

DRAMATIC TONE

If you are auditioning for a comedy or a musical, find something upbeat or clever. You don't have to try to be hysterically funny, but find something light and breezy you can work with. If auditioning for a drama, feel free to choose something that allows you to explore a range of dramatic emotions.

LENGTH

MAD Drama monologues are 1 to 2 minutes in length.

PROPS/CHAIRS

Avoid any monologue that would require you to use a lot of props. One or two simple things might be ok, such as a handkerchief or something your character is expected to handle or use while speaking. However, avoid props if you can. You won't have the time to set up an entire scene or deal with a lot of props. You will be provided with an optional chair if your character is going to sit during any part of or all of your monologue. You can certainly sit on the floor if your characterization requires it. Be careful of lying down fully, however; it's very hard to project your voice while lying down without some practice and, of course, your face is hard to see. Lying down isn't against any "rule" but be certain that your characterization really, really requires it before you try it.

YOUR SCRIPT

Don't bring it on stage. *Become* the character by having your monologue fully memorized days, weeks or months in advance. If you *must* bring your script on stage out of fear of forgetting, then do so, but avoid doing so to the best of your ability.

CLOTHING

Don't try to "look" like the character in your monologue or one from the play you are auditioning from. Be yourself. However, some tips are:

- don't wear clothing with writing on it; it's distracting; clothes that don't distract from *you* are the best.
- don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
- wear something comfortable, something you can move in without any issues.
- girls: keep the jewelry to almost zero.
- girls: wear low heels.

SLATING

If you want to look like a real pro, "slate" yourself. It works like this. Just before you start your monologue, say:

"Good morning/afternoon/evening.

My name is...

I will be performing the role of 'Tom' from 'The Glass Menagerie' by Tennessee Williams."

I will assume you will be aware of whether it's morning, afternoon or evening and that you will know your own name. If you don't know the name of your character, the name of the play and the name of the author, then perhaps you haven't done enough (any?) research on the monologue you are about to perform.

SINGING SUGGESTIONS FOR MUSICALS

VOCAL SURETY

Choose a song that shows off the strongest and most secure parts of your vocal range, not one that stretches your voice to its limits.

MATERIAL

Try to find a song from a Broadway musical. Go for an upbeat, up tempo (Broadway) number for a comedic musical, perhaps try a more moody (Broadway) ballad for a musical with darker dramatic tones. *Don't choose a song from the musical you are auditioning for.*

AVOID POP SONGS

Reasons? Where do we start? Some include: pop songs are poor for "acting out" or playing a character as you sing. Pop songs almost always have a different sound and purpose from Broadway songs. The sound of the recording artist is as locked into the head of the casting director as it is for you, so it's hard to out-sing the pop

star who made it famous, etc. and you might end up sounding like a poor cover band singer.

DON'T JUST STAND THERE

So many actors focus so much on their singing during a vocal audition that they forget that a song from a musical is very much a sung monologue. Almost every character singing a Broadway song is *expressing* something. Show that expression in your body, face and voice. Avoid standing frozen and glassy-eyed while you try to perfect your notes. It's more interesting to see a performer really expressing the song with some minor vocal imperfections than to hear a perfect voice sing an emotionless tune.

AGE APPROPRIATENESS

Choose material that matches the age range that you can comfortably play. Since we are in high school, you may be shooting for an older or younger character that won't be filled by actors in those ranges. In that case, it's OK to try something with a different age from yourself but don't try to specialize too much or you might limit yourself.

DRAMATIC TONE

Find material that is positive in nature rather than offensive or cynical. Keep away from hate songs, suicide songs, sexual-orientation songs, and parodies, because you may never know who you may insult (or frighten). Choose a song that you really love singing and that shows off a positive aspect of your personality.

LENGTH

16-bars, or about 60 seconds (whichever comes first) is pretty standard. Try to stay away from complex "narrative story" songs that would be hard to summarize in 16 bars; you might end up with a joke with no punchline or a punchline with no joke. Often, you won't go the full 16-bars nor 60 seconds but have it prepared in all cases.

REPETITION

Avoid songs with repetitious melody lines. It might be a waste of your time to demonstrate the same 3 or 4 notes over and over in your 16-bar cut!

SIGNATURE SONGS

This is similar to the problem with pop tunes. Think twice about songs that are too connected to a specific star performer. The song "People," for example, is forever associated with Barbara Streisand. It's going to be hard to "out compete" a star performer in the mind of a director listening to you.

CLOTHING

Don't try to "look" like anything other than yourself. However, some tips are:
don't wear clothing with writing on it; it's distracting; clothes that don't distract from *you* are the best.
don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
wear something comfortable, something you can breathe in without any issues.

