



**2020 THS Musical
Parent/Student Handbook
Audition Packet**

We are so glad that you are interested in participating in The Highlands School Spring Musical program. THS has a 9 year history of performing great shows that challenge the cast and crew members while exciting and entertaining our entire community. Through this program, students have an opportunity to participate in performing arts. Additionally, Like all extracurricular activities offered at THS, the Musical is an opportunity for individual formation, drawing us closer to God's plan for our talents. The Musical also brings us together as a community as we work together to prepare and perform.

Because the Musical is aligned with the THS Sports Seasons, the students and parent volunteers are challenged to accomplish a lot in a short amount of time. Please carefully review the following guidelines, schedules and audition information so that parents and students know exactly what is expected by their commitment. It is the Producers and Director's goal that every student be fully engaged and prepared for the production from auditions all the way through to final bows.

We are so excited about this years production, Bye Bye Birdie, Young Audience's Edition. A loving send-up of the early 1960s, small-town America, teenagers, and rock & roll, BYE BYE BIRDIE remains as fresh and vibrant as ever. Teen heartthrob Conrad Birdie has been drafted, so he chooses All-American girl Kim

MacAfee for a public farewell kiss. Featuring a tuneful high-energy score, plenty of great parts for teens, and a hilarious script, BIRDIE continues to thrill audiences around the world.

Hit songs include “Put on a Happy Face,” “One Last Kiss,” “One Boy,” “A Lot of Livin’ to Do,” “Kids!” and “Rosie.”

As you consider registering, know that every students will get a part, whether on stage as a cast member or behind the scenes as a crew member. There is a lot to do! If you have any questions about this information, please don’t hesitate to contact Production Managers, Teresa Le Leux (949) 701-5125 or Misty Behan (469)396-2888. We are here to support you and this process each step of the way.

Please review the following details about the THS 2020 Production of Bye Bye Birdie:

Registration

Registration is completed online and is opened in January and closes the day before auditions. Registration must be completed prior to auditions. Any special circumstances should be communicated to the show Production Managers.

Auditions and Callbacks

Auditions are held on Monday, February 24 and Callbacks are held on Tuesday, February 25. All students who wish to perform in the show, must audition. This packet includes instructions about auditions and callbacks so that you know what to expect. See page 11.

Rehearsals

Rehearsal is extremely important in preparing each cast member for their performance. It is our goal that every rehearsal be productive and that by the time the cast and crew hit the stage, they are ready and confident to put on the best show ever. Your cast members are counting on you to be at rehearsal, ready to work and fully engaged. Rehearsals begin on Friday, February 28 from 4:15-7:00 PM. Here are some important guidelines about rehearsal:

1. **Behavior/Discipline:** Students are expected to follow The Highlands School Code of Conduct. Students are expected to be attentive, follow instructions, and not be disruptive to the rehearsal process. Any disciplinary issues that can not be resolved in the rehearsal room will be reported to the Dean of

Discipline and Dean of Student Life. Any repeated offenses may result in the cast or crew member being dismissed from the production.

2. **Dress:** All cast and crew members should come to rehearsal or build day ready to work and dressed appropriately. Cast members should be wearing modest clothing that they can dance and move in, similar to sports practices, following the dress code. Special instructions may be given based on the role. Crew members should be wearing clothes within school dress code that can get dirty.
3. **Called Rehearsals:** Certain rehearsals will be “Called” only. This means that the Directors will be working with specific cast and sometimes crew members for scene work, dances or song. The Call list will be posted in advance in RenWeb, the newsletter and the Remind Messaging App. It is the cast and crew members responsibility to review the Call schedule daily. If you are not Called to rehearsal, do not come. Uncalled cast members who show up for rehearsal will be asked to leave. There is absolutely no loitering at rehearsals.
4. **Rehearsal Conflicts/Absences:** During registration, you are given a complete rehearsal schedule and asked to provide your conflicts. The director understands **3 planned/notified** rehearsals. This means that you have told us at the time of registration that you plan to miss the rehearsals on specified dates due to your personal conflicts. Knowing your conflicts is extremely helpful in planning productive rehearsal time. Please examine your schedule carefully and give us full disclosure of your conflicts. Your availability may have an impact on casting. If you miss an additional **1** unplanned rehearsals, the director may decide to dismiss you from the show or recast you.
5. **Safety:** Students are only allowed in the designated rehearsals areas during rehearsals. Students are prohibited from wandering around campus unattended.

