavour to keep all auditionees as informed as possible throughout the audition and casting process.

WHAT WE ARE LOOKING FOR:

SWEET CHARITY is a fabulous, fun, action-packed and award-winning musical, exploding with memorable songs and dynamic dances and company numbers, it promises to be an engaging, entertaining, and energetic show.

Ideally, we would like a cast of approximately 30-35 people, all cast must be 18 years of age, there are no child roles.

We will require a talented and energetic cast and ensemble, that we plan to use as much as possible as there are lots of opportunities for everyone in the ensemble to have a moment to shine, and it is likely they will have multiple roles to play. We are open to the castings of any the roles and will consider any individuals whatever race, ethnicity, gender should they wish to audition, if it does not affect and change the overall storyline of the piece. All castings will be dependent on who auditions and who the panel feels deserves the role from their audition and will work well with other castings.

SWEET CHARITY has a lot of dance and movement in it and has a sizeable ensemble. Everyone in the show must move and dance, but we are thinking of creating two groupings of ensemble one which will be used in the more dance heavy sections of the show whereas the second will be used in the acting and less dance driven sections of the show. There will be plenty for both groups to do during the show, and in some big numbers the full company will be used.

The dance audition will consist of two sections – everyone will be required to complete part one “*Rhythm of Life*” and then anyone who is looking to be cast as a dancer will be required to complete part two “*The Heavyweight (A part of the Rich Man’s Frug)*”.

Both routines will be taught by Della at the open meeting and dance workshops and a link to these dances will also be made available with all the other audition material, so people can practice the routines.

Short Synopsis:

SWEET CHARITY follows the romantic trials and tribulations of Charity Hope Valentine, “a girl who wanted to be loved.” Charity is a taxi dancer, a dance partner-for-hire at the Fandango Ballroom, a seedy dance hall in New York City. Charity is looking for love and a better life. Despite her dead-end job, which is decidedly undesirable, Charity’s hopeful romanticism and unfailing optimism lift her out of her circumstances and help her reach for a life beyond. In the past, she’s been strung along and hung out to dry by a series of bad relationships and lousier men. Charity believes in happily-ever-after but is always trapped with unforeseen circumstances with every man she meets.

Although she comes from a low station in life, Charity refuses to believe that tomorrow does not hold a promise of happiness. When she meets Oscar, a neurotic, shy actuary seemingly from another world, will she finally find true love at last? One of the most famous shows by legendary director/choreographer Bob Fosse and with a laugh-a-minute script by the incomparable Neil Simon, every audience is destined to fall in love with Charity’s limitless spirit, as she lives life “hopefully ever after.” Along the way, Charity learns valuable lessons about self-worth and the true meaning of love. *SWEET CHARITY* touches on themes of self-discovery, friendship, and the pursuit of dreams.

It is both sad and funny, is full of stereotypes in terms of the story, characterisation, and setting. It tells about a woman who stereotypically and externally seeks a sense of fulfilment through fantasy as a way to escape her bitter present situation. The story happens in New York, it captures the fashions trends and funky style during the swinging 60’s.

Musical Numbers:

Act I

- "Overture"
- "You Should See Yourself" – Charity
- "Big Spender" – Nickie, Helene and Girls
- "Charity's Soliloquy" – Charity
- "Rich Man's Frug" – Ensemble
- "If My Friends Could See Me Now" – Charity
- "Too Many Tomorrows" – Vittorio
- "There's Gotta Be Something Better Than This" – Nickie, Helene and Charity
- "I'm The Bravest Individual" – Charity and Oscar

Act II

- "The Rhythm of Life" – Daddy Brubeck and Ensemble
- "Baby, Dream Your Dream" – Nickie and Helene
- "Sweet Charity" – Oscar
- "Where Am I Going?" – Charity
- "I'm A Brass Band" – Charity and Ensemble
- "I Love To Cry At Weddings" – Herman, Rosie, Nickie, Helene and Ensemble

***SWEET CHARITY* CONTAINS MATURE THEMES & SCENES OF A SEXUAL NATURE.**

Important dates:

Launch meeting.

Date: **Tuesday 30th April 2024**

Time: **8pm – 10pm**

Venue: **St Marks Church Hall, St Marks Road, Epsom KT18 5RD**

Dance Workshop 1

Date: **Tuesday 7th May 2024**

Time: **Dance workshop in two parts - 8pm – 9pm EVERYONE to learn audition piece**

9pm - 10pm – anyone who wants to be considered for Charity, Nickie, Helene, Featured dancers.

