SINGIN’ IN THE RAIN
AUDITION PACKET
VISION AND STATEMENT OF FAITH

The main purpose of Westminster Theater is to bring glory to God. We will strive to discuss, instill and live out an understanding of what it means to worship through art, as we work toward excellence in performing arts. Lastly, as Believers, we will strive to be different from artists who do not know Christ, in process, rehearsal, product and performance. The goal is for Singin' in the Rain to be a worshipful, meaningful, fun and excellent experience. We are moving forward in surrender of what this season my hold, trusting a faithful and good God.

WESTMINSTER THEATER IS LOVING

“Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind; and love your neighbor as yourself.” Luke 10:27

Within the cast, crew, staff and committees, we will strive to honor God by functioning as the Body of Christ, bearing fruit of the Spirit, building one another up, offering encouragement and receiving constructive criticism well. Through worship, we seek ways to love God more. Through a safe and meaningful community, we seek to love each other well. Through mentorship and intentionality, we seek to build loving, Christ-focused relationships between faculty and students.

WESTMINSTER THEATER IS TRANSFORMATIONAL

“Do not be conformed to this world, but be transformed by the renewal of your mind, that by testing you may discern what is the will of God, what is good and acceptable and perfect.” Romans 12:2

“Therefore, if anyone is in Christ, he is a new creation. The old has passed away; behold, the new has come.” 2 Corinthians 5:17

Through Biblical integration and intentional discipleship in rehearsal, we seek to transform students. Our goal is to become more like Christ in the process of creating art and rehearsing through instruction and refinement of skill. We also seek to draw closer to the heart of God as we reflect and experience Him through worship and community. Our goal is to complete an artistic process with more knowledge of and love for Christ than when we began.

WESTMINSTER THEATER IS EXCELLENT

“Whatsoever you do, work heartily, as for the Lord and not for men.” Colossians 3:23

We seek to be excellent in character, conduct, acting, singing, dancing and volunteering behind the scenes. When we create, we reflect God’s image as the Creator. We strive for excellence because God is worthy of our best, not to promote ourselves. This stems from rigorous academics, thorough instruction and high expectations.

IMPORTANT DATES

Auditions - Aug. 17-19, 2020
Rehearsals Begin - Aug. 24, 2020
Parent Meeting - Aug. 26, 2020 (at 5:00PM)
Pre-Tech Week Parent Meeting - Oct. 28, 2020 (at 5:30PM)
Show Dates Nov. 5-14, 2020

STAFF TEAM

Mrs. Lois Shaw
Director, Producer, Choreographer

Miss Maddie King
Production Assistant

Mr. Dan Quinn
Music Director
AUDITIONS

All School Musical Auditions - August 17-19, 2020
Auditions will take place in the Chapel

Monday, August 17, 2020: Audition Rehearsal (optional and open to anyone grades 3-12)
3:15-4:15 - review songs and practice auditioning

Tuesday, August 18, 2020: Dance Audition (mandatory for all grades 3-12)
3:15-3:45 - learn dance
3:45-5:00 - audition in groups of five

Wednesday, August 19, 2020: Role Auditions
(mandatory for anyone interested in a speaking role)
3:15-4:15 - grades 3-8 sign up for a five-minute time slot to sing and read lines
4:15-6:30 - grades 9-12 sign up for a ten-minute time slot to sing and read lines

Thursday, August 20, 2020: Cast List Posted at 3:00PM on Mrs. Shaw’s Door

Friday, August 21, 2020: pick up scripts from Mrs. Shaw to prepare for Monday read-through

CASTING

We recognize the weight of the cast list and are committed to taking this process seriously. Casting is always full of challenging and heavy decisions, but our goal is to make spirit-led choices that promote the success of our students.

At Westminster, the root of all casting decisions is love for our students. All casting decisions will be earnestly prayed over, thoroughly discussed and unanimously approved by the directorial staff team. The directorial staff team is committed to unbiased, fair and impartial casting.

Casting is taken on a show by show basis.
Number of past roles or prior performance will not influence casting (i.e. if you have been a lead in the past, it does not mean you can not have a lead again. It also does not guarantee a lead in the future). Seniority will not influence casting (i.e. seniors are not given first choice). Homeschool partners will be given fair and equal opportunity. Student/Teacher relationships will not influence casting (i.e. if a student has a close relationship with a judge, this does not mean they are more likely to get a lead. Likewise, if a student has had a conflict with a judge, this does not mean they are less likely to get a lead).

