

URINETOWN: the musical

AUDITION PACKET

Music, Lyrics, and Book by Mark Hollman and Greg Kotis

Directed by Rachel Bronstein and Rachel Gore

Musically Directed by Melanie Greene

Assistant Musically Directed by Emma Mayville and Nikolai Klebanov

Choreographed by Molly King and Jesse Wilson

IMPORTANT DATES

Vocal Workshop

Thursday, January 8th - X Block
Room 127

Dance Workshops

Friday, January 9th
Monday, January 12th

Acting Workshop

Thursday, January 15th - X Block

Dance Auditions

Tuesday, January 20th
Location TBA

Dance Auditions

Thursday, January 22nd
Room 116

Callbacks

Tuesday, January 27th

Performances

May 28th, 29th, 30th at 7:30 PM
May 31st at 2:00 PM
NNHS Little Theatre

Please sign up for a 1-hour dance workshop, a half-hour vocal/acting audition, and a 1-hour dance audition.
You must attend both auditions to be considered for *Urinetown*.

Urinetown: The Musical

Audition Packet

Hello auditioners!

Thank you for your interest in *Urinetown: the Musical*. We are so excited to get started with this process! First and foremost, we want you to feel relaxed going into auditions. We know how stressful and nerve-wracking the audition process can be, but we hope that you'll have a little bit of fun with your audition. *Urinetown* is a crazy comedy, and we're looking for people just as crazy to bring the show to life. Now that you have this packet, you can begin preparing for your audition. Most of the information you need will be in this packet, so be sure to read it carefully. The best way to prepare is to use all the resources you have: listen to the CD, read the script, and attend the vocal, acting, and dance workshops. Still have questions? Feel free to come to anyone on the team for extra help. We want this process to be as enjoyable and stress-free as possible. Have fun, and BREAK A LEG!

What to expect

Vocal/acting auditions: Every auditioner is required to sign up for one half-hour vocal/acting audition slot. During your audition you will be asked to slate your name, perform a song and a monologue, and complete a range test. Please pick a monologue and song from the packet that corresponds to your gender, but be prepared to sing ALL selected songs for your gender, as we may ask you to sing an additional song. Be sure to attend the vocal and acting workshops where you will have the opportunity to practice the audition selections.

Dance Auditions: You do not need any prior dance experience to audition for *Urinetown*. To be considered for a part, you are required to attend both a dance workshop and audition session. At the dance workshop we will teach the dance piece that you will be asked to perform at the dance audition. Be sure to wear clothes you can move in (sweat pants, shorts, leggings, etc.) and bring a water bottle!

Callbacks: Callbacks will be held on Saturday, January 24th beginning at 1:30. If you are called back, you will be assigned to slot where you may be asked to sing or read in a scene. Packets with callback material will be available on the Friday before callbacks so that you can prepare. If you do not get a callback, that DOES NOT mean you are not in the show, similarly getting called back does not guarantee that you have been cast.

Synopsis

It is the future, and things aren't looking so good. A twenty-year drought has caused a terrible water shortage, making private toilets unthinkable. Public amenities are all controlled by the mega-corporation, Urine Good Company, which charges a fee for each trip to the bathroom. Strict laws ensure that all citizens use only these facilities and failure to comply results in an immediate escort to "Urinetown", the mysterious place from which no one ever returns.

On an ordinary morning, the oppressed masses huddle in line at Public Amenity #9, the poorest, filthiest urinal in town, which is run by Penelope Pennywise and her young assistant, Bobby Strong. Bobby's father, Old Man Strong, is unable to pay for his daily admission. He begs Pennywise to let him in for free, but she refuses, insisting that "It's a Privilege to Pee." Out of desperation, Old Man Strong pees on the street illegally – and is sent straight to Urinetown.

Later that day, in the offices of Urine Good Company, the corrupt CEO, Caldwell B. Cladwell, pays off Senator Fipp for helping pass the new fee hikes that will bring more money to UGC. They are interrupted by the arrival of Cladwell's beautiful daughter, Hope. She has just returned from The Most Expensive University in the World to be the new fax/copy girl for UGC. The staff sings Cladwell's praises in "Mr. Cladwell."

That night, Hope runs into a disheartened Bobby, who feels responsible for the fate that befell his father earlier that day. Hope reminds him that everyone has a heart and advises him to follow his. The two feel an immediate connection as they sing "Follow Your Heart," and share a kiss before they part ways. Bobby vows to follow Hope's advice. Later, Lockstock and Barrel discuss Old Man Strong's trip to Urinetown and tell of other unfortunates who disobeyed the law by peeing for free ("Cop Song").