Crew

High School students are invited to join the production team as the set crew to work behind the scenes. In addition to builders, painters, and deck crew, there are also several leadership positions available: Stage Manager, Assistant Stage Manager I, Assistant Stage Manager II, and Props Master. When you register, you will be given an opportunity to indicate if and why you are interested in a leadership position. The production managers, director and lead parent builder will select the Crew leadership.

For the crew, safety is the utmost importance, especially when handling tools, chemicals, or moving large, heavy items. Crew members will receive training to

ensure they understand proper use of equipment, proper dress and protection, and behavior in the work area.

Build days will take place several days per week and will be under the direction of Mr. Bud Montang and other parent volunteers.

Seventh and eighth graders may participate in build days only with their parent, guardian or authorized adult accompanying them.

Leaving/Quitting the Show

The Musical is aligned with Sports regarding leaving or quitting the show. A student cannot just leave (quit) the show for any reason. This includes being dismissed. If a student cast or crew member leaves or is dismissed from the production prior to the show performances, they may not participate in any sport for the following two seasons. For example, if they leave the Spring Musical, they must sit out the rest of Spring Sports and the following Fall and Winter sports. For the musical, they have until 24 hours after the parts have been announced to decide if they want to be in the show. If they decide to decline their part and not be in the show, paid fees will be refunded. However, once rehearsals begin, they are committed to complete the production. No fees will be refunded if a student quits or is dismissed. It is understood that on occasion extenuating circumstances may arise and those situations will be considered by the Directors, Producers and Dean(s) of Student Life and Discipline on a case by case basis.

Academic Credit and Eligibility

Credit: Students can earn a .5 Fine Art Credit for their participation in the Musical, whether as a cast or crew member. Attendance is recorded and to receive credit, students should be present for a minimum of 70% of the required meetings, rehearsals and performances. Upon completion, the academic dean receives a list of students who met the requirements and adds the .5 credit to their transcript.

Eligibility: Students must be in good academic standing in order to participate in the Spring Musical. If the student has below a 70% average or is failing any class, he or she will not be allowed to participate. Every cast and crew member is required to acknowledge at the time of registration that they agree to maintain

a 70% average. At the end of the 3rd quarter, any student participating as a cast or crew member who is failing one or more classes will no longer be eligible to participate. Any student who is concerned about their grades, especially if they have a lead role, should alert the producers of their situation so that we can ensure you get the support you need.

Spring Sport and The Musical

1. The Musical follows the schedule of a “Spring sport.”
2. If you want to participate in a Spring sport *and* the Musical, you need to carefully examine the schedules of both activities. It is understood by the Athletic Department that the musical takes priority over sports in your schedule. It is your responsibility to inform your coach and the Athletic Director of your Musical commitments.
3. Assess your goals: What is more important to you: the musical or the sport? What are you willing to miss or give up in exchange for the other opportunity?
4. There is **some** flexibility with the Musical rehearsal schedule. The director understands **3 pre planned/informed missed rehearsals** as long as you indicate these dates during registration process on the conflict sheet.
5. All tech rehearsal and performance dates are **mandatory** for all performers. These dates are noted on the schedule and cannot be missed. If you have important competitions during these dates, you must discuss this conflict with your coaches and the directors to explore options.
6. Being on the crew may pose less conflicts.
7. The Musical Directors or Production Managers have no knowledge of sports schedules. The student needs to take the initiative to research dates and potential conflicts and make them known during registration on the conflict sheet. It is the Directors discretion to decide if he can manage the show given your conflicts.

In summary: The question often comes up: can a student be in the Musical and be in a Spring Sport? Maybe, as long as there are no conflicts. If there are conflicts, talk to the Director and the coaches about your goals and let’s negotiate the schedule. We will try work with you on the Musical side. Your availability will affect your casting options. Being on crew may be a better option for students whose sports schedules pose many conflicts.

Fees

Set Crew: \$100

Cast: \$175

Fees can be paid at the time of registration and are due by the first day of rehearsal. Once rehearsals begin, no fees will be refunded.

