

December 2018

Dear Parents and Students:

It is time to begin planning for this year's **PCS musical "The Sound of Music"**. It will be performed at Loudon Nelson Theater, March 1st-3rd and March 8th-10th.

For the audition, please be prepared to sing a short selection from a song of your choice. Bring sheet music or karaoke track. If you do not know a song, see Ms. Hughes or Ms. Gorski.

There are several obligations to consider before you audition. Please review these commitments below. If you and your parent(s) agree, sign and return the attached forms on the day of auditions. ALL INFORMATION IS REQUIRED ON THE DAY OF AUDITION (including a copy of your current grades, and insurance info, etc.)

**Auditions** will be held Mon. Dec. 10<sup>th</sup> and Tues. Dec. 11<sup>th</sup> (3:30-6:00) in the Drama/Choir rooms. All actors should plan there both days. Callbacks list will be posted on Tuesday morning. The cast list will be posted Wed Dec 12<sup>th</sup>. Auditions are open to students in 8<sup>th</sup> to 12<sup>th</sup> grade.

**The Spring Musical is a 5 unit class. There WILL be several written assignments associated with this and participation points for each rehearsal and performance also are part of the grade. Even excused absences receive a zero for participation.**

**Academic Eligibility** requirements are a C- or greater in all classes. Attach a current copy of your grades from Infinite Campus.

**Voluntary fee** of \$25 is requested to help defray the costs of t-shirt, meals during tech week. Checks made out to: Pacific Collegiate School (musical in the memo)

**First rehearsal** will be Jan. 8<sup>th</sup> (3:30-6).

**Rehearsals are 3 times a week:** Tuesday, Wednesdays, and Thursday 3:30-6pm. Students are required to be available for all rehearsals. We will also rehearse Monday, Feb 18 12-5 pm. Tech week rehearsals will be Monday, February 25<sup>th</sup> – Thursday, February 28<sup>th</sup>, (3:30-9:30), at Loudon Nelson. Updates to the rehearsals are posted on the VPA calendar: <https://www.pacificcollegiate.com/apps/pages/vpa-calendar>

There will be a **Build Day** on February 8th and 9th the location TBD. **Load-in Day** at the theater is Sat. February 23<sup>rd</sup> beginning at 9 am at PCS and working until work is complete at Loudon Nelson (everyone is required to participate in both of these important days.)

**Parents** are encouraged to help in some capacity with the production; this is a great way to complete your parent volunteer hours! A list of jobs will be discussed in greater detail at the **mandatory** parent orientation meeting, January 8, 6:00 pm, Drama Room (IMMEDIATELY FOLLOWING THE FIRST REHEARSAL).

**Actors are required to attend all rehearsals.** Any absences, other than for illness, must be approved by Ms. Gorski or Ms. Hughes. No conflicts for rehearsal or performance attendance after Monday, Feb 18.

**Conflicts:** Minimal conflicts are negotiable on an individual basis. Please bring a schedule of known conflicts to the audition (including sports, lessons, etc.)

We look forward to your participation! **Lynn Lauridsen - Producer**

## PCS Musical Casting Policy

The goal is to cast the student who best suits a particular role. All students auditioning begin the audition process on equal footing. Students who have been previously cast in leading roles should not assume that they will be cast in a leading role again. The director and musical director (and choreographer, if applicable) are looking for specific skills, vocal and acting breadth and range, and sometimes specific, physical characteristics and stamina. The director may also need to make a judgment about which students will work well together in specific roles and how the overall show will look and sound. Typically, as the audition process progresses particular students emerge as frontrunners for particular roles. Occasionally, two or more students may be equally qualified for a role. In the event that this occurs other external things may influence the selection of a student for a role: seniority and/or active participation in the Thespian Society or choral activities. Seniority ONLY comes into play if there is not a clear single choice.