Casting is influenced by four main categories*: skill, stage presence, character likeness and personhood.

Skill - Accuracy, notes, rhythms, vocal tone, musicality, intonation, range, projection, movement, flexibility, versatility and dictation are considered.

Stage Presence - Facial expression, size of movements, camaraderie and intentionality are considered.

Character Likeness - We do need to consider your ability to resemble a character. (For example, a munchkin could not be played by someone over six feet tall). However, we are open to artistic interpretation and promote flexibility. We will only consider this if it will be a distraction or put a student in a position to be embarrassed. Discrimination or bias of any kind regarding a student’s race or weight is completely unacceptable and will not influence decisions regarding character likeness.

Personhood - Students with lead roles serve as leaders to a large group of students. Thus, preparedness, respect, integrity and godly character are important and influence the decision making process.

*Please know that if you do not receive a lead role, it does not mean you do not have godly character, incredible skill or excellent stage presence. There are never enough roles to highlight all the incredible talent in our school.

When the cast list is posted, we ask that you prayerfully consider how to respond in a godly way. There will be celebration, disappointment, joy and anxiety throughout our cast as roles are processed. If you are celebrating, please do so respectfully, being aware of those who may be sad. If you are nervous about your
role, please walk forward knowing that God will equip you and the Directorial staff team believes in you! If you are disappointed, please do so without bitterness, defensiveness or accusations, being supportive of your peers and believing that your role is valuable! It is important that we “rejoice with those who rejoice and mourn with those who mourn” Romans 12:15.

REHEARSALS

All School Musical Rehearsal Breakdown (Beginning August 24, 2020)

Below is the “rough draft” breakdown of rehearsals for each week (subject to change). There may be exceptions and rehearsals may run later as we near tech week. The goal is for elementary students to have a consistent schedule (Mondays and Thursdays) and for MS and HS students to have a semi-regular routine, as they work around athletic and work schedules.

*Elementary students will be supervised in the chapel from 3:00-3:15.

Mondays
3:15 - devotional and warm up
3:30-5:00 leads and supporting characters (sometimes elementary) blocking/choreography
5:00-5:30 leads vocals

Tuesdays
3:15 - devotional and warm up
3:30-5:00 leads and supporting characters blocking
5:00-5:30 leads vocals

Wednesdays
3:15 - devotional and warm up
3:30-5:30 MS/HS choreography
3:30-5:30 leads vocals

Thursdays
3:15 - devotional and warm up
3:30-5:00 elementary vocals and choreography
3:30-4:30 leads review blocking
4:30-5:00 leads vocals

Fridays
3:15 - devotional and warm up
3:30-5:00 MS/HS choreography
5:00-5:30 leads vocals

TECH WEEK AND PERFORMANCES

All School Musical Tech Week:
Tech week rehearsals are FULL CAST from 3:00PM-9:00PM (elementary dismissed at 8:00 for All School and Middle School Musicals), dinner provided.
On Friday (and Thursday for All School Musical), rehearsal begins at 3:00PM, anticipated show end time is 10:00PM. On Saturday, rehearsal begins at 11:00AM, anticipated show end time is 10:00PM, followed by strike and a casual “cast party” (IHOP for All School Musical and HS Play, Portillos for MS Musical).

All School Musical Show Dates
Thursday, November 5, 2020 at 7:00PM
Friday, November 6, 2020 at 7:00PM
Saturday, November 7, 2020 at 2:00PM and 7:00PM
Thursday, November 12, 2020 7:00PM
Friday, November 13, 2020 7:00PM
Saturday, November 14, 2020 2:00PM and 7:00PM
STUDENT EXPECTATIONS
You expected to arrive at rehearsal prepared, including being off-book by October 5, 2020, ready to work. You are expected to interact with fellow cast members, parent volunteers and staff with a respectful and Christ-like attitude.

Per the Westminster Student/Parent Handbook, you must be at school by 10:45am (aside from excused absences, such as a college visit) in order to attend rehearsal. During tech week, if you arrive at school later than 10:45am, it will count as two unexcused absences, since being cut from a performance could be unfair to fellow cast members, theater donors, etc. Depending on the student’s attitude behind tardiness, further consequences may apply as the Director sees fit.