Costumes

Measurements will be taken during auditions. Most of your costume pieces are covered by your registration fee. You will be required to provide your specified undergarments and shoes. During the production phase, you will be given a detailed list of any costume pieces that you must provide so that you have time to procure them before dress rehearsal. The costume team will make every effort to assist with locating items that can be borrowed or purchased at a low cost. All performers must wear modesty garments in the dressing areas.

Artistic and Production Team

We are very excited to announce the 2020 production team:

Tyler Hutchinson, Director

It's a thrill to have Tyler return for his 2nd production with THS. Tyler is currently the Artistic Director of Christian Youth Theatre (CYT), Dallas-Fort Worth, Inc. His background includes performing and teaching all over the US, Canada and South Africa. After performing and working in community theater, regional theater and local professional theater, he was introduced to CYT. He has been a member of the CYT family since November of 2012; first as a teacher and then Artistic Director for CYT Indianapolis. After serving CYT Indy, Tyler was led to Dallas where he founded CYT Dallas-Fort Worth, Inc. He is passionate and dedicated to teaching students to give our talents back to God for His glory!

Amy Parsons, Choreographer

Mrs. Parsons has taught dance for over 30 years and musical theatre for 20 years. She is the former owner of Footlights Dance Studio. She has been the choreographer for Flower Mound High School Show Choir since 2001. She has also operated the dance ministry for Trietsch Memorial United Methodist Church for several years. We are so happy to welcome her to the THS Musical family!

Paula Everette, Choreographer

This is Mrs. Everett's 6th production at THS. She began her journey here when her son, Blake, started at THS in 7th grade and she has absolutely loved serving as choreographer every year. Although she works professionally as a Speech Pathologist treating neurologically impaired patients, she trained in studio dance,

cheer, and pom in school and college. Also during college, she choreographed for and danced in numerous university based productions and later founded/directed St. Michael's Danced Prayer Ministry in Bedford, taught Danced Prayer with Ft. Worth Diocesan Youth Ministry programs, and choreographed numerous productions St. Michael's Youth Ministry Summer and Christmas Musical productions. Mrs. Everett has adored working with the THS students, Having the privilege of watching them learn about new gifts they did not know they had and grow in confidence in their God given abilities is what kept her coming back even after Blake graduated last year. She just loves these kids!

Robbie Payne, Music Director

Robbie Payne teaches music for THS grades 1-8 and Choir for Middle School and High School. Since graduating from the University of North Texas many years ago, Mrs. Payne has had the opportunity to perform, lead, and collaborate in musical theater, secular and sacred instrumental and vocal music. Coaching and facilitating musicians of all ages to achieve their personal best in musical skill and artistic expression has been a passion that Robbie carries with her to each music making experience.

Lara Pennell, Costume Coordinator

My history with The Highlands School began as a teacher in 1991. Many children, years and miles later, while hiding out as the company's caterer, my sewing abilities were discovered by International Ballet Company in Greenville, SC. I learned color theory, stage design, and costuming through the tutelage of Vlada Kysseleva and Lena Forster. After years assisting in the costume department, I became the company's costume mistress in 2015 for all major productions and worked to create costumes that moved beautifully while accommodating extreme movements. I am very pleased to assist in THS' 2020 production of "Bye Bye Birdie" and to work with Tyler, all of our talented students, and dedicated volunteers.

Bud Montang, Build Coordinator

Mr. Montang is a long time parent of current THS students and alumni. He can build just about anything. He first brought his skills to the stage for the 2019 production of Oklahoma! He is excited to return to the production team and dream up some exciting sets for Bye Bye Birdie.

Misty Behan and Teresa Le Leux, Production Managers

Dedicated parent volunteers.

Meals and Snacks During Rehearsal and Show Week

It is due to the generosity of parent volunteers that we will be able to provide snacks during rehearsals and meals during show week. Parents will be asked to make donations and sign up to provide meals. If you have special dietary needs, please provide your own meals and snacks.

Parent Volunteer Commitment

This production is not possible without parents and students generously giving of their time, talents and resources to fill in the gaps. Every family with a student involved in this production is required to serve a minimum of 10 hours of volunteer time and is invited to make an additional monetary donation, purchase a program ad, donate items to offset cost and promote ticket sales. The production fees you pay to have your child participate only cover a fraction of the cost of this show. When you register your child, you will be asked to select an area of volunteer interest, be given an opportunity to purchase an ad or make additional donations. We welcome your 100% participation in this endeavor to ensure your child can continue to participate in performing arts activities at THS.

