



The Music Studio of Warrensburg, LLC



Music Lessons for ALL Ages!

Books, Music, Accessories

Play!



Sing!



Act!



Perform!

Thanks for your interest in our winter production of Thoroughly Modern Millie Junior!

First, we believe in OPEN CASTING! That means that if you audition you WILL be in the show. If this is your first theatrical adventure, you can expect that you are most likely going to be cast to the show's ensemble. This provides you LOTS of opportunity to be on stage and portray several characters which gives you the chance to test your limits and experiment with acting in a way you won't get in any other production!

We will cast 8 lead roles which are described in the Character Breakdown below. There are lead roles for 5 girls and 3 boys. In addition to these leads, we will cast 7 girls as the "Priscilla Girls." We will cast up to 20 in the Ensemble from which we will select the "Moderns" (6 boys, 6 girls), Cops, Men in Jail, a mugger, office workers, and the restaurant maitre d'. The role of Bun Foo and Ching Ho's Mother will be a walk-on cameo by a local celebrity.

We are also producing The Magic Treehouse: Dinosaurs Before Dark specifically with children ages 5 through 11 as part of our Youth Theatre class on and encourage parents of younger children to consider this opportunity as well!

In addition, we are producing our annual productions of EBENEZER and CHARLIE BROWN CHRISTMAS in late November/early December). You may be offered roles in these shows as well!

We will hold an audition workshop on Sunday, August 18th, at 2:00 p.m. We will teach all of the audition music to you and work with you on the audition dialog scripts. There is no charge for the workshop and you do not have to attend the workshop to audition but we encourage everyone to consider the benefit of having the opportunity to work with other auditioners as well as the audition coaching!

Auditions will take place Saturday, August 24th, from 2:00 to 5:00 p.m. We ask that you plan to be present for the entire three hour audition period so that we can hear you do readings with several different partners, sing with a group, and so forth. At 5:00 p.m. that day we will announce call-backs, if necessary. Callbacks will take place Sunday, August 31st at 2:00 p.m. after which we will announce the cast.

Please bring this packet with you to your audition and fill out the audition form before you arrive!!! It is critical that you provide us with your personal and school activities schedule so that we can begin planning our rehearsal schedule right away!

THANKS FOR AUDITIONING AND BREAK A LEG!!!

MUSIC AUDITION MATERIALS (Download music from studio website!)

Girls – GIMME GIMME, Meas. 34 to 61

Boys – I TURNED THE CORNER – Meas. 23 to 40

MILLIE, JIMMY – SIDE 1

MILLIE

Gimme back my purse! Help! Police! Somebody!

(Enter JIMMY SMITH, a brash city slicker with an irrepressible, buoyant personality. In a moment of desperation, MILLIE trips him. JIMMY lands hard on his butt.)

JIMMY

Owwwww!

(MILLIE and JIMMY start talking simultaneously.)

MILLIE

But my purse is gone!

JIMMY

(as in "What do you want me to do about it?")

And?

MILLIE

That man, he stole my purse! That man, he stole my purse!

JIMMY

Watch where you're going, why don'cha? You don't own the sidewalk, lady!

MILLIE

My hat, my scarf, *(indicating her bare foot)*my shoe!

JIMMY

They stole your shoe?

MILLIE

While I was wearing it. Ten minutes in this town, and I have my New York horror story.

JIMMY

Honey, you're my New York horror story.

(JIMMY starts to exit.)

MILLIE

It's every penny I have!

(JIMMY stops.)

JIMMY

Hey, I feel for you. Girls like you arrive here everyday, so full of dreams you may as well be sleepwalking. Well, now that you're awake, I'm curious: you got a place to stay?

MILLIE

No, but

JIMMY

Any friends or family nearby?

MILLIE

No, but

JIMMY

And you don't have a job?

MILLIE

No, but

JIMMY

No buts. You ain't got nothin'.

(This takes the wind out of MILLIE's sails. JIMMY reaches for her hand, and MILLIE recoils.)

Relax. It's my good deed for the decade.

(JIMMY removes a pen from his pocket and writes on her hand.)