Cell Phones are allowed at rehearsal and in the green room only during downtime or intermission and must be on silent at all times pertaining to rehearsal or performance. You may not have your cell phone on stage or back stage. When taking pre-show photos, please be cautious and respectful of those who may be changing and avoid taking any photos in the dressing room. Mrs. Shaw highly recommends putting your phone on airplane mode from “curtain to curtain” to avoid any text or social media post throwing your focus.

At rehearsal, dress code policies apply with the exception of clothes better suited for movement at choreography rehearsals (i.e. athletic pants or joggers; yoga pants must be worn with a shirt or dress at least mid-thigh in length). Modesty is still a priority.

If you are going to miss rehearsal for a predictable reason (such as a family vacation) you must let the Director know in advance. In the event that you leave school during the day due to illness, you do not need to inform the Director, as the information will be in RenWeb. Missing rehearsal without warning or for an unexcused reason may result in being cut from a specific scene or number.

If expectations are repeatedly ignored or if disruptive behavior persists in a way that compromises the rehearsal process, Westminster reserves the right to ask students to resign from participation in the show.

PARENT EXPECTATIONS
At least one parent or guardian from each family is required to attend the Parent Meeting and be on at least one parent committee.

Parent Meeting - Wednesday August 26, 2020 at 5:00PM
Pre-Tech Week Parent Meeting - Wednesday, October 28, 2020 at 5:30PM

Westminster will provide costumes, but you are responsible for providing appropriate backstage undergarments (something students can wear and remain covered in the event of a quick change, such as a leotard or bike shorts and a spaghetti strap tank top) and basic makeup for your student. You also may be asked to purchase shoes or specific small costume pieces, but you may request declining this responsibility if it is not financially feasible for your family.

FREQUENTLY ASKED QUESTIONS
What should I wear to auditions?
Wear something within the school dress code that you feel comfortable in and can move/dance in.

Are auditions open or closed?
For the musicals, dance auditions are open (other students will be in the room). Solo and lead auditions are closed (just you and the judges will be in the room). For the High School Play, all auditions are closed.

Where will auditions take place?
Auditions will take place in the chapel.
What will auditions be like?
Don’t worry, the “judges” are not “judging you.” We want you to succeed and are rooting for you! For the dance audition, we will spend time learning a short dance combination all together, then you will be given a few minutes to practice on your own. You will then perform the dance combination in small groups for the judges. You will be evaluated on accuracy, expression and attitude. For the solo and lead auditions, you will enter the chapel when your name is called and stand on the stage (judges will be seated in the audience, and the chapel door windows will be covered). You will then state your name, grade and desired role. When you’re ready, you will sing the song you’ve prepared (with the rehearsal track). Lastly, you will read the lines you’ve prepared with one of our judges. You may be asked to read/sing for a different part or read/sing something again differently (this does not mean you messed up, it is testing your versatility).

What do I need to prepare for my audition?
You will need to fill out the audition form in advance. If you want to be in the ensemble, you do not need to prepare any songs or sides (just come with a positive attitude). If you want a specific lead role, please prepare the song and sides that correspond with the role you want. You may be asked to read or sing for another role, so it would be wise to look over all the songs and sides.

Does my audition need to be memorized?
It does not need to be memorized, but if you are wanting a lead role, memorization will help us see your level of commitment/preparedness.

What will my time commitment be?
In general, elementary students and those in the ensemble will have rehearsals for 1-2 hours, 2-3 times a week. Leads will have rehearsals for 1-2 hours, 4-5 times a week. This may increase as we near tech week.

Is participation on a parent committee required?
Yes. At least one parent from each family must be on a parent committee.

Can I miss tech week rehearsals?
No. There are no exceptions to this, aside from a medical or family emergency.

Can I play a sport and be in the play?
Yes. The Athletic Department and Fine Arts Department will work together to make sure the schedules are manageable for students to play a sport and be in the play.

Where will information be throughout the process?
You will receive emails with schedules and any other necessary information from Mrs. Shaw (Lshaw@westminsterchristian.org) at least once a week. If you are not receiving emails, please contact Mrs. Shaw at the previously stated email address.