Also on the production schedule is a **mandatory parent meeting February 29** which will cover key student and parent requirements. Additionally, all volunteers must be safe environment certified. Please contact Beth Polak to ensure you are cleared.

Communication

The production managers and directors will use the following methods to communicate with students and parents during the entire production process:

1. **RenWeb:** All cast and crew will be assigned to the Musical Class Room on RenWeb. All announcements, schedules, links, documents, videos will be posted there.
2. **Remind:** Group texting app for cast, crew and parents.
3. **Weekly Newsletter:** Each week during the production, you will receive a newsletter giving the latest announcements, deadlines, and progress reports about the production.

First Point of Contact for any question or concern: Production Managers, Teresa Le Leux (949) 701-5125 or Misty Behan (469)396-2888.

2020 Rehearsal and Performance Schedule

Friday 2/28 4:00 PM - 7:00 PM

Saturday 2/29 9:00 AM - 3:00 PM

Mandatory Parent Meeting: 9:00 AM - 10:30 AM, Black Box

Monday, 3/2 4:15 PM - 7:00 PM

Friday, 3/6 4:00 PM - 7:00 PM

Saturday, 3/7 9:00 AM - 3:00 PM

Monday, 3/9 4:15 PM - 7:00 PM

Friday, 3/13 4:00 PM - 7:00 PM

Saturday, 3/14 9:00 AM - 3:00 PM

Spring Break 3/16-20 No rehearsal

Monday, 3/23 4:15 PM - 7:00 PM

Friday, 3/27 4:00 PM - 7:00 PM

Saturday, 3/28 9:00 AM - 3:00 PM

Monday, 3/30 4:15 PM - 7:00 PM

Tuesday 3/31 4:15 PM - 7:00 PM

Friday, 4/3 4:00 PM - 8:00 PM

Saturday, 4/4 9:00 AM - 3:00 PM

Monday, 4/6 4:15 PM - 8:00 PM

Tuesday 4/7 4:15 PM - 8:00 PM

Wednesday, 4/8 4:15 PM - 8:00 PM

Holiday 4/9-4/12 Holy Week Missions, No Rehearsals

Tech Week/Performances

Monday 4/13 4:15 PM - 8:00 PM at THS

Tuesday 4/14 4:15 PM - 9:00 PM at THS

Wednesday 4/15 4:15 PM - 9:00 PM at the Irving Arts Center

Thursday 4/16 4:15 PM - 9:00 PM at the Irving Arts Center

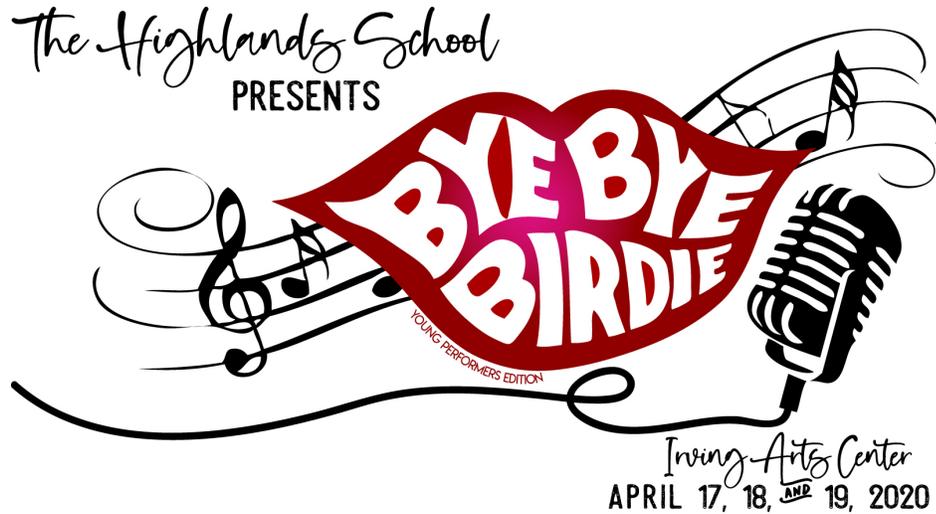
Friday 4/17 7:00 PM Performance at the Irving Arts Center, Call Time 5:00 PM