MILLIE

Then I'd hate to see a bad one, 'cause you're really not helping.

(JIMMY shows MILLIE her palm, which she reads.)

The "Hotel Priscilla?"

JIMMY

A rooming house round the corner. And I can't help thinking if I were in your

(indicating MILLIE's footwear predicament)

shoe, I'd check myself in, get a good night's sleep, then first thing tomorrow, wire home for train fare. Your folks will be only too glad to send it, and you may not believe me now, but once you return to Keokuck or Gopherville

MILLIE

(defiantly)

Salina, Kansas. And who are you, the unwelcome wagon?

JIMMY

That's me, so go home, country mouse. 'Cause when you get there, you'll say to yourself,

(an exaggerated imitation of a hick)

"Well, I had my big adventure, but it sure is good to be back in my own bed."

(JIMMY exits, leaving MILLIE alone and dispirited.)

MILLIE, JIMMY – SIDE 2

(A New York City Street, early the next morning. MILLIE enters, immediately followed by JIMMY.)

JIMMY

Hey Millie, wait up. Wanna grab a cup of coffee?

MILLIE

I can't. I barely have time to swing by the Priscilla, change, then run to the office.

JIMMY

A quick cup of joe.

MILLIE

I'm new on the job, so I doubt they'll overlook my being late.

JIMMY

They will if they know what's good for them. They're lucky to have you, Millie Dillmount.

MILLIE

(means a lot, coming from Mr. You ain't got nothin')

Thank you. And may I say, Jimmy Smith, the Circle Line's lucky to have you. You're not so hot with new arrivals, but underneath it all, I've a hunch you're a really great

(Stretching the vowel, e.g. guy, then over pronouncing the d)
guide.

(MILLIE starts to exit.)

JIMMY

Say, you a Yankees fan?

MILLIE

You need help with the Cracker Jack?

JIMMY

Actually, I have tickets to this afternoon's game. Why not play hooky and we'll make a day of it!

MILLIE

No can do. You don't know my fiancé.

JIMMY

Fiancé?!

MILLIE

Boss. And fiancé. I'm going to marry him.

JIMMY

Wow. Love at first sight?

MILLIE

Not for the Modern. She takes charge of her destiny. No more waiting at port for my ship to come in. I went out and found him: Trevor Graydon, the Third!

JIMMY

(his mood suddenly soured)

Sounds like a stiff.

MILLIE

(trying to convince herself as much as him)

Some would say so, but I see a side of him that few people are lucky enough to see.

JIMMY

While you're sitting on his lap?

MILLIE

I've only been there a day!

JIMMY

(the third degree)

Has he kissed you yet?

MILLIE

(disappointed)

No.

JIMMY

Does he have a pet name for you?

MILLIE

Yes!

JIMMY

What?

MILLIE

John!

JIMMY

John? That's not very romantic.

MILLIE

But it's modern. He calls me John because I'm so efficient: Johnny-on-the-spot.

JIMMY

Sweet. Maybe you could work it into the vows: I, Trevor, take you, John, to be my lawfully wedded stenog.

MILLIE

Well if you're going to be old-fashioned about it, I'll keep my plan to myself.

JIMMY

Hey, you want to marry a man who thinks of you as a typewriter on legs, be my guest.

MILLIE

Thank you, I will. The new woman chooses reason over romance any day of the week.

(proudly)

And I'm a new woman!

JIMMY

Marrying for money's the oldest trick in the book.

MILLIE

(a real dig)

It beats marrying for paper clips.

JIMMY

Then maybe we shouldn't see each other again.

MILLIE

(rubbing GRAYDON in JIMMYs face)

What do I care? Any day now, my time will be consumed by my boss-slash-fiancé, Mr. Trevor Graydon, the Third! So fly away, butterfly boy: flower to flower to flower!

JIMMY

You got a problem with that?

MILLIE

I'm merely suggesting that you grow up, skirt chaser!

JIMMY

Golddigger!

MILLIE

Womanizer!

JIMMY

Jezebel!

MILLIE

Casanova

MISS DOROTHY, MILLIE

Excuse me, I'd like to inquire after the room for rent.