All School Musical Specific Questions:
Does my student have to come to auditions if he/she wants to be in the chorus/ensemble only?
Yes, if your student wants to be in the chorus/ensemble, he/she is required to be at the dance audition on Tuesday until 4:30.

Do grades 3-8 have to audition?
Elementary students are required to attend the audition on Tuesday from 3:15-5:00PM. Any elementary schooler who wants to audition for a solo part must sign up for an audition time on Wednesday between 3:15-4:15PM.

Can my middle schooler have a lead role?
Middle schoolers are not given lead roles (aside from supporting roles designated for 3-8 to audition for) unless we are not able to fill the cast with high schoolers. If this situation arises, you will be notified.
Act One

The year is 1927. The place is Hollywood, California. In front of Graumann’s Chinese Theatre, everyone is celebrating Monumental Pictures’ premiere of The Royal Rascal, starring two of Hollywood’s most popular stars, Don Lockwood and Lina Lamont. Leading film columnist, Dora Bailey, gives an on-the-air report as everyone waits for Don and Lina. She interviews Cosmo Brown, Don’s closest friend, and Roscoe Dexter, the film’s director. Suddenly, there is a roar from the crowd as Don and Lina arrive. Dora asks them if the rumors about their upcoming marriage are true. Don deflects the question by talking about his upbringing. Although he makes it seem like he has a high-class background, the audience sees the true story of how he and Cosmo got started in vaudeville (“Fit as a Fiddle”).

The film is premiered. It is a typical silent film – just what the audience loves. Don and Lina come to the stage to take a bow. When they address the audience, every time Lina tries to speak, Don cuts her off. Outside of the theatre, Lina is furious that no one lets her talk. However, when we hear her high-pitched, nasal voice, it’s obvious why Don was cutting her off; the public thinks her voice matches her elegant on-screen persona. Lina wants to marry Don, but he’s not interested in her. Don convinces Cosmo to pretend to be him and get in his limo so that he can walk to the cast party by himself.

As Don strolls down Hollywood Boulevard, several fans recognize him. He pretends to be an ordinary guy, claiming that he is with a woman who is sitting on a bench, waiting for a bus. The woman, Kathy Selden, is rather taken aback by these proceedings. Once the fans leave, Kathy calls a police officer – thinking she recognizes Don from a wanted poster – but the policeman knows that Don is a famous movie star. After the policeman leaves, Don apologizes to Kathy for frightening her. She apologizes in return for believing that he was a criminal, but claims not to be a fan of his work... or any silent movies. She is a real actress and she hopes to go to New York for a stage career. Don is surprised to be told that he is not a real actor, but he finds her spunk attractive. She is more wary of him (“You Stepped out of a Dream”). Don heads for the cast party, leaving Kathy perplexed, as fans grab at him for an autograph.

The movie premiere party is in progress at the mansion of R.F. Simpson, the studio head. Don ignores those cheering his entrance and heads straight for Cosmo; he asks Cosmo if he thinks he is a real actor. Cosmo is a bit confused but assures Don that he is talented. Simpson has been waiting for Don to arrive so that he can share a surprise with the guests – a talking movie clip! The guests meet this clip with bemusement. Simpson dismisses it as a fad - the Warner Brothers will lose their shirts on their new talking picture, The Jazz Singer. As Lina continues to woo the uninterested Don, Simpson is happy to see his two studio stars standing arm and arm. He signals for a large cake to be wheeled on. Don cuts the cake, and Kathy Selden pops out in a showgirl outfit. Don bursts out laughing. Only hours ago, Kathy claimed that she was the next Ethel Barrymore; now she is here to perform with a bunch of other chorus girls (“All I Do Is Dream of You”). After Kathy finishes dancing and singing, Don teases her more. After one insult too many, Kathy takes a cream cake from a dessert table and hurls it at Don... who ducks, allowing the cake to hit Lina squarely in the face. She is so enraged that she runs after Kathy, who dashes out. Don tells Lina that it was an accident, but she'll hear nothing of it. Given that she's covered in whipped cream, Lina exits with as much dignity as possible, and Don runs out to find Kathy.

