

The Music Man

Show & Audition Information Pack

About Marie Clark Musical Theatre

Marie Clark Musical Theatre (MCMT) is a progressive, non-professional theatre company that strives to nurture talent and produce high quality musicals for the community.

We are based in the City of Tea Tree Gully and exist to:

- Promote an appreciation of live theatre within the community;
- Provide entertaining public performances of live theatre involving acting, singing and dancing; and
- Encourage performers of all ages to develop their talents and self-confidence to develop their skills and confidence in musical theatre performance.

About *The Music Man*

The plot concerns con artist Harold Hill, who poses as a boys' band organiser and leader and sells band instruments and uniforms to naïve Midwestern townsfolk, promising to train the members of the new band. Harold is no musician, however, and plans to skip town without giving any music lessons. Prim librarian and piano teacher Marian sees through him, but when Harold helps her younger brother overcome his lisp and social awkwardness, Marian begins to fall in love with him. He risks being caught to win her heart.

Book, Lyrics and Music by Meredith Wilson / Story by Meredith Wilson and Franklin Lacey.

Key Show Information

Production Team

Director: Adam Goodburn

Musical Director: Ben Francis

Choreographer: Linda Williams

Key Production Dates and Performance Venue

Production Week

Bump in: Sunday July 14th

Dress rehearsals: Monday July 15th, Tuesday July 16th, Wednesday July 17th, Thursday July 18th

Performances

- | | |
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| • Friday July 19th - 7.30pm | • Thursday July 25th - 7.30pm |
| • Saturday July 20th - 2.00pm & 7.30pm | • Friday July 26th - 7.30pm |
| • Sunday July 21st - 2.00pm | • Saturday July 27th - 2.00pm & 7.30pm |

Performance Venue

Arts Theatre

53 Angas Street, Adelaide SA

Rehearsals

Rehearsals commence Sunday April 28th and will take place on Monday and Wednesday evenings, as well as Sunday afternoons (see Page 8 for further details).

The majority of rehearsals will be held at the Hawthorn Community Hall (5 Firmley Grove, Hawthorn SA), however, there are five Wednesday evening rehearsals across May/June which will be held at Slingsby's Hall of Possibility (Kaurua Meyunna Country, Rear Hall, 96 Glen Osmond Rd, Parkside SA).

Please note: all rehearsals are closed to people outside the Production Team, Extended Production Team, and MCMT Committee; observers such as partners, family, and friends are not permitted.

Audition Information

Letter from the Director

Dear Auditioning Actors,

Thank you for considering MCMT's production of *The Music Man*. We are excited to see the talent and enthusiasm you bring to the stage. Please review the following notes to help you prepare for your audition:

- **Character Understanding:** It's crucial to understand the characters in the show. Familiarise yourself with Harold Hill, Marian Paroo, and other key roles. Consider their motivations, quirks, and how they fit into the story's overall arc.
- **Accent:** While a specific Midwestern American accent isn't expected for ensemble auditions, it will be expected if you wish to be considered for a principal role. Pay attention to diction. The show is set in the fictional town of River City, Iowa, in 1912, so accuracy in speech is important. Practice speaking clearly. Example: <https://www.youtube.com/watch?v=neSy9a4H-hA>
- **Characterisation:** Show us your ability to embody a character. Bring depth and nuance to your audition by considering how your character moves, speaks, and interacts with others.
- **Movement and Dance:** Be prepared for some basic movement and dance during auditions. *The Music Man* includes choreographed numbers, so we need to assess your ability to move and dance on stage.
- **Dialogue:** You may be asked to speak some dialogue from the script (selections have been provided for you for each of the main/supporting characters and ensemble in this package). Please be familiar with the provided dialogue. Focus on the character rather than memorising the selection (having it for memory is a bonus).

Remember, auditions are a chance for us to see your potential in the roles, so don't be discouraged if you don't get cast in the exact role you audition for. We're looking for a talented and dedicated ensemble to bring *The Music Man* to life.

Break a leg, and we can't wait to see your auditions!

Sincerely,

Adam Goodburn

Director, *The Music Man*

Audition Venue

Hawthorn Church of Christ (42 Angas Road, Hawthorn SA)

Dates

- Sunday, November 5th (1.00pm to 6.00pm)
- Sunday, November 12th (1.00pm to 6.00pm)

Call Back Date (if required):

- Saturday, November 18th (10.00am to 4.00pm)

Casting

We are looking for a cast of approximately 20 speaking roles with an additional 15 ensemble members (see Page 4 for character descriptions). Because of the large number of roles in the show, many principals can also double as ensemble. Although this is a “classic” musical, many of these characters are still big, brash, and funny! Bring energy and passion into your audition and don’t be afraid to take some risks!