Saturday 4/18 2:00 PM and 7:00 PM Performances at the Irving Arts Center, Call time 12:00 PM

Sunday 4/19 Time TBD - Mass at THS Chapel

Sunday 4/19 2:00 PM Performance at the Irving Arts Center, Call time 12:00 PM

Cast Party: TBD



Audition Packet

Auditions

Monday, February 24th
select 1 hr time slot between 4-8pm

Callbacks

Tuesday, February 25th
4 - 8 PM

Thank you for your interest in *Bye Bye Birdie*. Below you will find audition and callback information.

For your audition, you will need to prepare the following:

- Your completed Audition and Registration Forms via the THS online database. At this time, you will sign up for an audition time slot. Each time slot will have a total of 10 students.
- An audition monologue, memorized and ready to perform (select one from page 15-16).
- A prepared 1:00 minute selection of a Broadway or Disney song to perform for our artistic team. Please do not select a song from the production you are auditioning for.
- Your song should be uploaded to the THS database no later than Sunday, February 23rd.

- Your song should be a karaoke/instrumental version WITHOUT words.
- Select a song from a Broadway show. **Do not perform a pop song.** Pop music will not highlight your voice in any way that would be beneficial to this casting process.
- For instructions on a cutting your audition song, watch the following video: <https://www.youtube.com/watch?v=zHHbXFWVtv8>
- Do not let this process of cutting music deter you from auditioning! Contact Teresa Le Leux or Misty Behan for assistance. It is easy to accomplish!

What about Callbacks?

When you make it through auditions, you may be asked to return for Callbacks. Callbacks are an opportunity for the artistic team to get to know you more, learn more about your skills, and get all the information they need to cast the production.

- Get some sleep the night before. You want to be at your best.
- The directors are there to help you do your best, so ask questions and clarify directions.
- Give your best at every role you are called back for – not just the one you want. Important.
- Be flexible with your role expectations.
- The number of times you read or sing is really no indication of casting thoughts. Sometimes directors need to see some people more than others.
- Don't give up! The day is long; don't let yourself get discouraged by how you feel you are performing or how others are doing.
- Try! Do your best! Have fun with the material.

Character Breakdown

ALBERT PETERSON is the president of the Almaelou Music Corporation and is Conrad Birdie's agent. He is a nervous, excitable man who spends most of his time trying to control the uncontrollable, with quite comic results. Looking for an actor with excellent comic timing, a great singing voice and a natural likability.

ROSIE ALVAREZ is Albert's girlfriend and secretary at the Almaelou Music Corporation, who is frustrated with Albert's inability to commit to her. She is willing to do anything it takes to get Albert to give up the music business and settle down. Headstrong and confident, she is often one step ahead of Albert. Rosie is a strong actor and a great singer.

MRS. MAE PETERSON is Albert's controlling mother. She loves her son, despite her disapproval of the way he runs the family business and (especially) his affection for Rosie. She has never stopped parenting Albert, and her mounting frustration throughout the show as Albert begins to stand up to her provides recurring comic relief.

CONRAD BIRDIE is a teen heartthrob who has been drafted into the army. This character was written with Elvis Presley in mind. He says little but conveys much with his body language, swagger and, of course, his music. This is someone who knows that good looks and a killer smile will get him more than his personality. He's a great singer/dancer with the ability to keep an over-the-top character alive while singing.

KIM MACAFEE is the self-confident young member of Conrad's fan club who is chosen to receive a kiss from Conrad before he leaves for the Army. She sees herself as more mature than the average teenager.

HUGO PEABODY is Kim's devoted steady boyfriend who is jealous that Conrad is receiving so much attention from Kim. This is a character-driven, non-singing role

MR. HARRY MACAFEE is Kim's father who thinks he's in control of his family and his teenaged daughter (but isn't).

MRS. DORIS MACAFEE is Kim's loving mother who knows just how to handle her husband and her household.

URSULA MERKLE is Kim's best friend and the hyper-enthusiastic teenager who leads the girls in screaming for Conrad.

RANDOLPH MACAFEE is Kim’s younger brother.

THE MAYOR is the head figure of Sweet Apple, Ohio, who welcomes Conrad Birdie to town. He’s bit naïve to the effect Conrad has on the girls of the town.