MISS DOROTHY

Trust me, you don't want to stay here. The manager's mean, the rooms are hot, and the water always cold.

MILLIE

Perfect.

MISS DOROTHY

(ushers MISS DOROTHY to the door; very sarcastic)

Look, there's one room available, and it's mine. So unless you want a roommate

MISS DOROTHY

With all my heart!

MILLIE

I was kidding! Although, you need the room; I need the rent. It's a single bed&

MISS DOROTHY

I'll take the floor!

MILLIE

What's your angle, sister? You want the low life, but I see the Ritz written all over you.

MISS DOROTHY

Then help me be rewritten. I'm here to learn how the other half lives!

MILLIE

And I'm here to tell you, not very well.

MISS DOROTHY

But you have friends, don't you? Soul mates. Not fourteen karat phonies who only like you for your money.

MILLIE

So you take my half and I'll take yours: Saks Fifth Avenue! Bergdorf Goodman!

(An idea!)

In fact, we could be very good for each other. I'll show you how to eat on a nickel.

MISS DOROTHY

And I'll show you which fork to use.

MILLIE

I'll teach you how to stretch a dollar.

MISS DOROTHY

And I'll teach you how to invest one.

MILLIE

I'm on the way up!

MISS DOROTHY

I'm on the way down!

MILLIE

It's a good thing we met in the middle!

MISS DOROTHY

My very first poor person!

MILLIE

(her feathers ruffled)

Hey, I'm broke, not poor.

MISS DOROTHY

There's a difference?

MILLIE

And how! Poor sounds permanent, broke can be fixed. I have a plan so far ahead of its time, it's almost too bold, too daring, too new woman: I'm going to marry my boss!

MISS DOROTHY

When?

MILLIE

I don't know. I haven't got one yet!

MISS DOROTHY

Surely you believe that love

MILLIE

Has nothing to do with it! Don't you read Vogue? This month's issue clearly states that modern marriage is a business arrangement. Love comes later, occasionally with the man you're actually married to.

MISS DOROTHY

Where will you find him?

MILLIE

The classifieds. I've been interviewing boss after boss, but so far, married, married, engaged, married, single and -I-can-see-why

MISS DOROTHY

Don't you read the tabloids?

(removes a newspaper from her purse and shows it to MILLIE)

"Manhattan's Most Eligible Bachelors!" All of whom need wives!

MILLIE

And one of whom must need a stenog!

Mrs. Meers, Moderns

SIDE 1

(MRS. MEERS enters from her office, carrying a stack of mail. MRS. MEERS is theatrical by nature, always giving a performance, and the warmth with which she treats the GIRLS barely covers the dangerous cunning that lurks underneath.)

MRS. MEERS

Sad to be all alone in the world! Though none of you need worry, what with your big, warm families.

ETHEL

(indicating the newspaper)

But Mrs. Meers, you gotta read this.

MRS. MEERS

(snatching the newspaper away from ETHEL)

No! You gotta read this: it's a telegram. For you, Ethel! Maybe you landed a role!

(ETHEL crosses to the front desk as GIRLS "Oooh" and "Aaah" regarding her telegram. MRS. MEERS distributes mail to GIRLS.)

Ruthie, emergency funds from home. Alice, Gloria, Rita, Cora, Lucille, and Millie Dillmount? Where is she?

ALICE

Pounding the pavement.

RITA

With her head, poor kid.

MRS. MEERS

And the rest of you? Why, when I was a young actress, I rose with the rooster

GLORIA

(as GIRLS, minus ETHEL, cross to the door)

Don't fuss, Meersie. We'll make you proud.

(GIRLS, minus ETHEL, exit giggling. ETHEL remains at the front desk, seemingly in a state of shock.)

MRS. MEERS

What is it Ethel? Not bad news?

ETHEL

(barely able to speak)

My uncle

(ETHEL hands MRS. MEERS the telegram. MRS. MEERS reads it.)

MRS. MEERS

"Miss Ethel Peas. Hotel Priscilla. Regret to inform you. Stop. Great Uncle Cyrus killed. Stop. In freak threshing accident." Stop!