DANCING SUGGESTIONS FOR MUSICALS

THE CHOREOGRAPHERS TEACH YOU

You don't have to show up knowing anything. For dance auditions, we simply need to see how you move and how quickly you can pick up some steps and/or some moves as they are being taught to you. We're also observing how well you listen and take instruction. If you pay respectful attention to and try out the steps the choreographer is giving to you, you will likely do well in a dance audition.

WORKSHOPS

Take advantage of any workshops that MAD Drama may offer *before* the dance auditions. They will help you get that little edge before you go into the real thing.

CLOTHING

Avoid clothing with large writing on it as always. Comfort is the key here. Sweats, t-shirts, and very comfortable shoes are what you want. Avoid jewelry. If you bring a spare set of clothes you may not have to go home or spend the rest of the day in sweaty dance clothes.

AFTER THE AUDITIONS AND CALL-BACKS

POST AUDITION

This is probably the toughest part of the audition, even more so than monologue hunting. This is the time when you feel most helpless - your fate, at least for this one production - is now out of your hands. Before you leave, make sure you know where the callback list will be posted. Once home, don't stress about the audition. Most times, actors post-audition will psyche themselves out by analyzing each and every part of the audition, then agonizing until they see the cast list. One word: DON'T. Sometimes there will be a day or two in between auditions and final casting.

If you are called back, then be prepared to work with other actors in scenes from the play, and possibly even read for characters you don't want the roles for. But whatever you do before the cast list goes up, don't stress out. It's out of your control, and if you don't get cast, it's not because you are a bad actor. MAD Drama is filled with talented performers like yourself and roles are very, very hard to come by. If you were not cast, don't get upset with anyone. It's perfectly fine and even expected for you to feel sad and extremely disappointed but do not succumb to the emotional sensation of *rejection*. Casting is based on "acceptance" and is never based on a "rejection." Think about that for a minute. I'll wait...Therefore, if you are not cast, this is no time to start blaming anyone for anything, including yourself. Remember, you will likely spend hours preparing, auditioning and going through a grueling call back process and still not get cast. That is the very nature of theatre and this process. Don't let it throw you into an emotional ditch. Proudly work on the production in any of the other thousands of ways you can contribute and get ready for next time.

Cast or not cast, after the cast list is posted, it's perfectly fine to arrange a time to speak to Mr. Henderson about your audition. If you are cast in the show, congratulations! Be considerate of others who might not have been cast for a particular production. Find the time to sincerely congratulate those who were cast.

FREQUENTLY ASKED QUESTIONS ABOUT AUDITIONING FOR MAD DRAMA

Q. Who can audition?

Any James Madison high school student can audition.

Q. Are any roles "pre-cast"?

A. Never. All roles are wide open at the time of the auditions to be filled by any actor who best suits the role.

Q. Does it help to be a Senior?

A. Nope. But Seniors have been at it for four years and have often acquired a lot of skills that allow them to audition very smoothly and impressively. If you are an underclassman, you simply need to figure out how to out-shine them. If an upperclassman is a reliable performer, they will also have built up a lot of "street cred" which is a reflection of their work ethic. This can also work against upperclassmen, of course, if they have been less than reliable in the past. Regardless, no one is cast based on what grade they are in: they are cast entirely on the strength of their audition, what roles the script calls for, and who seems best suited to play them.

Q. Do you have to be in Mr. Henderson's Drama classes or the International Thespian Honor Society?

A. No. However, we don't have a lot of time to teach you the things you need to know "on the fly" if you aren't in a class. Acting skills, how to take direction, audition techniques and much more are taught in these classes and you can join the International Thespian Society only by being in or working on shows. Also, if two students both fit a role equally, the role will go to the Madison drama student. If you are a non-drama student cast in a large role, consider taking a Madison drama class at your next opportunity since the offer of a large role will likely not come around again.

Q. This sounds cool. How do I sign up to audition?

A. Sign up for an audition time on the list on the Sign Up sheet(s) outside the Black Box Theatre or online (usually signupgenius.com). FILL THE EARLIEST SLOTS FIRST, WE WILL NOT WAIT ON LATE PAIRS OR SINGLES AT THE END OF THE DAY.

Q. What happens when I come to the audition?

A. You will be asked to fill out an audition sheet (it's at the end of this packet). Give it to the Stage Manager (the one taking all the sheets). You will also need to know all of your "conflict" dates -- days when you know ahead of time that you cannot attend rehearsal or a portion of a rehearsal. HAVING CONFLICTS DOESN'T MEAN YOU CAN'T OR WON'T BE CAST. When it's time for your slot, you will be called. Go to the stage, introduce yourself clearly, and do your prepared piece or ask for instructions.

Q. What are you looking for at the audition?

A. A general impression of YOU, particularly how your voice carries, how comfortable you look on stage, and a range of movement and emotion. I want to see what you look like, what you sound like, and how well you come across to the audience.