Audition Registration

Book your audition via TryBooking. Links will be posted on the Auditions Information page on MCMT’s website (<https://mcmmt.net.au/audition-information/>) after the Information Session on October 16th.

Preparation Material

Music and acting sides will be provided in this package (see Page 4 for links to these materials). You can also access these materials direct from the Auditions Information page on MCMT’s website.

What To Bring To Auditions

- This packet, with the Audition Application Form (this can be downloaded from the Auditions Information page on MCMT’s website: <https://mcmmt.net.au/audition-information/>) and the Conflicts Form (see Page 8) filled out and signed.
- A headshot to turn in with your audition form – these can be any size. This is a photograph of yourself that shows you from your shoulders up. You will not get these photographs back, and they do not need to be professionally done.
- Dance shoes (jazz or ballet) if you have them. If you do not have dance shoes, that’s OK – bring sneakers. **Please do not wear sandals, high heels, slippers etc.** Bare feet or Ugg boots are also not acceptable.
- Something quiet to do while you’re waiting.

Auditions will be conducted in a professional manner. Your behaviour and attitude on and offstage are very important to us and will be a factor in casting.

How The Audition Will Run

Please try to arrive at least 10 minutes earlier than the start time of your booked audition timeslot (late arrivals may not be able to audition). When you arrive, check in at the welcome desk and wait to be called into the main hall for opening remarks.

Your audition will consist of two components: a Dance Audition, followed by a Vocal and Acting Audition.

Part 1 – Dance Audition:

- The entire group will be invited to learn and practice the dance.
- Once the dance practice is complete, you'll be invited in groups to audition.
- You should dance *in character* as this will also be part of your acting audition.

Part 2 – Vocal and Acting Audition (Individual Audition):

- We will then call for individual auditions. Please audition for the **primary** role you are interested in.
- You will sing **only once** during the audition. You will be considered for all roles based on your one vocal.
- You will be asked to read a prepared dialogue excerpt.

While auditions are booked as one-hour timeslots, it's possible that you may finish your audition earlier than this, depending on when you are called for your individual audition.

What Happens Next

- Creative Team and Producers will be viewing the audition, then will meet directly after each day of auditions to determine who they are interested in seeing again at call backs.
- If you are called back, you will be contacted before 9pm on Sunday November 12th. Call backs are on Saturday November 18th, starting from 10am at Hawthorn Church of Christ. Please be on time to callbacks.
- If you are not called back, **that does NOT mean you haven't been cast!**
- After call backs are complete, the creative team will get together and make final casting decisions.
- Auditionees will be contacted regarding casting decisions from Monday evening (November 20th) and will continue to make those calls throughout Tuesday (November 21st).
- You will be notified if there have been any delays in finalising the cast.
- Rehearsals start on **Sunday April 28th, 2024 at 12.00pm.**

If you have any questions, please contact MCMT at auditions@marieclark.asn.au

Character Breakdown, Audition Songs and Dialogue

In this section, you will find a description of the characters and the key song/s they sing in the show, plus the audition song/s and sides to prepare (**simply click the character name to view the audition folder that has all sides and music for that character**).

Please prepare the song(s) from the list below that fits your age/gender/voice part, and best demonstrates your vocal ability. You will be considered for all roles for which you indicate an interest, regardless of song choice. Characters noted as 'speaking roles' should also expect to sing as ensemble at some stage throughout the show.

An accompanist will be provided at the audition. Each song will be reviewed as a group before individual performances begin.

PLEASE NOTE: due to time restrictions, you may not get to perform the entire excerpt(s) provided. Please realise that this is not a reflection of your performance. The Director reserves the right to cast roles with actors of any age or gender. The descriptions listed below are provided as guidelines only.

Marian Paroo (She/Her, Open to all Ethnicities, Stage Age: 20 - 30, Vocal Range: G3 - A5)

The stuffy town librarian and music teacher. She is an attractive young lady who eventually falls for Harold Hill. Stuck up, curious.

- Songs this character sings in the show: "Piano Lesson", "Goodnight, My Someone", "My White Knight", "Shipooi", "Will I Ever Tell You", "Till There Was You", "Seventy-Six Trombones (Reprise)"
- Audition song/s: "My White Night"
- Audition sides: Marian and Harold scene

Harold Hill (He/Him, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: Ab2 - F4)

Our story's unsuspecting protagonist. A con artist, travelling under the auspices of a salesperson, he eventually falls in love with Marian Paroo. Charismatic and charming.