Venue: **St Marks Church Hall, St Marks Road, Epsom KT18 5RD**

Sing through of audition pieces

Date: **Wednesday 8th May 2024**

Time: **8pm – 10pm – singing only**

Venue: **Civic Centre, The Horseshoe, Banstead, SM7 2BQ – PLEASE NOTE DIFFERENT VENUE**

Dance Workshop 2

Date: **Tuesday 14th May 2024**

Time: **Dance workshop in two parts - 8pm – 9pm EVERYONE to learn audition piece**

9pm - 10pm – anyone who wants to be considered for Charity, Nickie, Helene, Featured dancers.

Venue: **St Marks Church Hall, St Marks Road, Epsom KT18 5RD**

Auditions

Date: **Sunday 19th May 2024**

Time: **10am - 2pm (arrive from 9:30am to complete registration)**

Venue: **The Burgh Heath War Memorial Hall, Brighton Road, (A217), Burgh Heath, Tadworth, KT20 6BU - PLEASE NOTE DIFFERENT VENUE**

PLEASE NOTE: We request that everyone who is planning on auditioning for the show has completed an audition form online by Wednesday 15th May 2024. If you cannot complete this online and have a printed hard copy, or a PDF version, please email Paige Fayers on paigefayers@hotmail.com so that she can add you to the audition schedule. This is to ensure we can prepare and plan the audition day.

Recalls (if required)

Date: **Tuesday 21st May 2024**

Time: **8pm – 10pm**

Venue: **St Marks Church Hall, St Marks Road, Epsom KT18 5RD**

The audition outcomes will be sent out to everyone via email after auditions and any recalls, if required. Please be patient we will get this out as soon as physically possible. Once the cast list has been confirmed we will update the Banstead Musical Theatre Website www.bansteadmusicaltheatre.co.uk

All the audition information including the handout, audition form and audition pieces will be available to download through the society website www.bansteadmusicaltheatre.co.uk or through the following QR code:



If you are experiencing any problems, please contact Paige Fayers on paigefayers@hotmail.com or 07568 593 493 and she will assist you.

OR find us on socials

- Facebook – Banstead Musical Theatre
- Instagram - @bansteadmt

PLEASE NOTE: The personal details you provide will be held on a database for use by Banstead Musical Theatre only and in accordance with the current UK Data Protection laws.

Due to restrictions set out in the licence for the show, with Concord Theatricals, any copying (including physical copying, scanning and/or uploading) of the Hire Materials is NOT allowed and is a violation of international copyright law. All audition pieces have been taken from the perusal copy.

Rehearsals will be on Tuesdays and Thursdays and these rehearsals start at 8pm **PROMPT** until 10pm. You will also be required to attend five Sunday rehearsals (1-5pm/2-6pm to be confirmed) closer to the show, venue also to be confirmed.

A WhatsApp group will be set up once the show is cast, and all cast are asked to join, this will be a great way of keeping in touch and keeping people updated of various things.

Rehearsals will be conducted in a relaxed, but disciplined and professional way to ensure that the cast feel involved and enjoy the experience. I take a great deal of time creating the rehearsal schedule to minimise the number of rehearsals people attend and avoid too much sitting around at rehearsal not being used. After all this is our hobby and we want to have fun.

We do ask for some level of commitment from all the cast, so please be honest with regards to your availability and where possible we will take this into account when creating and working out the rehearsal schedule. If you are unable to attend a rehearsal, please let the production team know. This show requires 100% commitment from everyone. We would kindly ask that you do not commit to doing multiple shows.

A more detailed rehearsal schedule will be published once we have cast it and seen everyone's availability, but please bear in mind that you may be called to attend either or both evenings. You will NOT be required to attend every rehearsal. We will try hard to minimise unnecessary waiting around, so the rehearsals will take a more fragmented approach and rehearse the scenes using the same people on the same nights. i.e. rehearsing scenes which have the same characters in, some scenes you will all be required for.

COSTUMES – The show is set in New York in the 1960's, we are hoping that most of the costumes required, will be able to be supplied by the society wardrobe or some possibly by the cast themselves, we may need to hire some. All items need to be approved by the director and wardrobe team. Every effort will be made to ensure every cast member looks perfect. As a cast member you may be expected to buy/provide additional items like shoes, tights etc.