## PCS Musical Casting Guidelines

1. What happens in the audition does matter. Although the director/musical director may know a student's skills, talents and activities from other classes or productions, what we see in the audition is the number one thing we use to cast the show.
2. It is a good idea to stay open minded about which role(s) you may be interested in because the student is often not the best judge of which part they are best suited for.
3. ALL material used in callbacks informs the director and musical director about how to cast the show. In other words, if a student is called-back for multiple roles, the students should prepare and present all of the material with equal enthusiasm and intensity. Often we learn about vocal or acting range or skill by hearing or seeing the student present material for multiple characters.
4. Theater auditions and casting are an intense, stressful and often emotion-filled process. Only one student can and will be cast for any given part, which means that for each role one student is thrilled and one or more students are disappointed. Students who are cast in roles should be gracious to those who may be disappointed. It is perfectly normal and expected that those who are not cast may feel disappointment, frustration and sadness. However, it is important that these students work through these emotions in a manner that is both respectful and supportive of the students who were cast.
5. Both Ms. Gorski and Ms. Hughes are willing and available after auditions to share with individuals about how they could improve their auditions in the future.

## Pre-audition Form

### “The Sound of Music”

Submit the following with this form:

- Voluntary fee of \$25 to cover cost of T-shirt, meals during tech, etc
- Infinite Campus current grade print out. (enclose in envelope for confidentiality)
- Signed Field Trip permission form

Please print very clearly:

Student name: \_\_\_\_\_ grade: \_\_\_\_\_

Student signature: \_\_\_\_\_

Student email: \_\_\_\_\_

Student phone: \_\_\_\_\_

Parent signature: \_\_\_\_\_

Parent emails: \_\_\_\_\_

Parent phone: \_\_\_\_\_

1. Do you have a skill that we can utilize? (Please circle)  
sewing, construction, painting, technical experience, costume design, graphic arts
2. Do you have a large truck and you are willing to help transport sets to and from PCS and Loudon Nelson?
3. Almost all communication is done via email and some announcements will be made at the end of rehearsals.
4. A group email will be set up for communicating to the cast and families regarding the progress of the production. If you have information to share, send an email to producer Lynn Lauridsen at [lynn@lauridsen.net](mailto:lynn@lauridsen.net). Send Lynn the email address to use for group emails.

## Audition Information Form

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Telephone \_\_\_\_\_

Age \_\_\_\_\_ Height \_\_\_\_\_ Weight \_\_\_\_\_ Hair Color \_\_\_\_\_ Grade Level \_\_\_\_\_

### Acting Experience:

### Singing Experience:

Can you sight read? \_\_\_\_\_ Can you sing in harmony? \_\_\_\_\_

Singing Range (if known):

Soprano ( ) Alto ( ) Tenor ( ) Baritone ( ) Bass ( )

### Dance Experience:

Ballet ( ) Jazz ( ) Tap ( ) Swing ( ) Ballroom ( ) Country ( ) Other \_\_\_\_\_

**Other Public Performance Experience:** (musical instrument, magic, gymnastics, etc.)

I am auditioning for the following specific role:

I am willing to accept any role offered to me in this production ( ).

I am also interested in helping this production in one or more of the following areas:

Stage Management ( )	Costumes ( )	Set Design & Construction ( )	Lighting ( )
Stage Crew ( )	Props ( )	House Management ( )	Make-up ( )
Publicity ( )	Program Prod. ( )	Any Job ( )	

**Known Conflicts:** (including sports, lessons etc)

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**Voluntary Excursion/Field Trip Notice**  
**Medical Authorization-Minor**  
**Pacific Collegiate School**

Dear Parent/Guardian,

Please complete and return a signed copy of this form on audition day to Ms Hughes or Ms Gorski.

\_\_\_\_\_ (name of student) has my permission to participate in the following voluntary field trip: spring musical rehearsals, tech days and performances February/March at Loudon Nelson Theater in Santa Cruz.

**Special Instructions:** Rehearsals, workdays and performances will be held at PCS and Loudon Nelson. Parents are ultimately responsible for their own child's transportation to and from Loudon Nelson. However, carpools can be arranged during Tech Week to take students to Loudon Nelson. Weekday rehearsals will be from 3:30-9:30 pm Mon-Thurs Feb 25-28. Workdays (2 build days in February TBD) and performance dates March 1-3 and March 8-10.

