

Announcing...

Auditions for The 2017 Campolindo Music Department Production of



Step into the enchanted world of Broadway's modern classic, *Disney's Beauty and the Beast*, an international sensation that has played to over 35 million people worldwide in 13 countries. Based on the Academy-Award winning animated feature, the stage version includes all of the wonderful songs written by Alan Menken and the late Howard Ashman along with new songs by Mr. Menken and Tim Rice. The original Broadway production ran for over 13 years and was nominated for 9 Tony Awards including Best Musical.

The classic story tells of Belle, a young woman in a provincial town, and the Beast, who is really a young prince trapped under the spell of an enchantress. If the Beast can learn to love and be loved, the curse will end and he will be transformed to his former self. But time is running out. If the Beast does not learn his lesson soon, he and his household will be doomed for all eternity.

This "tale as old as time" was previously produced by the Campolindo Music Department in 2009 and played to sold-out houses and community acclaim.

CASTING

Casting is by audition for Principals, supporting roles and Ensemble. Depending upon the number of auditions, we will create two casts of Principals and either one or two casts of Ensemble. All who complete an audition will be cast in the show.

Auditions are open to all members of the Campolindo Choral Music Program. **Auditions will be held September 27, 28, 29 from 6 pm to 9 pm.** You will have an opportunity to sign up for a specific time-slot and will be auditioning with 12 to 16 others. There will be a Callback Workshop on **September 30** to allow those invited to callbacks an opportunity to learn music from the score. Callbacks will be held on **October 4th**. Casting will be posted very soon thereafter. There may be subsequent dance auditions for those interested in being a part of the dance corps, but those will be announced later.

All cast members are required to audition. Audition Sign-Ups will be posted at the beginning of the school year and will be announced in choir classes.

Audition slots are 45 minutes long between 6 and 9 pm and you will be auditioning with a group of your peers. Auditioning does not obligate you to be in the cast if unanticipated conflicts occur, but you can't be in the cast if you don't audition. Prepare about 16 bars of a Broadway Musical solo. For anyone seriously interested in a "named role" in the show, we suggest listening to the soundtrack before picking an audition song and selecting something that is of a similar genre to one of the songs your desired character(s) sing in the show. It is strongly suggested that you begin your search for an audition song NOW. (**PLEASE SEE THE APPENDIX to this announcement FOR MORE DETAILS ON SELECTING AN AUDITION PIECE.**) An accompanist will be provided. For more information about the Spring Musical, including audition tips, please review the "Spring Musical Handbook" available on the Campo Choir website:

Email the Director at davidpinkham@comcast.net for suggestions. There is a list of past audition songs available at the Campo Choir website as well. For those new to auditioning and unfamiliar with the Musical Theatre catalog, Mr. Roberts will teach one song for boys and one song for girls in a group setting early in the school year. It is acceptable for first time auditioners to use one of these "group taught" songs for the audition, although you may pick one of your own if you prefer.

The main thing is to pick something you are comfortable singing (whether perfect for the role or not.)

PARTICIPATION DONATION

The Campolindo Musical Theatre program is a voluntary after school program that is supported in part by MEF, by ticket sales and by an additional participation donation from each cast member that pays for costumes, sets, props a professional staff and commemorative T-shirt. The program receives no Acalanes School District funding. After casting we will ask that you pay the participation fee (\$135 at this writing) on-line before winter break. Details will be announced. Principals who receive a bound libretto will be asked for an additional deposit of \$25 for the libretto, returnable to you upon return of the script at the end of the show. Scholarships are available upon confidential request for anyone for whom these amounts constitute a financial hardship.

MUSICAL THEATRE BOOT CAMP

Several sessions of "Boot Camp" may be taught by the Artistic Staff on selected evenings in December, if time allows, to introduce students to acting technique, movement and other Musical Theatre topics before rehearsals begin. Dates and times TBD. All cast members who have not previously attended a boot camp are expected to attend.

REHEARSALS AND PERFORMANCES

The regular rehearsal schedule begins in earnest **January 3rd**. Rehearsals are typically scheduled from 6 pm to 9 pm Monday through Friday, with several Saturday morning rehearsals as well. Cast members will only be called for scenes in which they appear and so will not necessarily rehearse every night. We

do not rehearse on long weekends (Presidents' Day) and we take a hiatus when other Choral performances are scheduled and during Finals Week.

The following are "no conflict rehearsals & performances" and you are expected to be available for them. There will be 2 technical rehearsals, 2 dress rehearsals, 2 preview performances and 8 public performances of Beauty and the Beast (all split by cast). The venue for most rehearsals and all performances is CPAC.