Q. OK, OK, what are you REALLY looking for?

A. Who seems to fit the roles available in the script. Also, who seems to fit well with the other people who seem to fit the roles available in the script (matching).

Q. What should I remember while auditioning?

A. ENJOY YOURSELF! Show us you like performing on the stage! Move with clarity and confidence, with purpose. Speak up! Every word must be clear to the very last row. SLOW DOWN! Keep your character alive. STAY in character no matter WHAT happens. Forgetting a line is no tragedy; stay calm and pick it up somewhere, but don't drop out of character.

Q. I get stage fright. What can I do?

A. Use it! Everyone gets stage fright -- even the people who look like they don't, and the people who say they don't. Simply turn that nervous energy into intensity, a more motivated, driven kind of energy that MAKES the character do whatever s/he needs to do.

Q. What's the next step?

A. Call Backs. These can go VERY late so plan ahead, bring homework, arrange your ride, bring food (eaten in the hallways only) and lots of patience!

Q. What exactly are Call Backs?

A. A second audition to help the Director, and in musicals, the Vocal Director and Choreographer to determine which actors fit which particular roles. Usually you will be reading from the show script during Call Backs. You will also be singing from the score in musicals.

Q. What if I can't come to the Call Backs?

A. Contact Mr. Henderson or the Stage Manager IMMEDIATELY (once the Call Back list is up). Not being at callbacks will endanger your ability to be effectively cast. If you must leave callbacks early, tell the Stage Manager. We may be able to work around this. Your best bet is to plan for a ride home whenever we're finished. Other potential cast members are usually very good about helping.

Q. How will I know if I got a part?

A. There will be a list posted online. There will also be one posted outside of the Black Box. SIGN next to your name. This confirms that you are accepting the role.

Q. If I didn't get an stage performance part, can I still be a part of the show?

A. YES! Being on a technical crew is the best part of the fun.

STAGE CAST AUDITION PROCESS

ACTING AUDITIONS ARE REQUIRED FOR ALL STAGE CAST PERSONNEL
ALL STAGE CAST AUDITIONS ARE OPEN CALLS

Students sign up for audition "slots" for each day using an online sign up system or on sign-up sheets outside of the Black Box Theatre. FILL THE EARLIEST SLOTS FIRST; WE WILL NOT WAIT FOR ISOLATED LATE SIGN-UPS.

AUDITION TIMES (these times may change, stay informed):

* Dec. 11st from 3:15p to 6:30p OPEN SINGING/ACTING AUDITIONS + DANCE WORKSHOPS

- * Dec. 12th from 3:15p to 6:30p OPEN SINGING/ACTING AUDITIONS + DANCE WORKSHOPS
- * Dec. 13th from 3:15p to 6:30p OPEN DANCE AUDITIONS - YOU MUST HAVE ATTENDED A WORKSHOP
- * Dec. 14th from 1:30p to 9:00p SELECTED CALLBACKS
- * Dec. 15th from 9:00a to 6:00p SELECTED CALLBACKS
- * Dec. 16th STAGE CAST LIST POSTED ON WWW.MADISONDRAMA.COM

HOW TO BE A PART OF A TECHNICAL CREW FOR WEST SIDE STORY

TECHNICAL CREW POSITIONS

THEATRE ARTS STUDENTS FILL THESE POSITIONS FIRST BASED ON SENIORITY;
OTHERWISE ALL TECHNICAL CREW POSITIONS ARE OPEN UNTIL THE CREWS ARE FILLED
CREWS AVAILABLE ARE:

- BUILD CREW;
- COSTUME CREW;
- DECK CREW;
- HOUSE MANAGEMENT CREW;
- LIGHT CREW;
- MAKEUP AND HAIR CREW;
- PAINT CREW;
- PROGRAM AND T-SHIRTS
- PROPERTIES CREW;
- PUBLICITY AND FUND RAISING CREW;
- SOUND CREW;
- STAGE MANAGEMENT CREW

TECHNICAL CREW CHIEF POSITIONS

These positions are filled by Mr. Henderson in advance, often the year before or during the summer.

FREQUENTLY ASKED QUESTIONS ABOUT TECH CREWS IN MAD DRAMA

Q. Who can sign up for a MAD Drama Technical Crew?

A. Any James Madison high school student can sign up. However, certain crews only require certain amounts of people to crew them. The larger crews are usually BUILD, PAINT, PUBLICITY and HOUSE MANAGEMENT. Smaller crews are often LIGHTS, SOUND, and STAGE MANAGEMENT. The DECK CREW can be huge or very, very small depending on the show. COSTUMES, PROPERTIES, and HAIR/MAKEUP can vary in size depending on the needs of the production. Madison Theatre Arts students often fill these positions first but any James Madison student in good standing with the school can join a crew if there is still space available.