In the event of illness or injury, I do hereby consent to whatever x-ray, examination, anesthetic, medical, surgical or dental diagnosis or treatment and hospital care are considered necessary in the best judgment of the attending physician, surgeon, or dentist and performed by or under the supervision of a member of the medical staff of the hospital or facility furnishing medical or dental services.

As stated in California Education Code Section 35330, I understand that I hold Pacific Collegiate School, its officers, agents and employees, and State of California harmless from any and all liability or claims for injury, accident, illness or death which may arise out of or in connection with my child's participation in the activity.

I fully understand that participants are to abide by all rules and regulations governing conduct during the trip. Any violation of these rules and regulations may result in that individual being sent home at the expense of his/her parent/guardian.

Parent/Guardian Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_ Phone: \_\_\_\_\_

Print name: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Date of Birth: \_\_\_\_\_

Medical Insurance Carrier: \_\_\_\_\_ Policy #: \_\_\_\_\_

Medical Insurance Carrier Phone #: \_\_\_\_\_

**Note to Parent/Guardian:**

1) All drugs must be registered on this form; 2) All drugs, excepting those which must be kept on the student's person for emergency use, must be kept and distributed by the staff; 3) ( ) Check here if there are special problems that the staff should be aware of and no drugs are required on the trip (describe on back of form); 4) If any medication or drugs are to be taken by student, list them here: (Name drug and reason) 5) If your child has a special medical problem, kindly attach a description of that problem to this sheet.

## Performing Artist's Contract

It is widely understood among all performing artists that responsibility and commitment are the two most important aspects of participation in a performing arts situation. Your signature on this contract indicates that you understand how important you are to this production and that you agree to the terms and conditions of this contract. This contract must be signed by the actor and their parent/guardian and turned in prior to the audition.

1. I understand this production will require verbal and physical interaction with other Cast and Crewmembers, both on and off stage. I agree to do this in a courteous and responsible manner.
2. I understand that acting can be difficult and that everyone has different challenges and capabilities. I agree to be patient, courteous and supportive of my fellow actors.
3. I understand this production will require verbal and physical interaction with Directors, Producers, Tech Personnel and Parent Volunteers, both on and off stage, and I agree to follow direction and cooperate fully.
4. As soon as I receive my script I will read all of it at least three times. Then, I will begin to memorize my part.
5. I will be at all rehearsals unless I am instructed otherwise and excused.
6. I will arrive on time and stay to the end of the rehearsal unless I have received early dismissal permission from the Director.
7. I understand that if I miss any rehearsal time due to tardiness, absence, or an unexcused early exit, it will be counted as an absent rehearsal even if I am there for the rest of the time.
8. I will come to each rehearsal in practical, comfortable, flexible clothing and footwear so that I will be able to participate in all aspects of the rehearsal. (No short skirts, high heels or flip flops please!)
9. I will come to each rehearsal prepared with a sharpened pencil with an eraser and my script. During rehearsals, I will be responsible for recording my blocking in my script. Memorizing my blocking is as important as memorizing my lines.
10. I will have my part memorized and be off book at the time designated by the Director. If I need to extend that due date, I will discuss it with the Director before that date.
11. During rehearsals, I will focus on my part and my character's interaction with the other characters in the play. I will pay attention to my Director(s) and their assistant(s).
12. My interactions with other actors during rehearsal will be limited to those related to the play and my character.
13. If I need to miss a rehearsal, I will contact the Director before rehearsal or by the morning following the missed rehearsal. I understand that the acceptance of my excuse is up to the discretion of my Director(s).
14. I understand that I may be responsible for all or part of my costume and my personal props and I will have the costume ready to wear and the props ready to use by a due date determined by the Director.
15. I will be available for all Cue-to-Cue or any tech rehearsals or performances.
16. I will help strike the set, my costume and my properties. I understand that I need to help until we have completed the job.

I have read and agree to abide by the terms of the contract and uphold all agreements, due dates and schedules.

Print Name: \_\_\_\_\_

Actor's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Parent/Guardian Commitment: I have read this contract and discussed it with my child. I understand and support the commitment that has been made.