(picturing the image of bloody Uncle Cy)

What a way to go!

(offering mere lip service as she starts to exit into her office)

Well, my condolences to your family.

ETHEL

What family? My parents died when I was a baby.

MRS. MEERS

(stops in her tracks) I had no idea.

ETHEL

No brothers, no sisters.

MRS. MEERS

Cousins? Aunts? Anyone to keep tabs on you?

ETHEL

Just Uncle Cy and me, on a farm in the middle of nowhere.

MRS. MEERS

(barely containing her excitement)

Sad to be all alone in the world! But step into my office and enjoy a soothing cup of tea. By the time you finish, you'll be calm and quiet and ready for a very long nap.

(ETHEL exits into MRS. MEERS's office. MRS. MEERS grabs the phone and dials, turning into one tough businesswoman.)

Hello, Buddha? Butterfly here. I got one for you. Four hundred bucks, cash only. What's there to think about? This offer good for a limited time only, so order now! 'Attaboy, Buddha!

MRS. MEERS, BUN FOO, CHING HO

(The laundry room of the Hotel Priscilla. CHING HO and BUN FOO are folding towels at a laundry table. MRS. MEERS enters wheeling a laundry cart.)

MRS. MEERS

(triumphantly waving the "Daily Graphic") Boys, here's one for the scrapbook: front page! And look,

(opening the newspaper and pointing) there I am!

(CHING HO and BUN FOO study the photo, then study her.)

Okay, so it's an old picture. With numbers across my chest, but those days are over! Just give me the right wig, and no one will ever connect Mrs. Meers to that mug shot!

(back to business, barking out orders)

Bun Foo, take Ethel to Buddha, four hundred bucks, C.O.D., A.S.A.P. As for you, Ching Ho, our new arrival is used to the finer things& so let's give her room service, a little snack with enough chloroform to knock her out all the way to Hong Kong!

CHING HO, BUN FOO

(in unison) Huh?

(MRS. MEERS stops in her tracks, clearly annoyed. She removes a dreaded Chinese/English dictionary from her pocket. MRS. MEERS crosses to BUN FOO as she flips through the dictionary, painstakingly sounding out each word.)

MRS. MEERS

Bun Foo. Sung Ethel heui Buddha. Sei bak. Cash.

(BUN FOO indicates that he understands. MRS. MEERS crosses to CHING HO as she flips through the dictionary.)

As for you, Ching Ho, room service& room service& room service!

(MRS. MEERS tries to sound it out.)

F-f-f-f-fffff& Famayayayayayay& .

(turns to CHING HO for help)

CHING HO

Fòng möüh yühn.

[SUPERTITLE: Room service.]

MRS. MEERS

For Miss Dorothy.

(crosses to laundry cart and addresses ETHEL inside it)

Dear Ethel, don't think of it as being kidnapped; think of it as my saving you from years of acting classes and diction exercises and doors slammed in your face.

(ETHEL, clearly gagged, tries to speak from inside cart.)

There, there, no need to thank me.

(MRS. MEERS exits.)

CHING HO

(regarding MRS. MEERS)

Ngôh gök daak kêuih hóu tóu yím.

[SUPERTITLE: I don't like that woman.]

BUN FOO

Aàhn hàih kêuih hóu sük nám.

[SUPERTITLE: She's got a good head for business.]

CHING HO

Chéén! Chéén! Sêhng yäht döu göng chéén.

[SUPERTITLE: Money! That's all you care about.]

BUN FOO

Gáng hàih lä, fáai di wân döu chéén, jaùh fáai di dáai äh mã gwò lêih a mã.

[SUPERTITLE: Darn right, because the faster we earn it, the sooner we bring Mama over from Hong Kong.]

(A short beat, then CHING HO makes a decision.)

Miss Flannery

SIDE 1

(MISS FLANNERY enters, seated at a desk on wheels. MILLIE enters and approaches MISS FLANNERY's desk.)

MILLIE

I'm looking for a Miss Flannery?

MISS FLANNERY

You're looking at a Miss Flannery. You are?

MILLIE

Millie Dillmount, to see Mr. Trevor Graydon.