Q. I want to be on a technical crew but I might like to do an acting audition as well. Can I audition and still be on a technical crew if I'm not part of the stage cast?

A. Of course. Sign up to be a part of a technical crew right away. That way, if you are not cast, then you are set with your tech crew and ready to go. If you are cast, then you can balance your time between scheduled acting/dancing/singing rehearsals with crew activities.

Q. Do I truly need to already know "tech stuff" to be a part of a crew?

A. Not at first, no. You'll be shown safety procedures that go along with your crew. However, if you are inexperienced otherwise, you will learn by doing like others on the crew. The Crew Chief will be your main person you will work with during the production. There will almost always be other more experienced students who you will be working with who will help you as you help them.

Q. How often do these crews meet?

A. It depends on the crew. The BUILD CREW meets at a minimum every Saturday from 8am - 2pm. Other crews meet at different times depending on what their production schedule requires. Some crews meet at people's houses to work (COSTUME CREW) or head out shopping for gear together after school (PROPERTIES, COSTUMES, LIGHTS, SOUND, BUILD).

Q. Can Crew Chiefs and crew members win awards or get recognition for their work?

A. You mean aside from the thunderous applause each night at the performances? Sure. Mr. Henderson awards DEUS EX MACHINA trophies for outstanding technical work at the annual Drama Banquet near the end of the year. The CAPPIES offer opportunities for awards and recognition for technical achievement at the Kennedy Center at the end of each school year. Also, don't forget to photograph and document your work to become a part of your technical portfolio.

Q. Can I be inducted into the International Thespian Honor Society by working on a crew or crews?

A. Basically, yes. There are very specific requirements for joining this society. However, working on various technical crews with honor will eventually make you eligible for induction.

WEST SIDE STORY SUPER BRIEFLY:

It's New York city, 1957, and two young lovers get caught between rival street gangs. A modern re-imagining of *Romeo and Juliet*.

CHARACTER DESCRIPTIONS (Jets):

Action

Age Range: male, late teen, young adult, supporting

Vocal Range: Baritone (G4 - G2)

Movement: dancer

Songs: *Jet Song, Tonight, Sergeant Krupke*

Clarice's boyfriend. The most quick-tempered member of the Jets, always ready for a fight. Easily the most aggressive member of the Jets. "A cat-like ball of fury."

A-Rab

Age Range: male, late teen, young adult, supporting

Vocal Range: Baritone (G4 – (C#3/Db3))

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

Small of stature, enjoys everything, takes nothing seriously, unaware, can be explosive. "A explosive little ferret."

Enjoys looking after **Baby John**.

Anybodys

Age Range: female, late teen, supporting

Vocal Range: spoken

Movement: dancer

Scrawny teen-aged girl, dressed to imitate the Jets, and wants desperately to be taken seriously by them. A spunky tomboy who is desperate to become a member of the Jets. The other Jets mock her for her ambitions, but generally appreciate her company. Full of energy and heart. Will do most of her rehearsals with the Jet boys.

Baby John

Age Range: male, early teen, late teen, supporting

Vocal Range: Baritone (G4 – (A#2/Bb2))

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

Youngest member of the Jets, awed at everything, even being a Jet; tries to act like a big man, but is vulnerable.

A-Rab's best friend. Is beaten up during the opening sequence.

Big Deal

Age Range: male, late teen, young adult, featured

Vocal Range: Baritone (G4 - F3)

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

A bespectacled self-styled expert.

Clarice

Age Range: female, late teen, featured

Vocal range: TBD

Movement: dancer

Songs: *Procession and Nightmare*

Action's girlfriend.

Diesel

Age Range: male, late teen, young adult, featured

Vocal Range: Baritone (G4 – G2)

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

Velma's boyfriend. Second-in-command of the Jets. He's the defacto leader after **Riff's** death. Big, slow, steady.

Gee-Tar

Age Range: male, late teen, young adult, featured

Vocal range: TBD

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

A Jet gang member.

Graziella

Age Range: female, late teen, young adult, featured

Vocal Range: mezzo-soprano

Movement: dancer

Songs: *Procession and Nightmare*

Riff's girlfriend, young, slithery, sexy, lost in a world of jive. Must have dance ability to carry off the Dance at the Gym with **Riff**.

Minnie

Age Range: female, late teen, young adult, featured

Vocal range: TBD

Movement: dancer

Songs: *Procession and Nightmare*

A Jet girl.

Mouthpiece

Age Range: male, late teen, young adult, featured

Vocal range: TBD

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

A Jet gang member.