- Special Day-Time Rehearsal (no school) **Monday 3/6** -everyone
- Technical Rehearsals (all day) **Saturday 3/11 & Sunday 3/12** (depends on casting)
- Dress Rehearsals (evening) **Monday 3/13 & Tuesday 3/14** (depends on casting)
- Daytime Preview Performances (Special Assembly for Local Schools): **Thursday 3/16 9 am-11:30 am and 12:30 – 3 pm** (once each cast)
- Matinee Performances (2 pm): **Saturday 3/18, Sunday 3/19, Saturday 3/25, Sunday 3/26** (closing)
- Evening Performances (7:30 pm): **Friday 3/17** (opening), **Saturday 3/18, Friday 3/24, Saturday 3/25**

CHARACTER BREAKDOWN –“*” indicates a call-back role. Others will be cast from the principal callbacks.

YOU DO NOT NEED TO AUDITION FOR A SPECIFIC ROLE. IF YOU HAVE PREFERENCES, STATE THEM AT THE TIME OF YOUR AUDITION, BUT “NO PREFERENCE” IS FINE.

Character Breakdown

***Belle**

A vibrant, intelligent girl with beauty, who wants more out of the life than an ordinary existence. She is optimistic, fun-loving, caring, and eager to experience life.

Gender: Female

Age: 20 to 25

Vocal range top: F5

Vocal range bottom: E3

***Beast**

A Prince transformed into a terrifying beast for his lack of compassion. He is hot-tempered and commanding, but has a warm, loving heart buried far beneath his gruff exterior.

Gender: Male

Age: 30 to 40

Vocal range top: F4

Vocal range bottom: A2

***Gaston**

The egotistical, ultra-masculine villain determined to marry Belle. He is manipulative yet charming and earnest.

Gender: Male

Age: 30 to 40

Vocal range top: E4

Vocal range bottom: A2

***Maurice**

Belle's loving, eccentric father. A child at heart and inventor in his own world.

Gender: Male
Age: 55 to 65
Vocal range top: Db4
Vocal range bottom: Bb2

***Cogsworth**

A tightly-wound, enchanted mantle clock and the head of the Beast's household. He is uptight, strict, and punctual but also hard-working, faithful, and thorough.

Gender: Male (Possible Female singing up)
Age: 40 to 55
Vocal range top: E4
Vocal range bottom: A2

***Mrs. Potts**

A warm-hearted, maternal enchanted teapot. She is loyal, caring, and playful.

Gender: Female
Age: 45 to 55
Vocal range top: G5
Vocal range bottom: F#3

***Lumiere**

A suave, debonair enchanted candelabra. He is a loyal and steadfast servant.

Gender: Male
Age: 35 to 45
Vocal range top: F#4
Vocal range bottom: F#2

***Chip**

An enchanted teacup and Mrs. Potts' darling little boy. He is innocent, playful, and bright-eyed.

Gender: Female (small stature).
We will audition Campolindo students for this role first and determine if we need to go outside of the school after initial auditions are completed.
Age: 7 to 10
Vocal range top: F5
Vocal range bottom: A3

***Babette**

A saucy, enchanted feather-duster, and the object of Lumiere's affections. She is the playful, gorgeous, seductive French maid.

Gender: Female
Age: 25 to 35
Vocal range top: F5
Vocal range bottom: C4

***Madame De La Grande Bouche**

A former opera diva-turned-enchanted wardrobe. She has a caring, refined, larger than life personality.

Gender: Female
Age: 40 to 55
Vocal range top: D5
Vocal range bottom: C#4

***Lefou**

Gaston's bumbling sidekick. He is loyal, energetic, and optimistic, but not quite the brightest guy.

Gender: Male

Age: 25 to 35

Vocal range top: F#4

Vocal range bottom: B2

***Monsieur D'arque**

The scheming proprietor of the local insane asylum. He is a dark, sinister villain who aides Gaston in his plot to marry Belle.

Gender: Male

Age: 35 to 55

Vocal range top: A4

Vocal range bottom: D3

Ensemble

Wolves; Enchanted Objects; Townspeople

Appendix – Selecting an Audition Piece for *Beauty and the Beast*

Rule Number One: *Don't wait until the week or day before your audition to pick a song.*

Guidelines for any Campo Musical Audition:

- If you are new to the program or have difficulty picking a song, Mr. Roberts will provide one or two “standard” audition songs for boys and girls that can be learned in a group setting. Take advantage of this if you “just don’t know where to start.” We would expect most Juniors and Seniors to have the wherewithal to pick their own song, however.
- 16 bars of a song are generally enough. Pick the portion of the song that best shows off your voice, range and talent. If it’s a few bars longer, that’s fine, but **please don’t repeat verses**.
- All audition songs should be accompanied so therefore must have sheet music available in your key... cuts should be clearly marked and the music should be double sided in a loose-leaf binder suitable for sight-reading -- please no plastic report binders, corner-stapled sheets or song books (unless they are spiral bound).
- You should MEMORIZE your audition song.
- Songs should be from a Broadway Musical (not just random picks from your iTunes library)
- You should not select a song from the show that you are auditioning for.
- An audition is like an interview – dress decently (not ties and jackets, no tuxes, no gowns, it’s not a “formal”. On the other hand, no cut-offs, halter tops, sweatshirts, tee-shirts.)