The next day, the new fee hikes are announced to an angry crowd. Bobby enters and declares that he will no longer comply with the rules of a corrupt corporation. With the poor on his side ("Look at the Sky") Bobby takes over the amenity and starts letting people in for free. Soon a full-scale rebellion has broken out.

Word of the uprising reaches Cladwell, who demands order. Hope protests, but Cladwell explains that success takes ruthlessness ("Don't Be the Bunny"). Cladwell, the UGC staff, Lockstock, and Barrel arrive at Amenity Nine to snuff out the rebellion. With the climactic "Finale – Act One," Bobby and his followers take Hope hostage as a bargaining chip for their cause and run for their lives!

Act II opens with an explanation from Lockstock that the poor are hiding in the sewers with Hope ("What is Urinetown?"). The bloodthirsty and desperate rebels, led by Hot Blades Harry and Little Becky Two Shoe, seek revenge by using Hope: "Snuff That Girl." Bobby returns, however, just in time to save her. He inspires them not to abandon all optimism ("Run, Freedom, Run"). Suddenly, Pennywise bursts into the secret sewer hideout and tells Bobby that Cladwell wants to see him at UGC headquarters to discuss an agreement. Bobby suspects a trap, but decides to go anyways.

At the UGC headquarters, Cladwell offers Bobby a suitcase full of cash as well as amnesty to the rebels as long as Hope is returned and the people agree to the new fee hikes. Bobby refuses and stands by his demand of free toilet access for all. Cladwell also refuses to back down and blocks Bobby's exit. When Cladwell is not phased by Penny's reminder that the rebels have Hope and are prepared to harm her, Pennywise and Fipp are outraged and ask themselves "Why Did I Listen to That Man?"

Cladwell orders Lockstock and Barrel to drag Bobby to Urinetown. On the top of the UGC building, Bobby learns the truth that "going to Urinetown" is actually a euphemism for being pushed off of a rooftop. As he falls to his death, he laments, "Why did I listen to my heart?"

Back in the hideout, Little Sally, a poor girl, breaks the news that Bobby has been killed and shares his last words, "Tell Her I Love Her." Unsure of where to turn, they again suggest killing Hope, but Pennywise demands that they spare her. As she unties Hope, Pennywise reveals that during the Stink Years she was Cladwell's lover and Hope's mother.

Hope assures the poor that the rebellion is not over and convinces them to let her be their leader in the rebellion against her father. The rebels avenge the death of Bobby as they kill various UGC Staff ("We're Not Sorry"), including Cladwell. Hope takes over her father's company and renames it the Bobby Strong Memorial Toilet Authority, granting free toilet access for all. She ushers in a new age of hope as she sings "I See a River."

However, in a sort of epilogue, Lockstock informs us that without any limits on water consumption, water eventually disappears altogether. Although Cladwell was a tyrant, his laws did regulate water consumption, and without them the townspeople realize that their city has become the horrible Urinetown they were made to fear. The show leaves the audience with a question: Can they continue to live a life that they consciously know is unsustainable?

Characters

MEN

Officer Lockstock: The narrator. A policeman with questionable motives. (Bass)

Bobby Strong: The assistant custodian at Public Amenity #9 and leader of the poor rebels. A romantic idealist with his head in the clouds. (Tenor)

Caldwell B. Cladwell: Corrupt president of the Urine Good Company and Hope's father. (Baritone)

Officer Barrel: Lockstock's sidekick. (Baritone)

Hot Blades Harry: One of the poor; crazy and wants nothing more than to kill Hope for revenge. (Baritone/featured dancer)

Senator Fipp: A corrupt senator who accepts bribes from Cladwell

WOMEN

Hope Cladwell: Cladwell's naïve and beautiful daughter who falls in love with Bobby. (Soprano)

Little Sally: A second narrator with Lockstock. A poor little girl who is surprisingly insightful. (Mezzo-soprano)

Penelope Pennywise: The practical, headstrong, and ruthless head custodian at Public Amenity #9. (Mezzo-soprano/Belter)

Little Becky Two Shoes: Poor, pregnant, and set on killing Hope with Hot Blades Harry. (Mezzo-soprano/featured dancer)

Josephine Strong: Bobby's ever-supportive mother.