Pauline

Age Range: female, late teen, young adult, featured

Vocal range: TBD

Movement: dancer

Songs: *Procession and Nightmare*

A Jet girl.

Riff

Age Range: male, late teen, young adult, lead

Vocal Range: Tenor (G4 - B2)

Movement: athletic dancer

Songs: *Jet Song, Cool, Tonight*

Velma's boyfriend. The athletic, quick-tempered leader of the Jets. He seeks to eliminate the Sharks and establish his own gang's dominance. "Glowing, driving, intelligent, slightly quirky." **Tony's** best friend, he is eventually killed by **Bernardo** in a knife fight.

Snowboy

Age Range: male, late teen, young adult, supporting

Vocal Range: Baritone (G4 - F3)

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

Fancies himself as the "smart one" of the Jets.

Tiger

Age Range: male, late teen, young adult, featured

Vocal range: TBD

Movement: dancer

Songs: *Jet Song, Tonight, Procession and Nightmare, Sergeant Krupke*

A Jet gang member.

Tony

Age Range: late teen, young adult, lead

Vocal Range: Tenor (A#4/Bb4) - (A#2/Bb2)

Movement: dancer

Songs: *Something's Coming, Maria, Balcony Scene, One Hand One Heart, Tonight, Ballet Sequence, Procession and Nightmare, Finale*

A romantic young man and former leader of the Jets, he has found a new life now that doesn't involve gangs.

Tony finds himself violently torn between his friendships and love. Falls in love with **Maria** and meets an unfortunate death. Genuinely sweet and sincere but with a leftover edge from his gang days.

Velma

Age Range: female, late teen, young adult, featured

Vocal Range: mezzo-soprano

Movement: dancer

Songs: *Procession and Nightmare*

Riff's girlfriend, young, slithery, sexy, lost in a world of jive.

CHARACTER DESCRIPTIONS (Sharks):

Anita

Age Range: female, young adult, lead

Vocal Range: mezzo-soprano

Movement: dancer

Songs: *America, A Boy Like That and I Have a Love, Procession and Nightmare*

Bernardo's girlfriend, a feisty, alluring, realistic and assertive young woman who acts as an 'older sister' to **Maria**. All around strong acting, singing, dancing role.

Anxious

Age Range: male, late teen, featured

Vocal range: TBD

Movement: dancer

Songs: *Tonight, Procession and Nightmare*

A Shark gang member.

Bernardo

Age Range: male, young adult, lead

Vocal range: Baritone (D#4/Eb4 - A#2/Bb2)

Movement: dancer

Songs: *Tonight*

The leader of the Sharks and **Maria's** older brother and **Anita's** boyfriend. Handsome and charismatic with style and pride. A proud, strong, handsome man. **Bernardo** seeks to carve out territory as a sense of identity for him and his friends.

Chino

Age Range: male, late teen, young adult, supporting

Vocal range: spoken

Movement: dancer

Songs: *Tonight, Procession and Nightmare*

Quiet and innocent member of the Sharks who is the 'intended' husband of **Maria**. Although naive, he later turns murderous and vengeful.

Consuela

Age Range: female, late teen, young adult, featured

Vocal range: mezzo-soprano

Movement: dancer

Songs: *I Feel Pretty, Procession and Nightmare*

Indio's girlfriend. Tough, often portrayed as a bleach blonde with lots of jewlery. Featured in "I Feel Pretty" with **Maria**.

Estella

Age Range: female, late teen, featured

Vocal range: TBD

Movement: dancer

Songs: *Procession and Nightmare*

A Shark girl.

Francisca

Age Range: female, late teen, young adult, featured

Vocal range: mezzo-soprano

Movement: dancer

Songs: *I Feel Pretty, Procession and Nightmare*

A young, quirky girl who is not very bright, **Luis'** girlfriend. Featured in "I Feel Pretty" with **Maria**.

Indio

Age Range: male, late teen, young adult, featured

Vocal range: tenor

Movement: dancer

Songs: *Tonight, Procession and Nightmare*

Consuela's boyfriend. Proud and resentful of discrimination.

Juano

Age Range: male, late teen, featured

Vocal range: baritone

Movement: dancer

Songs: *Tonight, Procession and Nightmare*

Shark gang member.

Luis

Age Range: male, late teen, featured

Vocal range: baritone

Movement: dancer

Songs: *Tonight, Procession and Nightmare*

A Shark gang member.

Margarita

Age Range: female, late teen, featured

Vocal range: TBD
Movement: dancer
Songs: *Procession and Nightmare*
A Shark girl.