- Songs this character sings in the show: "Ya Got Trouble", "Seventy-Six Trombones", "The Sadder-But-Wiser Girl", "Marian The Librarian", "Shipooi", "Till There Was You", "Goodnight, My Someone (Reprise)"
- Audition song/s: "Ya Got Trouble", "Seventy-Six Trombones"
- Audition sides: Marcellus and Harold scene

Marcellus Washburn (He/Him, Open to all Ethnicities, Stage Age: 30 - 45, Vocal Range: G2 - A4)

Harold's chummy old friend and former con artist, he now lives in River City and is trying to settle down. Still has a mischievous streak and a love of the game. In a relationship with Ethel Toffelmier.

- Songs this character sings in the show: "The Sadder-But-Wiser Girl", "Shipooi"
- Audition song/s: "Shipooi"
- Audition sides: Marcellus and Harold scene

Mrs. Paroo (She/Her, Open to all Ethnicities, Stage Age: 45 - 65, Vocal Range: Ab3 - Eb5)

Cheerful and always plotting. An Irish widow and mother to Marian and Winthrop.

- Songs this character sings in the show: "Piano Lesson/If You Don't Mind Me Saying So"
- Audition song/s: "Piano Lesson/If You Don't Mind Me Saying So", "Seventy-Six Trombones"
- Audition sides: Marian and Mrs. Paroo scene

Winthrop Paroo (He/Him, Open to all Ethnicities, Stage Age: 8 - 12, Vocal Range: C4 - Eb5)

Marian's baby brother, he is very shy because of a noticeable lisp. Embraces Harold Hill and the marching band. **NOTE:** It would be beneficial to sing with the lisp!

- Songs this character sings in the show: "Wells Fargo Wagon", "Gary, Indiana"
- Audition song/s: "Gary, Indiana"
- Audition sides: Marian, Mrs. Paroo, and Winthrop scene

Mayor Shinn (He/Him, Open to all Ethnicities, Stage Age: 50-60)

A blustery politician who is all too "self-important." Begrudgingly married to Eulalie, he is sceptical of the town rumour mill. Speaking role.

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Tommy, Mayor Shinn, and Constable scene

Eulalie Mackecknie Shinn (She/Her, Open to all Ethnicities, Stage Age: 40 - 50, Vocal Range: D4 - D5)

Mayor Shinn's peacock wife. A serial gossip and snob, she has trouble keeping her opinions to herself.

- Songs this character sings in the show: "Pick-A-Little, Talk-A-Little", "It's You"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Eulalie, Harold, and Women scene

Zaneeta Shinn (She/Her, Open to all Ethnicities, Stage Age: 14 - 18)

The Mayor's fresh-faced daughter who is in love with Tommy. Sweet and outgoing. Speaking role.

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Zaneeta and Tommy scene

Gracie Shinn (She/Her, Open to all Ethnicities, Stage Age: 8 - 12)

Zaneeta's little sister and the youngest daughter of the Mayor and Eulalie. A bit of a tattletale and a stickler for the rules. Speaking role.

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Zaneeta and Tommy scene

Tommy Dijas (He/Him, Open to all Ethnicities)

An attractive, young man from the wrong side of town. He is secretly courting Zaneeta. Speaking role.

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Zaneeta and Tommy scene

Charlie Cowell (He/Him, Open to all Ethnicities, Stage Age: 25 - 45)

A travelling salesperson who is on to Harold Hill's schemes. Tirelessly attempts to prove to everyone the true con artist behind Harold Hill. Lecherous and inappropriate with women. Speaking role.

- Songs this character sings in the show: "Rock Island"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Marian and Charlie Cowell scene

Amaryllis (She/Her, Open to all Ethnicities, Stage Age: 8 - 12, Vocal Range: C4 - E5)

A slightly bratty piano student of Marian Paroo. Has a crush on Winthrop but doesn't know how to express it.

- Songs this character sings in the show: "Piano Lesson/If You Don't Mind My Saying So"
- Audition song/s: "Goodnight My Someone" OR "Seventy-Six Trombones"
- Audition sides: Amaryllis, Winthrop, Marian, Mrs. Paroo scene

Olin Britt - QUARTET (He/Him, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: F2 - C4)

A citizen of River City and the bass of the quartet formed by Harold Hill.