OTHER SPEAKING ROLES: Old Man Strong, Tiny Tom, Soupy Sue, Robby the Stockfish, Billy Boy Bill, Mrs. Millenium, Dr. Billeux, and four cops. Actors cast in some of these roles will also make up the ensemble.

Urinetown: The Musical

Audition Form

Name: _____

Date of Birth: __/__/____

Address: _____

Zip Code: _____

Grade: ____ Home: (____) ____ - ____

Cell: (____) ____ - ____

E-mail: _____

Parent/Guardian: Name: _____

Phone: (____) ____ - ____

E-mail: _____

Please list the three roles you are most interested in:

1. _____ 2. _____ 3. _____

Are you willing to accept all roles?

Yes ____ No ____

If not, why, and which roles are you willing to accept?

Have you read the script of *Urinetown*?

Y N

Have you listened to the CD of *Urinetown* in full?

Y N

Would you be willing to cut your hair for the production?

Y N

Are you comfortable kissing onstage?

Y N

Is it a privilege to pee?

Y N

List all previous theatre experience (onstage and offstage). Feel free to attach a resume if you have one:

Why do you want to be a part of this production?

Is there anything else you would like us to know about you?

If not cast, are you interested in working backstage?

Yes ___ No ___

Check all positions of interest:

Props: ___

Publicity: ___

Costumes: ___

Stage Crew: ___

ASM: ___

Make-Up: ___

Please list all weekly conflicts between March 27th and June 3rd from 3PM – 9PM:

Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Weekends

Please list all one-time conflicts between March 27th and June 3rd, including weekends:

Note: conflicts will not prevent you from being cast in this production; we will try to accommodate you as much as possible if you are cast. However, in order to take part in this production, you must be fully available from May 18th through 31st.

We are aware of conflicts with New England Conservatory and Joanne Langione Dance Center. The NEC conflict will not be a problem, but unfortunately JLDC dancers will not be able to audition.

BREAK A LEG!



THEATRE INK CASTING POLICY

Both student and staff Directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process. Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process.

DIVERSITY

Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

ON CASTING

Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "Callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

TO PARENTS:

Due to the large audition pool Theatre Ink shows typically experience, your child's audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s)he meet with the Directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions. While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink's Technical Director; or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-12 per year) is designed to make as many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels -- and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child's skills in these areas and give them more confidence for the audition process. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on- and offstage participants. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED!

If you and/or your child are/is not satisfied with the casting decision and wish to inquire as to the reasons for it, the first step is for the student to meet with the show's Directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student's future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

Student signature _____ Date _____

Parent signature _____ Date _____

Theatre Ink Production Agreement

(Please read and fill out the following Theatre Ink Agreement)

I agree to the following terms in this agreement and promise to abide by the conditions and expectations set forth by my director, choreographers, music director, technical director, producer, and fellow cast and crewmembers. I will dedicate myself as a true team member to this production process in order to present a show that we as a cast, crew, and production team will be proud of.

1. All actors, technical stage crewmembers and musicians should have fun working on this production as collaborative artists. We expect a positive attitude, open communication, and ownership from beginning to end.

2. All actors, technical stage crewmembers and musicians must be in good academic standing to participate in and remain in this production. All actors, technical stage crewmembers, and musicians are expected to be in school during the day in order to participate in rehearsals and performances after-school. It is also required that a progress report be completely filled out every two weeks and returned to Mr. Brown via your stage manager. You will not be allowed to attend rehearsal if this is not turned in on time.

3. All participants must be passing a minimum of 20 credits each marking period or they will be removed from the process when the report card is issued. N's in a class do not count as passing.

4. All actors, technical stage crewmembers, and musicians must be on time to all scheduled rehearsals and technical crew duties. If late for three rehearsals, you may be cut from the production.

5. All actors, technical stage crewmembers and musicians must be present at all scheduled rehearsals.

Rehearsals will generally be Monday through Friday from 3:00 p.m. to 6:30 p.m. Some weekend rehearsals may be requested in advance. If you have three unexcused absences from rehearsal, you may be cut from the production.

In order to be excused you must have a legitimate note explaining why. Valid excuses are an illness, a death in the family, etc. It is also important to turn in all notes to the director and notify them directly in advance if you cannot attend a rehearsal. In case of emergency, you must call 617-559-6306 and leave a message.

Communication is the key to good relationships during a production.

6. All actors, technical stage crewmembers, and musicians will keep the rehearsal spaces, stage, dressing rooms and costume room clean throughout the rehearsal and performance process. There will be no food or drink allowed on the stage at anytime. Water Only!