Maria

Age Range: female, late teen, lead
Vocal range: soprano C6 Soprano C (High C) - A#3/Bb3
Movement: dancer
Songs: *Balcony Scene, One Hand One Heart, Tonight, I Feel Pretty, Ballet Sequence, Procession and Nightmare, A Boy Like That and I Have a Love, Finale*
Lovely young and obedient immigrant Puerto Rican girl, excited and enthusiastic about her new life in America, but with stubborn inner strength that allows her to evolve into a strong woman at the end. Sister to **Bernardo**, in love with **Tony**.

Moose

Age Range: male, late teen, featured
Vocal range: TBD
Movement: dancer
Songs: *Tonight, Procession and Nightmare*
A Shark gang member.

Nibbles

Age Range: male, late teen, featured
Vocal range: TBD
Movement: dancer
Songs: *Tonight, Procession and Nightmare*
A Shark gang member.

Pepe

Age Range: male, late teen, young adult, featured
Vocal range: baritone G4-G2
Movement: dancer
Songs: *Tonight, Procession and Nightmare*
Rosalio's boyfriend. Lieutenant to **Bernardo**, headstrong.

Rosalia

Age Range: female, late teen, featured
Vocal range: mezzo-soprano
Movement: dancer
Songs: *America, I Feel Pretty, Procession and Nightmare*
Pepe's girlfriend, demure, not too bright, homesick. Featured in "I Feel Pretty" with **Maria** and a major singer of *America*.

Teresita

Age Range: female, late teen, featured
Vocal range: TBD
Movement: dancer
Songs: *Procession and Nightmare*
A Shark girl.

Toro

Age Range: male, late teen, featured
Vocal range: TBD
Movement: dancer
Songs: *Tonight, Procession and Nightmare*
A Shark gang member.

CHARACTER DESCRIPTIONS (Adults, Others):

Detective Schrank

Age Range: male, adult, supporting

Vocal range: spoken

Movement: non-dancer

Plainclothes overworked policeman used to being in charge, superficially pleasant to cover his venom, fear, and bigotry. Thinly veiled racist towards the Sharks.

Doc

Age Range: male, older adult, supporting

Vocal range: spoken

Movement: non-dancer

The kindly, older man who owns the store where **Tony** works. It's clear that **Tony** and Doc trust and respect each other.

Girl

Age Range: female, teenager, featured

Vocal range: TBD

Movement: non-dancer

The dream-like character that sings a solo section in *Somewhere*

Glad Hand

Age Range: male or female, adult, featured

Vocal range: spoken

Movement: non-dancer

The inept chaperone at the dance. S/He tries to get the gangs (and their girls) to interact. This goes down poorly.

BRIEF SYNOPSIS

Inspired by the timeless story of *Romeo and Juliet*, *West Side Story* takes Shakespeare's star-crossed lovers, and places them in the vibrant battleground of New York City's West Side in the 1950s. In the midst of the deep-seated rivalry between the Puerto Rican gang, the Sharks, and the white gang, the Jets, **Maria** and **Tony** discover that ancient grudges are no match for true love. Their warring factions, however, refuse to back down, and the "rumbles", romance, and resentment lead the bloody path to the lovers' ultimate, tragic conclusion. With soaring, sophisticated, and diverse melodies, energetic and athletic dance battles, and its remarkably salient social message, *West Side Story* remains one of American musical theatre's most revolutionary and most loved treasures.

FULL SYNOPSIS

Act One

Two rival teenage gangs, the Jets (White Americans) and the Sharks (Puerto Rican Americans), struggle for control of their neighborhood on the Upper West Side of New York City (Prologue). They are warned by police officers **Krupke** and **Lt. Schrank** to stop fighting on their beat. The police chase the Sharks off, and then the Jets plan how they can assure their

continued dominance of the street. The Jets' leader, **Riff**, suggests setting up a rumble with the Sharks. He plans to make the challenge to **Bernardo**, the Sharks' leader, that night at the neighborhood dance. **Riff** wants to convince his friend and former member of the Jets, **Tony**, to meet the Jets at the dance. Some of the Jets are unsure of his loyalty, but **Riff** is adamant that **Tony** is still one of them ("Jet Song"). **Riff** meets **Tony** while he's working at **Doc's** Drugstore to persuade him to come. **Tony** initially refuses, but **Riff** wins him over. **Tony** is convinced that something important is round the corner ("Something's Coming").

Maria works in a bridal shop with **Anita**, the girlfriend of her brother, **Bernardo**. **Maria** has just arrived from Puerto Rico for her arranged marriage to **Chino**, a friend of **Bernardo's**. **Maria** confesses to **Anita** that she is not in love with **Chino**. **Anita** makes **Maria** a dress to wear to the neighborhood dance.