- Songs this character sings in the show: "Sincere", "Goodnight, Ladies", "It's You", "Lidia Rose"
- Audition song/s: "(Quartet) Lida Rose/Will I Ever Tell You?"
- Audition sides: Masc. Ensemble Side

Jacey Squires - QUARTET (He/Him, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: C3 - C5)

The highest tenor in the quartet. Married to Mrs. Squires.

- Songs this character sings in the show: "Sincere", "Goodnight, Ladies", "It's You", "Lidia Rose"
- Audition song/s: "(Quartet) Lida Rose/Will I Ever Tell You?"
- Audition sides: Masc. Ensemble Side

Oliver Hix - QUARTET (He/Him, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: B2 - F4)

A baritone in the quartet formed by Hill. Oliver is married to Alma Hix.

- Songs this character sings in the show: "Sincere", "Goodnight, Ladies", "It's You", "Lidia Rose"
- Audition song/s: "(Quartet) Lida Rose/Will I Ever Tell You?"
- Audition sides: Masc. Ensemble Side

Ewart Dunlop - QUARTET (He/Him, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: F3 - F5)

A member of the quartet formed by Harold Hill with a tenor voice. Ewart is married to Maude Dunlop.

- Songs this character sings in the show: "Sincere", "Goodnight, Ladies", "It's You", "Lidia Rose"

- Audition song/s: "(Quartet) Lida Rose/Will I Ever Tell You?"
- Audition sides: Masc. Ensemble Side

Alma Hix - PICK A LITTLE (She/Her, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: G3 - G5)

A "Pick-A-Little Lady" married to Oliver Hix.

- Songs this character sings in the show: "Pick-A-Little, Talk-A-Little", "It's You"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Fem. Ensemble scene

Mrs. Squires - PICK A LITTLE (She/Her, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: G3 - G5)

A "Pick-A-Little Lady" married to Jacey Squires.

- Songs this character sings in the show: "Pick-A-Little, Talk-A-Little", "It's You"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Fem. Ensemble scene

Ethel Toffelmier - PICK A LITTLE (She/Her, Open to all Ethnicities, Stage Age: 25 - 40, Vocal Range: G3 - G5)

A comical "Pick-A-Little Lady" and Marcellus Washburn's girlfriend.

- Songs this character sings in the show: "Pick-A-Little, Talk-A-Little", "It's You"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Fem. Ensemble scene

Maud Dunlop - PICK A LITTLE (She/Her, Open to all Ethnicities, Stage Age: 25 - 45, Vocal Range: G3 - G5)

A "Pick-A-Little Lady" married to Ewart Dunlop.

- Songs this character sings in the show: "Pick-A-Little, Talk-A-Little", "It's You"
- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Fem. Ensemble scene

Ensemble and Youth Ensemble (Open to all Ethnicities): Various townsfolk of River City, Constable Locke, Newspaper Readers, Traveling Salesmen.

Songs the ensemble sings in the show: "Seventy-Six Trombones", "Marian The Librarian", "Iowa Stubborn", "Trouble", "Wells Fargo Wagon", "Shipooi", "It's You (Reprise)", "Finale"

Fem. Ensemble:

- Audition song/s: "Seventy-Six Trombones"
- Auditions sides: Fem. Ensemble scene

Masc. Ensemble:

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Masc. Ensemble scenes

Youth Ensemble:

- Audition song/s: "Seventy-Six Trombones"
- Audition sides: Youth Ensemble scene

Rehearsal Schedule & Conflict Form

- We rehearse Monday, Wednesday, and Sunday as a rule.
- *The Music Man* is a fun, but complex show, and absences from rehearsals can cause you to fall behind and can create stress on your fellow actors and production members. **Attendance is mandatory at all rehearsals at which you are scheduled and for which you have not indicated a conflict below. If you miss 2 or more rehearsals beyond your documented conflicts, you may be pulled from a number or scene, or (in extreme cases) dropped from the show at the discretion of the Director and Producers.**

Therefore, please examine the rehearsal schedule below and indicate any conflicts you are aware of that would prevent your attendance on that date.

PARENTS/GUARDIANS, PLEASE NOTE: We will make every effort to rehearse scenes with younger actors earlier in the evening and release them before the end times listed below for as long as we can during the rehearsal schedule.