Print Name: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## Sound of Music – Cast of characters

### LEAD ADULT CHARACTERS:

**Maria Rainer** (musical theatre mix/soprano, 20-35) A postulant at Nonnberg Abbey – young, free spirited, warm, gentle and kind with much determination.

**Captain Georg von Trapp** (baritone, 35-45) A retired Austrian naval captain. Polished, yet very military in the way he runs his life to repress his sadness over the death of his wife; underneath, he is warm, understanding, and determined.

**Max Detweiler** (tenor/baritone, 30+) Charming and vital; a man of sophistication who enjoys the good life; true and loyal friend to the von Trapp family.

**Elsa Schrader** (mezzo soprano, 35-45) A baroness of taste and elegance, sophisticated, dignified and mature.

**Mother Abbess** (legit soprano, wide vocal range, 40+, very strong actress) Motherly, understanding, strong and authoritative, but kind.

### FEATURED CHARACTERS:

**Sister Berthe** (alto) Mistress of Novices, prudish, straight laced with a quick tongue, she is less tolerant than other nuns.

**Sister Margareta** (mezzo) Mistress of Postulants, very kind, understanding and concerned.

**Sister Sophia** (soprano) Neither demanding nor critical, sticks with the rules.

**Rolf Gruber** (low tenor, dance, 17) Suitor to Liesl, telegram delivery boy, later Nazi soldier. A very pleasant young man, somewhat aggressive but in a gentle way.

**Franz** (non-singing, 30+) The von Trapp butler, rather formal but not without spirit, he is very German and loyal to the Fascist cause.

**Frau Schmidt** (non-singing, 30+) The housekeeper, stoic, very little personality; she does her job efficiently but without affection. Strong and somewhat dominating.

**Herr Zeller** (non-singing, 40+) Stern and unsmiling, a typical Nazi official whose primary concern is to see that everyone toes the line.

**LEAD CHILDREN'S ROLES:**

All children, apart from their character description must be able to be conservative with their emotions and "serious."

**Liesl von Trapp** (mezzo, dance, 16) The oldest child, blossoming into a young lady with an interest in boys. She has a maternal edge to her and cares very deeply for her younger siblings.

**Friedrich von Trapp** (age 14) Tough exterior, very much trying to be "the man" of the family.

**Louisa von Trapp** (age 13) Rebellious attitude.

**Kurt von Trapp** (age 10, falsetto) Gentle and mischievous.

**Brigitta von Trapp** (age 9) Smart, reads a lot.

**Marta von Trapp** (age 7) Very sweet and gentle.

**Gretl von Trapp** (age 6) Must have the cute factor.

**CHORUS:**

5-10 male chorus members (16-60+ years) – Nazi soldiers, neighbors, Salzburg citizens and Georg's friends (of naval background).

5-10 female chorus members (16-60+ years) – Salzburg citizens, new postulant, nuns, novices, postulants and contestants in the Festival Concert.

## **The Story**

The *Sound of Music* is based on the true story of the Von Trapp Family Singers. This play captures a personal tale of growth and hope amidst the horrors of World War II and the rise of Nazism. It was the final collaboration between Richard Rodgers & Oscar Hammerstein II.

The *Sound of Music* tells the tale of young postulant Maria Rainer, whose free spirit has trouble fitting into the rules and regulations of Nonnberg Abbey. Commissioned by the Mother Abbess to serve as the governess for seven motherless children, Maria transforms the Von Trapp family home from a place of strict rules and regulations to one filled with joy, with laughter, and with music. In the process, Maria wins the hearts of all seven children--and their widower father, Captain Von Trapp. With the Mother Abbess' blessing, and to the children's delight, Maria follows her heart, and Maria and the Captain marry.

Upon returning home from their honeymoon, Maria and the Captain learn that their beloved Austria has been taken over by the Nazis, and the retired Captain is asked to report for immediate service in the Nazi Navy. When the Nazis show up at their door to take Captain Von Trapp away, it is a family singing engagement (wily navigated by their friend Max) that buys the family time to make their narrow escape. Their Austrian convictions compel Maria, the Captain, and the children to flee over the mountains of Switzerland to safety, taking the words of the Mother Abbess to heart: "Climb Every Mountain... till you find your dream."