At the dance, after introductions, the teenagers begin to dance; soon a challenge dance is called ("Dance at the Gym"), during which **Tony** and **Maria** (who aren't taking part in the challenge dance) see each other across the room and are drawn to each

other. They dance together, forgetting the tension in the room, and fall in love, but **Bernardo** pulls his sister from **Tony** and sends her home. **Riff** and **Bernardo** agree to meet for a War Council at **Doc's**, a drug store which is considered neutral ground, but meanwhile, an infatuated and happy **Tony** finds **Maria's** building and serenades her outside her bedroom ("Maria"). She appears on her fire escape, and the two profess their love for one another ("Tonight"). Meanwhile, **Anita**, **Rosalia**, and the other Shark girls discuss the differences between the territory of Puerto Rico and the mainland United States of America, with **Anita** defending America, and **Rosalia** yearning for Puerto Rico ("America").

The Jets get antsy while waiting for the Sharks inside **Doc's** Drug Store. **Riff** helps them let out their aggression ("Cool"). The Sharks arrive to discuss weapons to use in the rumble. **Tony** suggests "a fair fight" (fists only), which the leaders agree to, despite the other members' protests. **Bernardo** believes that he will fight **Tony**, but must settle for fighting **Diesel**, **Riff's** second-in-command, instead. This is followed by a monologue by the ineffective **Lt. Schrank** trying to find out the location of the rumble. **Tony** tells **Doc** about **Maria**. **Doc** is worried for them while **Tony** is convinced that nothing can go wrong; he is in love.

The next day, **Maria** is in a very happy mood at the bridal shop, as she anticipates seeing **Tony** again. However, she learns about the upcoming rumble from **Anita** and is dismayed. When **Tony** arrives, **Maria** asks him to stop the fight altogether, which he agrees to do. Before he goes, they dream of their wedding ("One Hand, One Heart"). **Tony**, **Maria**, **Anita**, **Bernardo** and the Sharks, and **Riff** and the Jets all anticipate the events to come that night ("Tonight Quintet"). The gangs meet under the highway and, as the fight between **Bernardo** and **Diesel** begins, **Tony** arrives and tries to stop it. Though **Bernardo** taunts and provokes **Tony**, ridiculing his attempt to make peace, **Tony** keeps his composure. When **Bernardo** pushes **Tony**, **Riff** punches him in **Tony's** defense. The two draw their switchblades and get in a fight ("The Rumble"). **Tony** attempts to intervene, inadvertently leading to **Riff** being fatally stabbed by **Bernardo**. **Tony** kills **Bernardo** in a fit of rage, which in turn provokes an all-out fight like the fight in the Prologue. The sound of approaching police sirens is heard, and everyone scatters, except **Tony**, who stands in shock at what he has done. The tomboy **Anybodys**, who stubbornly wishes that she could become a Jet, tells **Tony** to flee from the scene at the last moment and flees with the knives. Only the bodies of **Riff** and **Bernardo** remain.

Act Two

Blissfully unaware of the gangs' plans for that night, **Maria** daydreams with her friends, **Rosalia**, **Consuelo**, **Teresita** and **Francisca**, about seeing Tony ("I Feel Pretty"). Later, as **Maria** dances on the roof happily because she has seen **Tony** and believes he went to stop the rumble, **Chino** brings the news that **Tony** has killed **Bernardo**. **Maria** flees to her bedroom, praying that **Chino** is lying. **Tony** arrives to see **Maria** and she initially pounds on his chest with rage, but she still loves him. They plan to run away together. As the walls of **Maria's** bedroom disappear, they find themselves in a dreamlike world of peace ("Somewhere").

Two of the Jets, **A-Rab** and **Baby John**, are set on by **Officer Krupke**, but they manage to escape him. They meet the rest of the gang. To cheer themselves up, they lampoon **Officer Krupke**, and the other adults who don't understand them ("Gee, Officer Krupke"). **Anybodys** arrives and tells the Jets she has been spying on the Puerto Ricans; she has discovered that **Chino** is looking for **Tony** with a gun. The gang separates to find **Tony**. **Action** has taken charge; he accepts **Anybodys** into the Jets and includes her in the search.

A grieving **Anita** arrives at **Maria's** apartment. As **Tony** leaves, he tells **Maria** to meet him at **Doc's** so they can run away to the country. In spite of her attempts to conceal it, **Anita** sees that **Tony** has been with **Maria**, and launches an angry tirade against him ("A Boy Like That"). **Maria** counters by telling **Anita** how powerful love is ("I Have a Love"), and **Anita** realizes that **Maria** loves **Tony** as much as she had loved **Bernardo**. She admits that **Chino** has a gun and is looking for **Tony**. **Lt. Schrank** arrives to question **Maria** about her brother's death, and **Anita** agrees to go to **Doc's** to tell **Tony** to wait. Unfortunately, the Jets, who have found **Tony**, have congregated at **Doc's**, and they taunt **Anita** with racist slurs and eventually simulate rape. **Doc** arrives and stops them. **Anita** is furious, and in anger spitefully delivers the wrong message, telling the Jets that **Chino** has shot **Maria** dead.