Three weeks later, at Monumental Studios, production is starting on the next Lockwood-Lamont picture, The Dueling Cavalier. Meanwhile, Cosmo has read in Variety that The Jazz Singer was an all-time smash in its first week. Don enters, ready to start work. The film takes place during the French Revolution, and the plot is virtually the same as every other film that Don and Lina have ever made. When Cosmo reminds Don of this fact, Don gets upset - it reminds him of what Kathy said. Don can't get her out of his mind. Cosmo thinks it’s only because she doesn't return his affection and does his best to cheer up his friend (“Make ‘Em Laugh”). Lina enters. The very vision of beauty in an eighteenth century French costume, she confronts Don about why he wasn't at the party with her the other night. He admits that he was looking for Kathy, as he's worried...
about her since she lost her job after the cake incident. Lina tells Don that she actually arranged to have Kathy fired. Don is furious, but it is time to begin shooting the film. Although Don and Lina play the passionate love scene very convincingly with their facial expressions, they continue to fight. Simpson enters and tells the cameras to stop rolling – The Jazz Singer is a hit. Monumental Pictures is shutting down for a few weeks to convert to sound and The Dueling Cavalier will be their first sound venture. Simpson puts Cosmo in charge of the new music department.

After the transformation, Monumental is shooting its first move musical. Kathy Selden is one of the featured chorus girls in a lavish production number (“Beautiful Girls”). Cosmo, watching the shooting, recognizes Kathy and runs to find Don. Simpson notices her, too, but he is taken with her charm. Director, Sid Phillips, wants to feature Kathy in the part of the kid sister, and Simpson wants to audition her immediately. They call her back and ask Cosmo to play the piano (“You Are My Lucky Star”). As soon as Kathy finishes singing, Don enters, applauding wildly. Kathy runs off, convinced that she'll be fired when Simpson finds out that she's the cake girl. Instead, Don convinces Simpson to hire Kathy for the supporting role. Grateful, Kathy agrees to go to lunch with Don.

As they make their way through a deserted soundstage to the studio commissary, Don assures Kathy that everything written about Lina and him in the fan magazines is just for publicity. She apologizes to him for all of the terrible things that she said to him on the first night that they met. Don creates a special mood with a variety of lighting, mist and wind machines at his disposal. With everything in place, he is finally able to tell Kathy just how he feels (“You Were Meant for Me”).

Lina is desperately trying to improve her voice and is studying with Miss Dinsmore, the famous vocal coach. Miss Dinsmore tries very hard to work with her, but Lina doesn't improve. She doesn't realize how awful her speaking is. Don, on the other hand, has no trouble with his vocal coach; he conquers every tongue twister given to him. Cosmo watches the proceedings and joins Don and the teacher in a wild and frantic game of words (“Moses”).

The Dueling Cavalier resumes production. Lina, however, forgets to talk into the microphone and moves around too much. Nevertheless, they all proceed because she is the star. At the first preview, the movie is a disaster. Much of the dialogue is out of sync, and the sound effects are terrible. Although these mistakes can be fixed in the studio, nothing can be done about Lina's awful voice. When the movie is finished, the audience laughs hysterically. Simpson is panicked – the film is booked to open across the country in six weeks.

Later that night, Don admits defeat, but Cosmo and Kathy won't let him give up that easily. Cosmo suggests that they make The Dueling Cavalier into a musical. Pretty soon, ideas are flying around, and Don is ready to take on the challenge; he then declares March 23rd as a historical day. Cosmo reminds him that, since it is now 1:30 in the morning, March 24th is the history-making day (“Good Morning”).

This celebration stops cold when Don reminds everyone that, even though Lina is beautiful, her voice cannot be disguised. Cosmo suggests that they dub Kathy's voice and let Lina mouth the words. Don won't let Kathy think of it; she'd be throwing away her own career. Kathy assures him that it'll only be for one picture; she'd be happy to help.