Suggested steps for selecting an appropriate song for *Beauty and the Beast*:

- 1.) See “Rule Number One” above.
- 2.) Review the synopsis (above) of the show and/or watch YouTube videos regional productions of the show to see what character(s) you are interested in playing, based on the character and the music they have to be able to cover. (The vocal range for each of the named characters is provided above).
- 3.) Review the music in *Beauty and the Beast* (the album from the Broadway Cast is available on iTunes).
- 4.) Consider the songs that your character(s) would be singing in the show and try to pick something in a similar style (if your character doesn’t sing any ballads, for example, it’s probably not a good idea to sing a ballad for your audition. If your character doesn’t do any 1940’s style tap numbers, that’s probably not a style you should pick for your audition song.) (If you are interested in being in the Ensemble and don’t have a particular character in mind, your range of possibilities is greater.)
- 5.) Pick a number of songs that appeal to you and find out if sheet music is available. Some sheet music is available for immediate download on line and in some cases you can get automatic immediate transpositions into your key as well. Most individual songs are not expensive.

Sources for sheet music:

- a. <http://www.musicnotes.com/broadway/>

- b. <http://www.sheetmusicplus.com/genres/Broadway>
 - c. <http://www.playbillstore.com/brpiseso.html>
 - d. http://www.musicforte.com/sheet_music/broadway/
 - e. Local music stores – songbooks, compilations, collections of Broadway songs
 - f. Friends, vocal coaches, etc.
- 6.) Review your selection(s) with a music teacher or accompanist (to make sure that the music can be reasonably sight-read at the time of the audition... some songs are torture for your accompanist and you should avoid these because you will want and need a good accompaniment).
- 7.) Pick a song and make the necessary cuts (consult with Mr. Roberts or your own knowledgeable resource for this.)
- 8.) PRACTICE and prepare. Don't wait.
- 9.) See rule number 1.

Frequently Asked Questions

Q: Do I need to audition if I'm only interested in being in the ensemble?

A: Yes. If you are planning on being in the ensemble, you still need to audition, although you may have a bit more latitude in the style of song selection. The main thing is to pick something that you can sing competently.

Q: Can I sing a capella?

A: No. The show is all "accompanied singing" and so it makes sense that we would be looking for you to sing with an instrument behind you.

Q: What if I mess up? Can I have a second chance?

A: Yes. This is not American Idol – we want you to have every opportunity to do as well as you are able and we recognize that people get nervous in these situations. Just ask to start again or pick up where you left off. On the other hand... don't come in poorly prepared.

Q: What are you looking for in an audition?

A: Are you well prepared? Can you sing in tune and in rhythm? Can you tell a story (i.e. bring some character to your performance) while you sing? Can you be understood? Are you confident? Do you listen to directions? Do you have a positive, enthusiastic attitude? Do you act like you will be easy to work with in rehearsal? Are you taking the process seriously?

Q: What are things to look out for or "not to do" in auditions?

A: An audition provides an over-all impression about you as a person and as a performer. Negatives: slouching; downcast expression; sloppiness or carelessness in attire, speech or attitude; not listening; failing to follow directions; lack of preparedness; lack of focus; "I don't really care" attitude. Positives: good posture, positive outlook, confident approach, appealing attire, good volume and diction when speaking and singing, giving your best effort, showing potential, knowing the words and music, taking charge of the stage, respect for others in the room.

Q: What should I wear?

A: Wear something that is flattering, conservative and comfortable. This is not a "jeans" event, nor is it a "Prom Night" event. You are trying to appeal to the adult audition panel. There is no need to be the flashiest person in the room, but you don't want to be remembered as the one person in your group who wore jeans and a t-shirt, either. Please no hats, flip-flops, uggs, slippers or other "shuffle-shoes". Tuxedos, suits, short skirts, tight dresses, spike heels are not suggested. Girls may want to bring dance shoes if you have them... there will be time to change shoes if you like.

Q: **I don't consider myself a good singer... so I'll probably get cut. I'm better off not to bother, right?**

A: Wrong! If you prepare for your audition by picking a song, learning the words and music and then trying your best to perform it for us, the chances of getting cut are slim, no matter how accomplished a singer you are. The people who get cut are those who don't bother to prepare well... and of course those who just give up and never get up on stage in the first place.

Q: **I can't dance at all... is there a place for me in this show?**

A: Yes. The dance requirements for *Beauty and the Beast* are very accessible to all levels of capability, including those with two left feet. Have no fear, there is a place for you in this show.

Q: **Where can I get more information?**

A: Ask Dave Pinkham (davidpinkham@comcast.net) or check the Musical Handbook available on line at <http://www.campochoir.com>