During show week, there will be a band call on the Sunday afternoon in the Myers Studio at the Theatre. A technical rehearsal on the Sunday evening, in the theatre, after band call, and a dress rehearsal on the Monday in the evening again at the theatre. The show will run with performances from Tuesday to Saturday 7:30pm nightly and a 2:30pm Saturday Matinee. **ALL OF THESE DATES ARE COMPULSORY FOR EVERYONE.**

BMT welcome new members, everyone is welcome to come along to the sing through and to audition but anyone performing in **BMT** productions are required to be a fully paid-up member at the time the show is performed. The Society's membership year runs from January to December, and the membership fee is **£25** for everyone. Membership fees are payable immediately on joining the society after a successful audition. There is a non-refundable audition fee of **£5 CASH**, for non-paid up society members, which must be paid at the audition, this will be deducted from your membership fee should you be offered and accept a part (principal or ensemble) in the show.

The show fee for *Sweet Charity* is **£85** and is set by the committee. Please note that if necessary both membership and show fees can be paid in instalments by agreement with the Treasurer (Laura Betteridge).

Libretto Vocal Books will be available from the first rehearsal, there is a £25 deposit (cash or cheque) for the hire of the libretto. Please only use pencil when writing in the libretto. This will be refunded when you return the libretto, mark free at the end of the rehearsal process. If you lose or damage the libretto your deposit will not be refunded, as this covers the cost of a replacement.

Sweet Charity has not been performed in the area for a long time, so we have the potential for a sell-out show! Please start spreading the word and get the show dates (**Tuesday 8th – Saturday 12th October 2024**) in people's diaries now. Flyers will soon be available and more information on how to book tickets. The table below really gives my initial view of the characters for *Sweet Charity* but as we work to put the show together, I am sure more ideas will evolve between us all - however I wanted to give you a starting framework to help you prepare - it is not fixed in stone!

As for playing ages – I have tried to keep these as broad as possible, I am more interested in how you play the role than how old you are. It also outlines the characters a guide to vocal range and the audition pieces.

Please note you do not have to know/learn the acting audition pieces by heart or be off book for the auditions. Everyone will be required to do a dance audition for the show so that Della has an idea of your ability, so she knows how complicated to make the choreography.

Please remember we know and understand auditions are daunting we want to see your potential, so please just bring something to the audition, most of all enjoy and have fun. We want to see your potential; we don't need a perfect performance, we will develop this during the rehearsal process.

Please don't be overwhelmed or worried and if you have any questions just ask us! My email address is chrismalone101@hotmail.com should you need to get in touch. We are here to help, and make the show a fun and enjoyable one, after all this is our hobby.

We very much hope that you are as excited about *Sweet Charity* as we are, and we look forward to working with you on this wonderful fun and challenging production.

Chris, Della & Brian



THE MUSICAL COMEDY STORY OF A GIRL WHO JUST WANTS TO BE LOVED!

CHARACTERS, CHARACTERISATION NOTES & AUDITION PIECES

NB: The show is set in New York, so ALL roles require AMERICAN accents.

CHARACTER BREAKDOWN:

Please note ages listed below are approximations and only for guidance.

Charity Hope Valentine

A complex character who is sweet, naïve, quirky, loveable, gullible and spirited hopeless dreamer, with her heart not only on her sleeve but also tattooed on her arm, a New York dance hostess at the Fandango Ballroom, who loves life and just wants to be loved so much, she's lost sight of who she is. A romantic and caring woman who always gives her heart and dreams...to the wrong man! Charity sings, dances, laughs, and cries her way through romances, often guided by the 'fickle finger of fate'. Hapless but unflappable, trying to find her dream and always wanting to 'better' herself. She embellishes and fantasizes a lot (with no bad intent). Despite her dead-end job, she manages to remain an incurable optimist. She can see the good in everyone and everything. Also needs excellent comic timing. The part requires an engaging actress who can show a deep level of emotion as well as accomplished comedy. A very demanding role, hardly off stage, requires full commitment and stamina. One of the most demanding female musical theatre comedy roles ever written. (Must be a triple threat!)

NB: Gets wet twice during the show due to being pushed into the lake.

- Playing age: 30+
- Ethnicity: Any
- Vocal range: Alto
- Dance ability: Good dancer required.

Acting auditions:

#1 Act I, Scene 6, Pages 38 - 40 with Vidal.

#2 Act I, Scene 8, Pages 68 - 70 with Oscar

#3 Act II, Scene 8, Pages 32 – 34 with Oscar

Singing auditions:

#4 If My Friends Could See Me Now (Song #18) Bars 17 to 69. (Pages 72-76)

#5 Where Am I Going? (Song #40) Bars 7 to 47 (Pages 171 - 175)

Nickie

Charity's best friend, older than Charity, been a hostess for a long time and loves Charity dearly but knows exactly what she's like. A Brassy New Yorker who has seen it all and does not suffer fools gladly. She is outspoken and can be sarcastic, quick to offer advice, but is maternal to the other girls. Must be a strong dancer, singer and actor. `Needs excellent comic timing.