Don takes Kathy home in his white limo, through the pouring rain. At her door, he kisses her goodnight. Rather than run back to the limo, he dances and sings in the street because he is so in love (“Singin' in the Rain”).
Act Two
The next day at the studio, Simpson is ecstatic. He loves the idea of making the movie into a musical. He is worried, however, that Lina doesn't like Kathy and won't be happy to hear her voice is being dubbed. They all agree that they must keep it secret and that the movie will be retitled to The Dancing Cavalier.
To keep the secret, Kathy dubs all of Lina's scenes and songs late at night ("Would You"). Meanwhile, Don and Kathy's love grows. Don can't wait until the picture is finished so that he can let the whole world know whom he really loves. Just as Don and Kathy kiss, the door flies open and in bursts Lina and Zelda, another studio actress. Zelda has told Lina everything, and she is upset about Don proclaiming his love for Kathy. When Cosmo tells her that Kathy is going to get full screen credit for the dubbing, she becomes even more upset. Lina goes off to find Simpson. Don assures Kathy that there is nothing Lina can do.
Out on the lot, Lina thanks Zelda for telling her about the situation. Lina is putting up a brave front. She doesn't understand what's wrong with her voice and why Don doesn't love her. She looks into her dressing room mirror and laments her situation ("What's Wrong with Me?").
In Simpson's office, the boss tells Cosmo how upset Lina is about everything. The studio's future depends on this picture; Simpson must make sure that it is a success! Cosmo calms Simpson by reminding him that he is the boss and whatever he says goes. Simpson realizes that the picture doesn't have a production number. Dexter reminds them that this is a period movie, but Cosmo suggests that they add a flash-forward section with tapping hoofers. Dexter and Simpson are confused, so Cosmo has them close their eyes and imagine how it might be ("Broadway Melody").
The Dancing Cavalier premieres at Graumann's Chinese Theatre, and the audience loves it. Rod enters, the newspapers in his hands announcing that Monumental Pictures is ecstatic about Lina's talents... while giving none of the credit to Kathy. Simpson is baffled; this is not the publicity campaign that he approved. Lina arrives and says that she gave every paper in town an exclusive story. It's in her contract that she controls publicity. Furthermore, she wants Kathy to continue dubbing for her rather than starring in her own films. Simpson says that he would never do that to Kathy, but Lina holds up her contract and reminds him that she is in charge.
The film finishes, and the audience goes wild with applause. Backstage, the creative team celebrates. Don and Kathy kiss. Lina interrupts them to announce the decision that she has made with Simpson about Kathy continuing to dub her voice. When Kathy protests, Lina reminds her that she has a five-year contract with the studio. Meanwhile, the audience cries for a speech. Hearing this, Lina perks up and declares that she is going to make a speech. Don and Cosmo get an idea and encourage Lina to talk to the audience. Lina triumphantly dashes out on stage and speaks in her flat, nasal tone. The audience is baffled. Someone yells out that Lina should cut the small talk and just sing a song. Don, Simpson and Cosmo agree that she should do this, with Kathy singing live, from behind a curtain. Kathy is shocked that Don would let this happen; however, Don insists that Kathy sing. Kathy goes to the microphone, but not before she tells Don that she will never see him again - on or offscreen. Lina mouths the song from the film while Kathy sings from behind the curtain ("Would You"). In the wings, Simpson, Don and Cosmo raise the curtain to reveal that it's Kathy singing. The audience laughs hysterically. Horribly embarrassed, Lina runs off of the stage. Kathy runs down the aisle, through the audience. Don runs on stage and declares that it is Kathy Selden who is the real star of the movie... it is her voice that the audience heard tonight! Kathy returns to the stage and everyone, except Lina, is happy ("You Are My Lucky Star"). They all celebrate in triumph as the curtain falls.
CHARACTER BREAKDOWN
Lead and Supporting Roles


Kathy Selden - An earnest, talented actress with wit and charm. She falls in love with Don and performs as Lina's speaking and singing voice.

Cosmo Brown - A wacky and playful on-set pianist for silent films. Don's best friend and former dance partner.

Lina Lamont - A slow-witted silent film diva with a big personality and a harshly unpleasant voice. She is Don's regular co-star.

Zelda Zanders - A flapper socialite and actress on her ninth marriage, she is Lina's friend and informant.

R.F. Simpson - A successful, magnanimous, film producer. He leads the other characters in creating a new movie musical.

Roscoe Dexter - A famous film director with theatrical mannerisms and tendencies. Frequently frazzled and works with Lina and Don.

Dora Bailey - A smart and enthusiastic leading film columnist.

Rod - An excitable film agent bordering on manic. He works for Simpson.

Production Singer - The lead tenor in Monumental Pictures' first movie musical.