THE MAYOR’S WIFE, EDNA, is one of the adults in the show who cannot escape the power of Conrad Birdie’s spell — also a great featured role for an ensemble cast member to have some fun with.

GLORIA RASPUTIN is the dreamy, ambitious knockout whom Mrs. Peterson chooses to replace Rosie. She is looking for her big break in show business and hopes Albert can help her. Ability to tap dance is a plus.

MRS. MERKLE is Ursula’s overbearing mother who also gets a touch of Conrad Birdie Fever.

HARVEY JOHNSON is a typical nerdy teenager who can’t seem to get enough of the gossip going on in Telephone Hour.

MR. JOHNSON is Harvey’s father and one of the many parents in Sweet Apple desperate to keep control of their children as Conrad Birdie comes to town.

Other TEENAGERS in Sweet Apple include **ALICE**, **DEBORAH SUE**, **HELEN**, **NANCY**, **MARGIE**, **PENELOPE**, **SUZIE**, **FREDDIE**, **KARL** and various other **BOYS** and **GIRLS**.

Other ENSEMBLE roles include a **POLICEMAN**, various **REPORTERS**, a **CONDUCTOR** and a **TRAINMAN**, and other **PARENTS** of the Sweet Apple teenagers with featured lines throughout the script.

Musical Numbers

1. **Overture – Teens**
2. **Opening Curtain – Orchestra**
3. **“An English Teacher” – Rosie**
4. **“The Telephone Hour” – Helen, Nancy, Margie, Alice, Freddie, Karl, Harvey, Penelope, Suzie**
5. **Playoff: The Telephone Hour – Orchestra**
6. **“How Lovely To Be A Woman” – Kim**
7. **Penn Station Transition – Albert & Girls**
8. **“Put On A Happy Face” – Albert**
9. **“A Healthy, Normal, American Boy” – Albert, Rosie, Teens, & Adults**

10. Penn Station To Sweet Apple – Orchestra
11. Sweet Apple Band – Orchestra
12. **“One Boy” – Kim, Alice, Rosie, & Girls**
13. Underscore: Sweet Apple Station – Orchestra
14. **“Honestly Sincere” – Conrad & Chorus**
15. Playoff: Honestly Sincere – Orchestra
16. **“Hymn For A Sunday Evening (Ed Sullivan)” – Kim, Randolph, Mr. MacAfee & Mrs. MacAfee**
17. TV Theme – Orchestra
18. **“One Last Kiss (Part 1)” – Conrad & Teens**
19. **“One Last Kiss (Part 2)” – Albert & All**
20. Playoff: One Last Kiss – Orchestra
21. **“What Did I Ever See In Him? (Part 1)” – Rosie**
22. **“What Did I Ever See In Him? (Part 2)” – Kim & Rosie**
23. Playoff: What Did I Ever See In Him? – Orchestra
24. **“A Lot of Livin’ To Do” – Conrad, Kim, & Teens**
25. **“Kids” – Mr. MacAfee, Mr. Johnson, & all parents**
26. Playoff: Kids – Orchestra
27. To Ice House – Orchestra
28. **“Reprise: An English Teacher” – Rosie**
29. To Railroad Station – Orchestra
30. **“Hand Car” – Teens**
31. **“Rosie” – Albert, Rosie, & Ensemble**
32. Bows – Orchestra
33. Exit Music – Orchestra

Audition Monologues

Male Option 1

What's so important? I'll tell you what's so important! The day after I give her my pin she goes around kissing someone else, that's what's so important! I want you to know I'm quite upset about this. I've already had several headaches and a nosebleed. I'm the opposite of jealous. I'm very jealous. And I have every right to be.

Male Options 2

(On the phone) ...I know that, sir, but think of the disastrous effect this might have on the morale of the American teenager! No, I'm not suggesting the boy doesn't want to go to the Army. It's just that...NO, I'm not trying to...Well...it seemed to me that...two weeks from today? At the Induction Center? He'll be there. (Hangs up phone) Rosie, thank God you've come! This is the end of Almaelou Music Corporation! Conrad Birdie is going to the Army!