Doc relates the news to **Tony**, who has been dreaming of heading to the countryside to have children with **Maria**. Feeling there is no longer anything to live for, **Tony** leaves to find **Chino**, begging for him to shoot him as well. Just as **Tony** sees **Maria** alive, **Chino** arrives and shoots **Tony**. The Jets, Sharks, and adults flock around the lovers. **Maria** holds **Tony** in her arms (and sings a quiet, brief reprise of "Somewhere") as he dies. Angry at the death of another friend, the Jets move towards the Sharks but **Maria** takes **Chino's** gun and tells everyone that "all of [them]" killed **Tony** and the others because of their hate for each other, and, "Now I can kill too, because now I have hate!" she yells. However, she is unable to bring herself to fire the gun and drops it, crying in grief. Gradually, all the members of both gangs assemble on either side of **Tony's** body, showing that the feud is over. The Jets and Sharks form a procession, and together carry **Tony** away, with **Maria** the last one in the procession.

MAD Drama Audition Sheet for *WEST SIDE STORY*

Welcome to MAD Drama! We are pleased to welcome you to this audition! MAD Drama is a full-featured theatre company operated by Madison drama students. We hope you have a pleasant experience at this audition. **All roles are open to any interested auditioners.** Every role is available at the time auditions begin. *Roles will be assigned on the basis of these auditions and call-backs only. Current Madison drama students are given priority for casting.*

Your Name: _____

Monologue: (Character / play / author): _____

Song: (Character / musical / author): _____

Your Role Preference: (if any): _____

CLASSES

Circle Grade: [Freshman] [Sophomore] [Junior] [Senior]

Circle Class: [Drama 1] [Drama 2] [Drama 3] [Drama 4] [Tech 1] [Tech 2] [Tech 3] [Tech 4] [None]

Circle Thespian Honor Society Status:
[Member] [1-Star] [2-Star] [3-Star] [4-Star] [Honor Bar] [National Honor Bar] [International Honor Bar] [None]

If you are a Freshman through Junior and not in a Theatre Arts class, are you joining a Theatre Arts class next year? [YES] [NO]

CREWS

(SIGNING UP FOR A CREW DOES NOT PREVENT CASTING)

Signing up for a crew or already signed up? Circle up to 3 you are interested in: Build/Set | Costumes | Deck | Hair & Makeup | House | Lights | Props | Paint/Set Dressing | Publicity | Sound | Stage Management |T-Shirts and Programs

STATS

Hair Color: _____

Height: _____

Weight: _____

Girls: Dress size: _____ **Guys/Girls:** Shirt size S M L XL **ALL:** Tshirt size S M L XL

Guys/Girls: Shoe Size: _____ **Guys:** Pants [Waist: _____ Length _____] **Guys:** Jacket Size _____

CONTACT

Cell Phone #: _____

Residence (home) phone #: _____

Best Email address P R I N T: _____

[TURN SHEET OVER]

PRODUCTION/EXPERIENCE/COMMITMENT

Are you willing to change your hairstyle (cut) if it made you look more like the character involved? [YES] [NO]

Are you willing to die or color your hair if it made you look more like the character involved? [YES] [NO]

Are you willing to pay a Production Fee (that will include your show T-Shirt and rehearsal food)? [YES] [NO]

Are you willing to either sell ads or contribute money to help cover the cost of printing production programs if needed? [YES] [NO]

Can you read music? [YES] [NO] Are you taking private voice lessons from an instructor? [YES] [NO]

Vocal Part: Soprano Mezzo Alto Tenor Baritone/Bass Unknown

Do you take dance classes or private dance instruction? [YES] [NO]

Are you willing and able to be a part of the production strike day from the beginning to the end? [YES] [NO]

OTHER EXPERIENCE

Briefly list theatre experiences, classes, summer classes, workshops, etc. List any performance roles you've had in the past or any technical crews you have been a part of:

CONFLICTS

WEST SIDE STORY performances are: May 2, 3, 4 2019

WEST SIDE STORY strike is May 5th from 3:00p to finish.

1. Begin listing your **CONFLICTS** below.

2. List **specific days and times** that you know you could not participate in a rehearsal or tech day.

Example: Piano Lessons, Tuesdays and Thursdays at 4:00p

Example: April 15th - Out of town all day

3. Most rehearsals run from 3:00pm – 5:00pm. Later, rehearsals may run from 3:00pm – to 6:00pm or 7pm. During “hell week,” rehearsals may stretch well into the evening, past supper, etc. Dress rehearsals last as long as it takes.

4. **Having conflicts is normal and will not automatically disqualify you from being assigned a role.**