Miss Dinsmore - Lina's vocal coach. She is the "mother hen" type with caring affection for the younger performers.

Vocal Coach - Don’s vocal coach. A quirky, excitable man who loves tongue twisters.


Mary Margret - A fun, energetic movie star, chasing money.

Sid Philips - Movie director of “Beautiful Girl.”

Assistant Director 1, 2 and 3 - Enthusiastic and loud assistant directors to Dexter.

Young Don - The child version of Don Lockwood for montage flashbacks.

Young Cosmo - The child version of Cosmo Brown for montage flashbacks.

Additional Roles - Villian, Lady in Waiting, Policeman, Butler, Orchestra Leader, Movie Star Spouses

Ensemble - Movie Stars, Film Crew, Actors, Dancers, Adoring Fans.
AUDITION SONGS

If you are auditioning for a lead role, please prepare the song that correspond with the role you’re auditioning for. If you want a lead or supporting role, but do not have a character preference or do not see the role you’re considering below, you may prepare any of the below songs. You may be asked to sing for another character, so it would be wise to look over all of them. These do not need to be memorized, but your level of preparedness will be considered.

Don

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**Shade Brighter**

Sings in the rain, just sings in the rain—what a

terious feeling, I'm happy again.

The soul's in my heart and I'm ready for love—let the

Stormy clouds chase everyone from the place.

Come on with the rain, I've a smile on my face I'll

Walk down the lane with a happy refrain, just

Singin', singin' in the rain.
#11. MAKE 'EM LAUGH

(CUE:) "BEFORE WE WERE LED TO GUILLOTINE"

MAKE 'EM LAUGH MAKE 'EM LAUGH DON'T YA

KNOW EVERY ONE WANTS TO LAUGH MY

DAD SAID 'BE AN ACTOR, MY SON;

BUT BE A

COMICAL ONE! THEY'LL BE STAND IN' IN LINES FOR THOSE

OLD HONKY-TONK MONKEY SHINES!

YOU COULD STUDY SHAKESPEARE AND BE QUITE E-LITE.

AND

YOU COULD CHARM THE CRITICS AND HAVE NOthin' TO EAT.

JUST

SLIP ON A BANANA PEEL THE WORLD'S AT YOUR FEET MAKE 'EM

LAUGH MAKE 'EM LAUGH MAKE 'EM LAUGH MAKE...
YOU ARE MY LUCKY STAR

I SAW YOU FROM A FAR

TWO LOVELY EYES, AT ME THEY WERE GLEAMING

Gleam - ing, I was STAR STRUCK.

YOU'RE ALL MY LUCKY CHARMS

I'M LUCKY IN YOUR ARMS.

FREELY

YOU'VE OPENED HEAVEN'S PORTAL HERE ON EARTH FOR THIS POOR MORTAL

SLOWLY

YOU ARE MY LUCKY STAR.
AUDITION SIDES

If you are auditioning for a lead role, please prepare the sides that correspond with the role you’re auditioning for. If you want a lead or supporting role, but do not have a character preference or do not see the character you’re considering below, you may prepare any of the below sides. You may be asked to read for another character, so it would be wise to look over all of them. These do not need to be memorized, but your level of preparedness will be considered.

Lina

Lina

F'heaven's sake, what's the idea? Can't a girl get a word in edgewise? They're my public too.

SIMPSON

Lina, the publicity department, Rod here, decided it'd be better if Don made all the speeches for the team.

Why?

ROD

(Stepping down)

Lina, you're a beautiful woman, and the audience thinks you've got a voice to match.

LINA

What's wrong with the way I talk? What'sa big idea -- am I dumb or somethin'?

(The MEN exchange looks)

SIMPSON

No! It's just that Don's had so much more experience and --

LINA

Next time, write me out a speech. I could memorize it!

COSMO

Sure, why don't you go out right now and recite the Gettysburg Address?

LINA

What do I care where Gettysburg lives?

(Turns to DON)

Donny, how can you let him talk to me like that -- your fiance.

(Pronounced fee-an-see)
ZELDA
Sure. You must be broken hearted.
(Unzips LINA's dress)

LINA
Yeah, I'm crushed. But I'm not takin' this lyin' down.
Lina Lamont is no fool, you know.
(LINA starts to take off her dress)
I'm callin' my lawyer. I'm callin' my agent. I'm callin'
my mother! I'm a big star!
(SHE raises her arms and her dress
falls to the ground)

ZELDA
(Picking up dress; hangs it on screen)
You are, Lina. You got rights.