MISS FLANNERY

Senior, Junior or the Third?

MILLIE

Whichever's single.

MISS FLANNERY

Number Three.

MILLIE

Is he hiring?

MISS FLANNERY

Theoretically. Meanwhile, he's looked at every stenog in the tri-state area. Not a one of 'em fast enough.

MILLIE

I'm fast.

MISS FLANNERY

So I gathered.

(inspecting MILLIE's face)

Is that rouge?

MILLIE

You don't like me.

MISS FLANNERY

I don't like Moderns, missy, and you're as up-to-date as they come.

MILLIE

(the nicest thing anyone's ever said to her) Thank you!

MISS FLANNERY

It wasn't a compliment! And you'd better be fast, if you want the job.

(into the intercom, her voice dripping with honey)

Mr. Graydon? A Miss Dillmount here to see you, sir.

(to MILLIE)

Move it!

(MILLIE exits. MISS FLANNERY wheels herself off.)

SIDE 2

(MISS FLANNERY enters, disguised in ingénue apparel and a curly blonde wig, and carrying a beat-up suitcase. MISS FLANNERY is the oldest guest in the history of the hotel.)

MISS FLANNERY

(indicating the "vacancy" sign)

Excuse me, the sign says vacancy.

MRS. MEERS

So?

MISS FLANNERY

So, I'd like to fill it.

MRS. MEERS

You sure you've come to the right place?

MISS FLANNERY

This is a hotel, isn't it?

MRS. MEERS

Uh-huh. The Hotel Priscilla, a residence for young ladies.

MISS FLANNERY

And I need a room.

MRS. MEERS

Suit yourself. A nice sunny room just became available.

MISS FLANNERY

I can't wait to settle in and start making friends. I don't know a soul in New York. I don't know a soul anywhere... except at the orphanage!

MRS. MEERS

(the word "orphan" is like catnip to her) Oh?! Sad to be all alone in the world. But surely, that was years ago.

MISS FLANNERY

Not at all. I came straight away from St. Bonaventure's Home for Orphaned Children.

MRS. MEERS

Did you walk? Now, before I show you to your room, why don't we get acquainted over a freshly brewed cup of tea?

MISS FLANNERY

(exiting into MRS. MEERS's office) Oh, I'm crazy for tea!

Trevor Graydon the Third

SIDE 1

(Millie hangs up the phone. Then to MR. GRAYDON and MISS DOROTHY, oblivious to their attraction to one another.)

MILLIE

Did you two meet?

(MISS DOROTHY and MR. GRAYDON shake their heads "no.")

Mr. Graydon, this is my friend, Miss Dorothy Brown, from the Priscilla Hotel. We're spending my lunch hour at the Mad Cap Beauty Spot. Miss Dorothy's going to have her hair smartly bobbed.

MR. GRAYDON

(as if he's been stabbed) Bobbed?! With your beauty?

MILLIE

Miss Dorothy's an actress, and I thought with the way the theater is today, so rotten

MR. GRAYDON

Miss Dorothy, I'm going to take you to dinner and try to dissuade you from robbing mankind of those adorable curls. May I take the liberty of asking you to dine?

MISS DOROTHY

Perfect. Millie, I think I'll keep my curls, at least until tonight. Instead, I'm going to find a suitable frock for this evening. Till tonight, Mr. Graydon.

MR. GRAYDON

Trevor!

MISS DOROTHY

Trevor!

(MISS DOROTHY exits. MILLIE sits at her desk.)

MR. GRAYDON

That Miss Dorothy! Great Scott, that Miss Dorothy! Pretty as a peach and skin to beat the band. Perfect little pippin.

MILLIE

(fighting tears)

Perfect.

MR. GRAYDON

What a dandy little bundle for a fellow to cuddle.

MILLIE

Dandy.

MR. GRAYDON

(man-to-man)

Say, imagine all that sweet softness in your arms...

(regaining his professional composure)

Yes, well, make dinner reservations at the Plaza. The Candlenook Room. Quiet corner table for two. I think Miss Dorothy's for the Plaza, don't you?