Male Option 3

I have tried to run this house on a Democratic basis. I have extended the privilege of self determination to both the woman I married, and the children I have sired... the vote has been denied no one for reason of age, sex, or political affiliation. There has been no taxation without representation, and open cabinets have been openly arrived at! Last night I gave up my room to a guy who repeatedly referred to me as "fats". Telephone calls were made on my phone to New York, Chicago, Fairbanks Alaska and Hong Kong! Outside my window three harpies shrieked "We love you Conrad" 4723 times... And now, I have lost two fried eggs... Gentlemen, the democracy is over.

Female Option 1

Doris. There's no need to look so upset. It's modern to call your mother by her first name. It makes mother and daughter more like pals. By the way, I think Harry took the news about Hugo and I awfully well, don't you, Doris? I'm sorry, but times are changing and you've got to go along with them or be left behind with the old folks.

Female Options 2

Kim MacAfee, what do you mean you're resigning from the Fan Club! I mean, just because Hugo Peabody gave you his pin doesn't mean you have to retire

from all social life! Going steady is very important but there are some things more important than very important and the Conrad Birdie Fan Club is one of them. You're giving up the scream? You mean when Conrad Birdie sings, on television, you're not going to go AAAAAAAAAAAAA!Oh Kim!!

Female Options 3

Did you think I wouldn't come? A woman gets a letter obviously written under the influence of drugs and she should stay at home? (Reading the letter) "Dear mom: This is to let you know that Almaelou is dissolved. Your friend, Albert." (To Albert) Almaelou is dissolved ? Dissolve me! Who am I anyway? A sick old woman, probably won't last the night. I just want a simple stone, with one word carved on it...Albert's Mother. And don't hire a limousine to get me to the final reading place. I'll walk.

Need Help Picking a Song?

A GREAT AUDITION STARTS WITH THE RIGHT SONG.

- You will be singing a 1 minute selection from your song, usually a verse and chorus.
- Songs must be uploaded to the database.
- Choose a song that fits you, where you can be yourself and be comfortable. Auditions are not the time to stretch your range and capabilities. Show us what you're good at.
- Choose a song in your range, so you can sing all the notes with strength and energy.
- Portray the character in the song with your energy, posture, expressions and gestures.
- Select a song that you can have fun with.

There are a MILLION musical theater songs! These are just a few suggestions to get you thinking of songs and options. YOU DO NOT have to pick something from this list. Just because it's on the list- does not mean it's a good song choice for you. Also, not all these songs are best for all ages. BE CREATIVE!