LINA
(As ZELDA helps her on with peignoir)
I owe my public. Just thinking of that alone makes me ill.

ZELDA
Now don't make yourself sick.

LINA
Zelda, how can you say that? Think of all those people
when they find out they're using someone else's voice instead
of mine -- and what's wrong with my voice anyway?!

ZELDA
Nothing. Absolutely nothing.

LINA
Yeah, ain't it the truth.
(SHE crosses to mirror)

ZELDA
Don't let it upset you, honey. I gotta' go.
(SHE starts out rights. Stops)
Now stay calm. You know how it makes you sweat.
(SHE starts out again)
And remember. Last time you got hives.
(SHE starts out again)
DON
Enchanted, Miss Selden. I'm sorry I frightened you. I was getting just a little too much love from my adoring fans.

KATHY
(Sitting beside him)
Oh, that's what you were running away from! You can't even go out for a walk. That's terrible!

DON
No, it's not terrible at all. We movie stars get all the glory. I guess we have to take the little heartache that goes along with it. People think we live lives of glamor and romance. The truth is, we're lonely...
(Putting his arm around her)
...terribly lonely.

KATHY
(Conscious of his physical nearness, SHE assumes an overly-sweet, unaware manner)
Uh-Mr. Lockwood--I can't tell you how sorry I was about taking you for a criminal before -- but it was understandable under the circumstances. I knew I'd seen you.

DON
(With grand modesty)
Oh course. Er, which of my pictures have you seen?

KATHY
(With exaggerated puzzlement)
I--I don't remember... I saw one once.

You saw one once!

DON
Yes -- I think you were-ah -- (mimes dueling).

--Dueling!

KATHY
Yes! And there was that girl-uh--

--Lina Lamont!

DON
KATHY
Right! And-oh...I don't go to the movies much. If you've seen once, you've seen them all.

DON
(Taking his arm from around her)
Well, thank you.
DON

(HE assumes a cavalier pose)
Well, new picture, new role -- Conte Pierre de Battaille, better known as the Dueling Cavalier!

COSMO

What's this one about?

DON
A French Revolution story.

COSMO

I've got it.  

(COSMO plays French minuet music on piano)  
-- you're a French aristocrat -- she's a simple girl of the people -- and she won't even give you a tumbril.

DON

(First doing a take)
Well, it's a living.

COSMO

(Stops playing)
Why bother to shoot this picture? Why don't you just release the last one under a new title? If you've seen one, you've seen them all.

DON

(Sharply)
Why did you say that?

COSMO

Say what?

DON

(Brooding and with some annoyance)
That's what that Kathy Selden said to me that night.

COSMO

Three weeks ago and you're still thinking about it.

DON

I can't get her out of my mind.

COSMO

How could you? She's the first dame who hasn't fallen for our line since you were four.

DON

She's on my conscience.

COSMO

It's not your fault whe lost her job at the Coconut Grove.

DON

I've got to find her.
SIMPSON
Talking pictures! Talking pictures!

DEXTER
(Easily)
Oh, that's just a freak --

SIMPSON
We should have such a freak at this studio! I told you
talking pictures were a menace, but no one would listen to
me. Dexter, we've got to put our best foot forward. We're
going to make "The Dueling Cavalier" as a talking picture.

(During the last several speeches LINA, who doesn't quite understand all the
whoopla, loses interest and crosses up left
where her hair and makeup are adjusted)

DEXTER
Now wait a second, F.R. Talking pictures! Why don't you
take your time . . .

(very "Yente")
You look, you try, you see.

SIMPSON
Every studio is jumping on the bandwagon, Roscoe. All the
theatres are putting in sound equipment. We don't want to be
left out of it.

DEXTER
But we don't know anything about this gadget. You look, you
try, you see!

SIMPSON
What do you have to know? It's a picture! You do what you
always did . . . You just add talking to it.

(Crossing to DON)
Don, believe me, it will be a sensation:
(The GROUP steps right, looks out front
visualizing a marquee as LINA steps down left)
"Lamont and Lockwood" -- They talk!

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