(when MILLIE dejectedly nods "yes")

And John? Flowers.

MILLIE

There's a florist around the corner from the hotel. I'll order from them.

MR. GRAYDON

That's using the old bean! Roses. Two dozen.

MILLIE

(a knife in her heart as she scribbles on her pad) Two dozen.

MR. GRAYDON

Long-stemmed.

MILLIE

(he's turning the knife in her heart) Long-stemmed.

MR. GRAYDON

Plump.

(MR. GRAYDON exits.)

SIDE 2

MILLIE

What's happened to you? You're supposed to be at the Candlenook room with Miss Dorothy?

MR. GRAYDON

She stood me up.

MILLIE

How very strange.

(JIMMY enters and spots MILLIE.)

JIMMY

There you are!

MILLIE

Jimmy, you've got to hear this.

(to MR. GRAYDON)

Go on, Mr. Graydon.

MR. GRAYDON

(still very upset)

I went to the Hotel Priscilla to call on Miss Dorothy, and the lady at the front desk...

MILLIE

Mrs. Meers.

MR. GRAYDON

...said that she had checked out. No note, no forwarding address...

JIMMY

Something's very wrong.

MR. GRAYDON

(instantly very serious and no longer tearful) You suspect foul play, son?

JIMMY

She wouldn't check out without telling anyone.

MILLIE

Ethel Peas did. And another girl when I first moved in. Both of them were here one day and gone the next, without a word to anyone, except Mrs. Meers.

(In a flash, a perfect imitation of MRS. MEERS.) "Sad to be all alone in the world."

(chord)

MR. GRAYDON

How's that?

Mrs. Meers is always saying that.

MILLIE

(chord)

You don't think...?!

JIMMY

(chord)

I do.

MILLIE

You don't mean...?!

JIMMY

(chord)

White slavery!

MR. GRAYDON

(MILLIE and JIMMY gasp.)

Cruel, but true. If a girl is all alone in the world and she checks out, who's to question her fate?

JIMMY

I'm calling the police!

MR. GRAYDON

(stopping JIMMY) Steady, boy. Anything that might arouse Mrs. Meers's suspicion could mean an end to Miss Dorothy.

MILLIE

You're right. What we need is a temporary orphan, someone who's willing to put herself in harm's way. I'd do it myself, but she knows me.

JIMMY

And Graydon, I don't think either of us would pass as a new girl in town.

(MILLIE gets an idea.)

MILLIE

But I know someone who would!

(MILLIE and MR. GRAYDON look at each other.)

MILLIE, MR. GRAYDON

(as if at the office) Flannery!

(JIMMY, MILLIE and MR. GRAYDON exit.)

We seek to provide fun, meaningful opportunities for everyone to enjoy participating in a theatrical production. We believe that everyone brings something special to a cast, regardless of their prior experience – if any! We feel that it is our obligation, therefore, to make learning and growth opportunities available whenever/wherever possible. It is our practice to cast everyone that auditions in at least one show however not all shows may have room for everyone to be in the cast.

TMSOW AUDITION FORM – 2019-20 THEATRE UNDER THE STARS SHOWS

NAME: _____

YOUR EMAIL: _____ @ _____

FACEBOOK ID: _____ **PHONE NUMBER:** _____

SNAPCHAT ID: _____ (If cast, we will add you to our Theatre Group Snapchat)

PARENTS NAMES: _____

PARENTS PHONE NUMBER: _____

PARENTS EMAIL: _____ @ _____

Unless you tell us otherwise, we will add your email addresses to our mailing list in order to inform you of upcoming auditions or performance opportunities as well as our studio newsletter. We are auditioning today for roles in one or more of the following shows:

THOROUGHLY MODERN MILLIE – 4 PERFORMANCES, Early January

MULAN – 4 PERFORMANCES, Early Spring

I would like to be considered for the following roles (please list those you know).

If you will accept ANY role, please initial here: _____

READ CAREFULLY! We understand that you may be auditioning for roles in other productions. Our expectation is that you be prepared to accept or reject a role offered to you at the time it is offered. We do not condone “cherry picking” of roles and we consider it unethical behavior. We ask that you to tell us any other shows you are currently auditioning for or plan to audition for from now through the closing date of our last show in the space below!