A Spoonful of Sugar from Mary Poppins

A Bushel and a Peck from Guys and Dolls

A New Life from Jekyll and Hyde

A Very Nice Prince from Into the Woods

A Whole New World from Aladdin

All Good Gifts from Godspell

All I Need is the Girl from Gypsy

All that Jazz from Chicago

Alone in the Universe from Seussical

Another Hundred People from Company

Astonishing from Little Women

Be Back Soon from Oliver

Be Our Guest from Beauty and the Beast

Beethoven Day from Charlie Brown

Buenos Aires from Evita

Big Spender from Sweet Charity

Bless the Lord from Godspell

Candle on the Water from Pete's Dragon

Colors of Paradise from Spitfire Grill

Colors of the Wind from Pocahontas

Consider Yourself from Oliver

Cruella DeVil from 101 Dalmatians

Dance of the Robe from Aida

Different from Honk

Ease on Down the Road from The Wiz

Easy Street from Annie

Edelweiss from Sound of Music

Everything's Comin' Up Roses from Gypsy

Feed the Bird from Mary Poppins

Fine White Horse from Secret Garden

Footloose from Footloose

Forest for the Trees from The Spitfire Grill

Friend Like Me from Aladdin

Gary, Indiana from The Music Man
Getting Married Today from Company
Getting to Know You from The King and I
Giants in the Sky from Into the Woods
Hakunna Matata from Lion King
Happiness from Charlie Brown
He Lives in You from Lion King
High Flying Adored from Evita
Hold On from Secret Garden
Home from Beauty and the Beast
I Can do That from A Chorus Line
I Can't Say No from Oklahoma
I Dreamed a Dream from Les Mis
I Feel Pretty from West Side
Story I Gotta Crow from Peter Pan
I Have Confidence from Sound of Music
I Know Things Know from Into the Woods
I Think I'm Gonna Like it Here from Annie
I Whistle a Happy Tune, The King and I
I Won't Grow Up from Peter Pan
I'll Make a Man Out of You from Mulan
I've Got a Golden Ticket from Willy
Wonka
I've Got Not Strings from Pinocchio
I'd Do Anything from Oliver
If I Can't Love here from Beauty and the
Beast
If I Only Had a Brain from Wizard of Oz
Impossible from Cinderella
It Won't be Long Now from In the Heights
It's Possible from Seussical
Johnny One Note from Babes in Arms
Joy of Motherhood from Honk!
Just Around the Riverbend, Pocahontas
Just You Wait from My Fair Lady
Kids from Bye Bye Birdie
King of the World, Songs for a New
World
Kiss the Girl from The Little Mermaid
Les Poissons from The Little Mermaid
Let Me Entertain You from Gypsy
Let's Go Fly a Kite from Mary Poppins

Lily's Eyes from Secret Garden
Little Girls from Annie
Little People from Les Mis
Look at Him from Honk!
Look at Me, I'm Sandra Dee from Grease
Luck be a Lady from Guys and Dolls
Master of the House from Les Mis
Maybe from Annie
Miracle of Miracles from Fiddler on the
Roof
No One is Alone from Into the Woods
Not Getting Married from Company
Nothing from A Chorus Line
Notice Me Horton from Seussical
On My Own from Les Mis
Once Upon a December from Anastasia
One Jump Ahead from Aladdin
People Will Say from Oklahoma
Positoovity from The Little Mermaid
Practically Perfect from Mary Poppins
Put on a Happy Face from Bye Bye
Birdie
Reviewing the Situation from Oliver
Roxie from Chicago
Save the People from Godspell
Seventy Six Trombones, The Music Man
She's in Love from The Little Mermaid
Show People from Curtains
Silly Song from Snow White
Some People from Gypsy
Somewhere Out There from An American
Tail
Step in Time from Mary Poppins
Stepsisters Lament from Cinderella
Supercali... from Mary Poppins
Supertime from Charlie Brown
The Bare Necessities from Jungle Book
The Beauty if from The Light in the
Piazza
The Girl I Mean to Be from Secret
Garden
The Kite from Charlie Brown

The Letter from Frog and Toad
The Morning Report from Lion King
The Music and the Mirror from A Chorus
Line
The Simple Joys of Maidenhood from
Camelot
This is the Moment from Jekyll and Hyde
Tradition from Fiddler on the Roof
Under the Sea from The Little Mermaid
Warts and All from Honk
We Beseech Thee from Godspell
Whistle While You Work from Snow
White
Who Will Buy from Oliver
Wick from Secret Garden
With a Little Bit of Luck from My Fair
Lady

Audition FAQ

How do auditions work?

Auditions are an open casting call; nothing is precast. Students will prepare a 1-minute song highlighting their vocals and acting through song. Students will also select a monologue to memorize. A karaoke/backing track is required for your song. iTunes sells many options. Your karaoke/backing track will need to be uploaded to the THS Database 1 day before your audition. Students will enter the main audition room with the Directing Team and sing and perform their monologue. As each student's name is called, the student will come in front of the Directing Team, introduce themselves and their song, and perform. After that, they will perform their monologue. Students will then take their seat until the entire group is finished.

If the directing team wishes to see you for a specific role, you will be called back the following day. You will be notified via email of your callback.

Do I have to sing for my audition?

Yes; all students must sing for their audition.

How do absences play into casting?

The directing team needs to know what rehearsals you will be missing. It is imperative that they have this information on the audition form. Absences that come up after casting will not be excused. There is no “magic number” of excused absences that will make or break getting cast, however, the more absences you have the more difficult chances of getting cast become. We understand 3 pre informed absences during a rehearsal process.

What if I am unsure about my rehearsal conflicts?

Any information is helpful. If you are unsure about a conflict, list it as “negotiable”. If you list conflicts as “negotiable,” the artistic team may contact you during casting to ask if you are willing to remove the conflict all together.

What if I am out of town during auditions?

If you are unable to attend auditions, we do accept video audition submissions through a private Youtube Link. Please work this out in advance with Mrs. Le Leux. All video submissions must be submitted before the first night of auditions.

If you have any additional questions about auditions, please reach out to Tyler at tyler@cytdallas.org.