WEEK	DATE	START	END	PURPOSE	CONFLICT?
1	Sunday 28th April 2024	12 Noon	3pm	Rehearsal	
	Monday 29th April 2024	7pm	10pm	Rehearsal	
	Wednesday 1st May 2024	7pm	10pm	Rehearsal	
2	Sunday 5th May 2024	12 Noon	3pm	Rehearsal	
	Monday 6th May 2024	7pm	10pm	Rehearsal	
	Wednesday 8th May 2024	7pm	10pm	Rehearsal	
3	Sunday 12th May 2024	12 Noon	3pm	Rehearsal	
	Monday 13th May 2024	7pm	10pm	Rehearsal	
	Wednesday 15th May 2024	7pm	10pm	Rehearsal	
4	Sunday 19th May 2024	12 Noon	3pm	Rehearsal	
	Monday 20th May 2024	7pm	10pm	Rehearsal	
	Wednesday 22nd May 2024	7pm	10pm	Rehearsal	
5	Sunday 26th May 2024	12 Noon	3pm	Rehearsal	
	Monday 27th May 2024	7pm	10pm	Rehearsal	
	Wednesday 29th May 2024	7pm	10pm	Rehearsal	
6	Sunday 2nd June 2024	12 Noon	3pm	Rehearsal	
	Monday 3rd June 2024	7pm	10pm	Rehearsal	
	Wednesday 5th June 2024	7pm	10pm	Rehearsal	
7	Sunday 9th June 2024	12 Noon	3pm	Rehearsal	
	Monday 10th June 2024	7pm	10pm	Rehearsal	
	Wednesday 12th June 2024	7pm	10pm	Rehearsal	
8	Sunday 16th June 2024	12 Noon	3pm	Rehearsal	
	Monday 17th June 2024	7pm	10pm	Rehearsal	
	Wednesday 19th June 2024	7pm	10pm	Rehearsal	
9	Sunday 23rd June	12 Noon	3pm	Rehearsal	
	Monday 24th June 2024	7pm	10pm	Rehearsal	

	Wednesday 26th June 2024	7pm	10pm	Rehearsal	
10	Sunday 30th June 2024	12 Noon	3pm	Rehearsal	
	Monday 1st July 2024	7pm	10pm	Rehearsal	
	Wednesday 3rd July 2024	7pm	10pm	Rehearsal	
11	Sunday 7th July 2024	12 Noon	3pm	Rehearsal	
	Monday 8th July 2024	7pm	10pm	Rehearsal	
	Wednesday 10th July 2024	7pm	10pm	SITZPROBE	
PRODUCTION WEEK 1	Sunday 14th July 2024	5pm	9pm	Bump in Evening Tech Run	
	Monday 15th July 2024	6:30pm	10pm	Full Dress Rehearsal	
	Tuesday 16th July 2024	6:30pm	10pm	Full Dress Rehearsal	
	Wednesday 17th July 2024	6:30pm	10pm	Full Dress Rehearsal	
	Thursday 18th July 2024	6:30pm	10pm	FINAL DRESS REHEARSAL	
	Friday 19th July 2024	7:30pm	10:30pm	Performance	
	Saturday 20th July 2024	2pm	5pm	Performance (Matinee & Evening)	
		7:30pm	10:30pm		
PRODUCTION WEEK 2	Sunday 21st July 2024	2pm	5pm	Performance	
	Thursday 25th July 2024	7:30pm	10:30pm	Performance	
	Friday 26th July 2024	7:30pm	10:30pm	Performance	
	Saturday 27th July 2024	2pm	5pm	Performance (Matinee & Evening)	
		7:30pm	10:30pm		

Additional Information

Membership

All cast members are required to become members of MCMT. Membership is \$50 for Adult or \$35 for Concession. As a member of MCMT, you will receive:

- One complimentary ticket for each show during the full year of membership.
- Cast price tickets for the season of your production.
- Accident insurance cover whilst performing on stage.
- Full voting and speaking rights at the Annual General Meeting and any Special General meetings held during the period of your membership.

Show Levy

You will also be required to pay a show levy of \$40 (same for both Adult and Concession) to help with costs of rehearsal venues, resources, costumes, etc.

MCMT Values

As a community-based theatre company, we recognise the important role we have to play in creating a positive environment and enjoyable experiences for everyone involved in the company. To us, it's not just about creating high quality musicals.

As such, MCMT is committed to the following values:

- *Respect* – MCMT is committed to creating an environment in which individuals are not only respected, but can thrive in.
- *Inclusiveness* – MCMT values diversity and is committed to providing a safe and inclusive environment for everyone.
- *Balance* – MCMT is committed to delivering high quality musicals, whilst acknowledging the important balance between creative pursuits and other priorities among our volunteers and broader community.
- *Community* – MCMT acknowledges that theatre is a collective effort. We recognise the contribution of all who support our endeavours and foster positive relationships with the wider amateur theatre community across Adelaide.

All successful cast members will be expected to act in a manner consistent with our Values.