Must be strong at singing and dancing.

- Playing age: 30+
- Ethnicity: Any
- Vocal range: Alto
- Dance ability: All in the one dance number.

Acting audition:

#6 Act II, Scene 6, Pages 24 – 27 (Nikki, Helene, Rosie, Carmen)

Singing auditions:

#7 Big Spender (Song #7) Bars 18 to 35 (Pages 33 - 35)

#8 There's Gotta Be Something Better Than This (Song #22) Bars 12 to 81 (Pages 96 – 100)

Helene

One of Charity's best friends; a confident and streetwise, straight talking, and feisty sultry and sassy dancer, who is older than Charity, been a hostess for a long time and loves Charity dearly but knows exactly what she's like. Helene is not as forthright as Nickie, slightly gentler in her ways, but she can still moan with rest of them though. Must be able to dance, sing and act. Needs excellent comic timing.

Must be strong at singing and dancing.

- Playing age: 30+
- Ethnicity: Any
- Vocal range: Alto
- Dance ability: All in the one dance number.

Acting audition:

#6 Act II, Scene 6, Pages 24 – 27 (Nikki, Helene, Rosie, Carmen)

Singing auditions:

#7 Big Spender (Song #7) Bars 18 to 35 (Pages 33 - 35)

#8 There's Gotta Be Something Better Than This (Song #22) Bars 12 to 81 (Pages 96 – 100)

Dance Hall Hostesses (8 plus Nickie & Helene required for *Big Spender*)

- **Carmen - Brassy and sarcastic**
- **Suzanne**
- **Frenchy**
- **Betsy**
- **Elaine**

ALL are featured dance hall hostesses at Fandango ballroom, all strong characters who can move, big hair and personalities, a tired bunch of women with lots of sass and attitude, working in a dead-end job. All ages considered they wear short skirts and need to be able to dance in heels.

Should be able to move and sing,

- Playing age: 20+
- Ethnicity: Any
- Vocal range: Mezzo-Soprano, Alto
- Dance ability: Good dancers required.

Acting audition:

#6 Act II, Scene 6, Pages 24 – 26 (WE WILL DO THESE IN GROUPS AND YOU WILL READ ONE OF THE GIRLS, Helene, Nickie, Rosie, Charity, Carmen - so look at all the dialogue as these will be given on the day)

Singing audition:

#7 Big Spender (Song #7) Bars 18 to 35 (Pages 33 - 35) same as Nickie & Helene's audition piece

New Dance Hall Hostess

Rosie

A young, naïve, new dance hall hostess, fresh off the bus, quirky and smart who sings solo in *I Love to Cry at Weddings*. Should be able to dance and sing. NB: NOT in *Big Spender*.

- Playing age: 18-20 – Young new to the business
- Ethnicity: Any
- Vocal range: Mezzo-Soprano, Alto
- Dance ability: Good dancer required.

Acting audition:

#6 Act II, Scene 6, Pages 24 – 27 (Nikki, Helene, Rosie, Carmen)

Singing audition:

#9 I love to Cry At Weddings (Song #46) Bars 43B to 75 (Pages 202 - 205)

Ursula March

The hot headed beautiful young model, who is well-groomed, spoilt, petulant, demanding, jealous current girlfriend of Vittorio. A massive Diva, with a flair for the dramatic. They argue a great deal, but also in love, does she love him for his money and he, for her looks? Only appears in Act I but would like her to be ensemble for Act II.

- Playing age: 20+
- Ethnicity: Any
- Vocal range: Spoken, no solo singing.
- Dance ability: Non dancing role but would like to use actor in Act II, so then needs to be able to dance or move.

Acting audition:

#10 Act I, Scene 6, Pages 49 – 51 with Vidal

Singing audition:

None singing role.

Herman

Owner of the Fandango Ballroom and manager of the Hostesses, authoritative and rules with a rod of iron, and is demanding of the girls, keeping them working as he needs the punters and money in. He is a wise but grumpy man, that has been in the business too long to really care, however he does have a soft side when it comes to weddings. A bit of a rogue but has a heart of gold. Good comedy timing required.

- Playing age: 45+
- Ethnicity: Any
- Vocal range: Tenor
- Dance ability: Needs to be able to mover.