I am auditioning for a role in the following shows by other companies: (If you aren’t auditioning elsewhere, write NONE in the space below)

OTHER ACTIVITIES/CONFLICTS

Please list all regular activities you participate in which take place after school or on weekends. Be as complete as possible! Attach schedule from all other activities to this form or write the information out. This is not expected to be a "final" list but is for our production staff to plan rehearsal schedules around the needs of the cast members.

Please list any known activities, trips, events that you will have between Sept. 1, 2019 and March 31, 2020:

Read Carefully! – I understand that by auditioning for a show with TMSOW that I am not necessarily guaranteed any particular part and that the limited availability of roles may mean that I may be asked to role share. I also agree that if I am cast and accept a role in a TMSOW production that I will not accept a role in any other production with any other company or studio (other than a public school!) which has any rehearsal that may conflict with my commitment here without the express permission of the director of the show(s) to which I am cast.

I understand that it is my responsibility to attend all rehearsals for which my character is called to attend and that if I miss more than 2 rehearsals unexcused that I may be dismissed from the cast or reassigned to a smaller role.

I understand that participation fees will be due at the time that I am cast and my parent's signature below indicates that they are aware of this and agree to pay my fees when requested. If participating in one show, fees will be split into two monthly payments beginning with the start of rehearsals. If participating in both shows

THOROUGHLY MODERN MILLIE - \$150.00

EBENEZER - \$75.00

MULAN - \$150.00

CHARLIE BROWN CHRISTMAS - \$100.00

AUDITIONER'S SIGNATURE

PARENT'S SIGNATURE

INFORMATION FOR PARENTS ABOUT THEATRE PARTICIPATION FEES...

We feel that it is our duty to ensure that any student wishing to participate in our productions is able to do so without undue financial strain on the family. Each family will receive 2 complimentary tickets (“comps”) to

For shows for which we do not charge admission – A participation fee will be charged for each participant. The participation fee helps cover a portion of the production costs of the show and is non-refundable.

For shows for which we sell tickets – A participation fee will be charged per show. Every cast member is expected to sell at least 10 tickets and turn in the money from those sales. For every 10 tickets you sell, you will receive 1 complimentary ticket which may be given to any person.

If it becomes necessary for a cast member to withdraw from a production, fee refunds are provided on the following schedule:

If withdrawing...	Refund amount
Before rehearsals begin	100%
Within four weeks of first rehearsal	50%

After four weeks refunds are considered on a case-by-case basis. No refunds if a cast member is dismissed for misconduct or unexcused absences.

SCHOLARSHIPS

Students with demonstrated financial need, may apply for scholarship funding to assist with or cover their participation fees. Any funds disbursed on behalf of a scholarship recipient will be contingent upon the recipient agreeing to sell a sufficient number of tickets to replenish the scholarship fund. The scholarship application is available upon request.

COSTUMES

While the studio does own some costumes, there is no guarantee that a specific costume for a specific role will be available. Cast members are expected to provide their own costumes for all roles. If using a studio-owned costume, the cast member will be charged a \$20.00 costume cleaning and alteration fee.

CHARACTER SHOES

All cast members are required to wear appropriate character/dance shoes which may be purchased from the studio for \$20.00 per pair. Tap shoes, if needed, are \$30.00 per pair. Through the courtesy of Starlight Theatre, we have a stock of lightly used professional dance shoes which we sell to our cast members.

ASSISTING WITH PRODUCTIONS

All cast parents are asked to assist with various aspects of our productions including, but not limited to, back stage supervision, promotions, costuming, make-up, cast snacks/drinks at rehearsals and performances, and other necessary aspects of our productions. Sign up sheets will be distributed at the parents meeting held prior to the first rehearsal of any show.

ANTICIPATED PERFORMANCE DATES ARE...

THOROUGHLY MODERN MILLIE

JANUARY 10, 11 (2 PM AND 7 PM), 12 (2 PM)

MULAN

APRIL 3, 4 (2 AND 7 PM), 5 (2 PM)