7. All actors, technical stage crewmembers, and musicians are responsible for their props and costumes. If props or costumes are damaged or lost while in your possession, you are responsible for the replacement cost.

8. All actors, technical stage crewmembers and musicians will use the rehearsal process productively. Actors who are waiting to work on stage should be memorizing lines, reviewing blocking, dances, music, or reading materials related to the production.

You are a student first, so you must stay current with your class assignments. We strongly encourage you to do homework at rehearsal if there is time.

Please bring snacks and water in case you are hungry.

9. All actors, technical stage crewmembers, and musicians must stay in the rehearsal area during a rehearsal unless given permission to leave. Your presence may be called upon at anytime while you are at rehearsal.

10. All actors, technical stage crew and musicians must be supportive of each other's roles in this production. It is important to communicate with one another in a respectful manner. Whether onstage or offstage, all roles in this production are equally important.

11. All actors will complete 8 technical theatre shop/stage crew hours during the rehearsal process. This may include painting, set construction, lighting, costumes, props, or other related areas as designated by the technical director or producer.

12. All actors, technical stage crewmembers, and musicians are required to take part in a full stage strike directed by the technical director, Michael Barrington-Haber, on the Monday and Tuesday (if necessary), after the production. All cast and crew will remain until the strike is complete and the stage, costume room, dressing rooms, music rooms and shop is cleared and cleaned.

Anyone who misses strike will not be allowed to work on the next show unless they put in the hours they missed with the technical director.

The spirit of this agreement is to ensure that all actors, technical stage crewmembers and musicians are treated fairly as creative, collaborative artists who are working towards the same goal. Mr. Adam Brown, Director of Theatre Ink; Mr.

Michael Barrington-Haber, Technical Director, and your Directors will enforce this agreement to the best of their ability in the spirit of a high quality theatrical production process.

This production can be an incredible experience if the entire cast, crew, musicians, and production staff work together, create together, and have fun together!

Actor/crew musician name _____

Actor/crew/musician signature _____ Date _____

Parent Signature _____ Date _____

Urinetown: The Musical

Monologues

Please prepare one monologue for your gender. Be familiar with all monologues for your gender, as you may be asked to read a different one at auditions.

MEN

Bobby: Friends, I know you're afraid. But this has got to be about more than just revenge and the vicarious thrill of stringing someone up who can't defend herself. And I may just be in love with her. But I made a promise up there. A promise that from this day forward, no man would be denied his essential humanity due to the condition of his pocketbook. That no man in need would be ignored by another with the means to help him. Here and now, from this day forward, because of you, you, and you, we will look into the faces of our fellow men and see not only a brother, but a sister as well.

Cladwell: Do you remember the Stink Years, Mister Strong? The first years when the water table started to drop and then just kept on dropping? No one thought they had much time then, and many of us did...questionable thing, much like the things that are happening right now. There was the looting, of course, and the hoarding. Riots broke out like there was no tomorrow, for there was no tomorrow, but there is always a tomorrow if you're tough enough to cling to it.

WOMEN

Penny: Call me what you will, but it was during the Stink Years, you see. No one thought they had much time then, so many of us did...questionable things. There was the looting, of course, and the hoarding. But there were also the fond farewells and the late night trysts. Life was an explosion filled with riots, cheap cabarets, dancing girls – and love. There was love like no tomorrow, for there was no tomorrow, but there is always a tomorrow of some kind or another.

Hope: Enough! My heart is telling me many things right now, as you can all well imagine. But one thing it's bellowing louder than anything else is that when there's wrong in the world we must right it. You did a wonderful thing by coming here, Ms. Pennywise. Mom. And if you can reform yourself, maybe we can reform a lot more than we know. Ladies and gentlemen of the rebellion, if you want to do to me what they did to Bobby, I wouldn't blame you. But if this righteous rebellion were to peter out in Bobby's absence, sending his memory to oblivion, I *would* blame you. All of you! Kill me and the rebellion dies with me. Let me lead you and the rebellion will triumph!

Urinetown: The Musical

Song Selections

Please prepare one of the selected songs for your gender. Be familiar with all songs for your gender, as you may be asked to sing a different one at your audition. Even though we've included monologues, treat your vocal audition like another acting audition as well – we want to see you create a character, make bold choices, and have fun!

Men:

"Look At The Sky"

"Don't Be The Bunny"

Either:

"Snuff That Girl"

Women:

"Follow Your Heart"

"I See A River"