Acting audition:

#11 Act II, Scene 10, Pages 40 – 41

Singing audition:

#12 I Love to Cry At Weddings (Song # 46) Bars 1 to 43A (Pages 199 - 202)

Vittorio Vidal

Famous A list Italian film star actor, a matinee idol, rich, good looking, charming and charismatic who is taken by Charity's charm. He is adequately charming but lost when it comes to handling women. Madly in love with Ursula. Only appears in Act I. Italian accent a bonus.

- Playing age: 25+ (Any age, could be an aging lothario)
- Ethnicity: Any
- Vocal range: Baritone - Vocal range top: A5. Vocal range bottom: B3
- Dance ability: Non dancing role but would like to use actor in Act II, so then needs to be able to dance or move.

Acting auditions:

#1 Act I, Scene 6, Pages 38 - 40 with Charity.

#10 Act I, Scene 6, Pages 49 – 51 with Ursula.

Singing audition:

#13 Too Many Tomorrows (Song # 19) Bars Start to 39 (Pages 87 – 90)

Oscar Lindquist

A gentle, square, sweet natured, gentle, educated, well-spoken and neurotic bespeckled accountant. A reckless ball of nerves who suffers from anxiety and claustrophobia, not to mention commitment. A reluctant romantic who falls in love with Charity but when he finds out the kind of company she keeps he can no longer stay with her. He genuinely loves Charity.

- Playing age: 30's – 40's
- Ethnicity: Any

- Vocal range: Tenor/Baritone
- Dance ability: Needs to be a good mover.

Acting auditions:

#2 Act I, Scene 8, Pages 68 - 70 with Charity

#3 Act II, Scene 8, Pages 32 – 34 with Charity

Singing audition:

#14 Sweet Charity (Song # 37) Bars 9 to 46E (Pages 159 – 162)

Daddy Brubeck

The enigmatic laid-back leader of the Rhythm of Life Church, a larger-than-life character running a secret church for hippies. Blues/soul singer needs to be able to dance and command the stage. Must have strong vocals and a 'zest for life'. Leads the *Rhythm of Life* number, so needs to be dancer/mover. Great cameo Role, only in one scene but would like to use as ensemble/dancer in the rest of show.

- Playing age: 25+
- Ethnicity: Any
- Vocal range: Baritone
- Dance ability: Needs to be a good mover.

Acting audition:

#15 Act II, Scene 2, Pages 8 – 9.

Singing audition:

#16 Rhythm of Life (Song #30) Bars 9 to 72 (Pages 130 – 135)

THE ENSEMBLE:

The ensemble will play a variety of roles, including Fandango Ballroom customers & employees, Central Park strollers, Coney Island fun people; Pompei Club patrons, dancing couples, Rich Man Frug dancers, 92nd Street YMHA self-improvers, Rhythm of Life Church congregation, subway riders.

Some featured small speaking or singing cameo roles include:

- Dance Hall Hostesses (Female)
- Two Assistants to Daddy Brubeck (Male or female)
- Charlie – Charity's boyfriend at start of show
- First Passerby
- First young man
- Married woman
- Married man
- Woman with hat
- Ice cream vendor
- Second young man
- Second woman
- Baseball player
- Girl
- Man with a dog
- Spanish Young Man
- Dirty old man
- First Cop
- Second Cop
- Voice on tape
- Man panhandler (beggar)
- Marvin – regular at the Fandango Ballroom
- First woman panhandler (beggar)

- Manfred – Vittorio Vidal’s Butler (Potentially RP British)
- Woman panhandler (beggar)
- Second man panhandler (beggar)
- Waiter
- Second woman panhandler (beggar)
- Man waiting for elevator
- Information Booth Girl at 92nd Street YMCA
- Doorman
- Barney
- Policeman
- Cop
- Solo Tenor
- Lead Dancer – Rich Man’s Frug (Female)
- Good Fairy

As you can see there are many wonderful supporting roles in the show. Some featured ensemble roles will be cast after the initial auditions, others will be distributed during rehearsals, and everyone will have a moment to shine. There will be some doubling up of roles. The ensemble will be used as much as possible.

How roles are cast can be a difficult process to understand. Assembling a strong cast is like assembling a jigsaw puzzle, the production team must consider all the parts available in the show, our unique artistic vision of the production, individual audition performances of actors in the casting pool as well as the overall cohesiveness of the casting for the full show. Sometimes it comes down to who looks right opposite another actor in a role.

ENSEMBLE:

Singing auditions:

Male & Female

#17 Rhythm of Life (Song #30) Bars 49 to 64.

GOOD LUCK AND MOST OF ALL ENJOY YOURSELF!

