



Singin' In the Rain

Audition Information

Workshop: Saturday, September 10

Auditions: Monday or Tuesday,

September 12 and 13

Rehearsals Begin: October 24th

Performances: Jan. 20, 21, and 22

Audition Information:

Audition Workshop: Saturday, September 10th

10:00—12 PM Dance Workshop with Mrs.

Kelly in Dance Room

1:00— 2:30 Vocal Workshop with Mrs. Foster in

Choir Room

Vocal/Acting/Dancing Auditions: Monday, Sept 12th and Tuesday, Sept. 13th

6:00—8:00 each day

**** Sign up for a one hour time slot on ONE day only—You are expected to be available for the entire time slot that you sign up for. Sign up sheets will be on the Fine Arts bulletin board outside the choir room beginning, Tuesday, Sept. 6th. You are expected to be familiar with ALL the information presented in this packet. NO ONE will be allowed to audition with out the following forms on file: Audition Sheet, Conflict Sheet, Most Recent Grade Report—print it off of Skyward.**

Callbacks: TBA

Singin' in the Rain

Audition Sheet

Name: _____

Home Phone: _____ Cell Phone: _____

School Year:

Roles you are most interested in: (list in order of preference)

1.

2.

3.

Will you accept ANY role you are cast in?

If no, please explain:

What is your background in music, theatre dance or musical training?

If not cast in the production, would you be interested in any of the following?

Circle all that apply

Costumes props carpentry set makeup publicity lighting

house management stage management tech crew

Why are you interested in Singin' in the Rain?

I have read and understand the commitment of Singin' in the Rain

Signature _____ Date _____

Parent Signature _____ Date _____

October Rehearsal Schedule

Monday 4:30—6:30

24—Read Thru: All Cast

Tuesday 4:30—7:30

25— Don Lockwood numbers (M)

Thursday 4:30—7:30

26—Kathy Seldon numbers (M)

Kathy and Female Chorus 8a-9(CH) Tenor Soloist and Female Chorus #13 (CH)

31—Don and Cosmo numbers (M)

Cosmo numbers (M)

Entire Chorus #27 (CH)

November Rehearsal Schedule

Monday 4:30—6:30

Tuesday 4:30—7:30

1— Kathy and Don numbers (M)
Entire Chorus #7, #17 (CH)

Thursday 4:30—7:30

3—Lina number (M)
Entire Chorus—Finale (CH)

7—Entire Chorus (CH) review and polish

8— Entire Chorus (M)

10— All Cast and Chorus (M)

14—Entire Cast & Chorus (M) memorized

15—Entire Cast & Chorus (CH) polish

17—Entire Cast & Chorus (CH) polish

21-25 Thanksgiving Break—No books when you return we will begin blocking

28— Act 1, Scene 1, 3,

29—Act 1, Scene 4, 5, 6, 7

December Rehearsal Schedule

Monday 4:30-6:30 **Tuesday 4:30-7:30** **Thursday 4:30—7:30**
5—Act 1, Scene 12, 13, 14 1—Act 1, Scene 8, 9, 10, 11
6—Act 2, Scene 1,2,3,4 8—Act 2, Scene 5, Bows

Finals Week—We will rehearse each day from 1—4 (Monday –Thursday)

Monday - Run Act 1 **Tuesday—Run Act 1** **Wednesday—Run Act 2** **Thursday—Run Act 2**

January Rehearsal Schedule

Monday 4:30—6:30 **Tuesday 4:30-7:30** **Thursday 4:30-7:30**
9—Run 3— 9:00 AM—3 PM Run Show 5—Run
10 —Polish 11-Run **Saturday, 14th 9-?**
16—9:00AM—4:00 Full Dress 17—Run 19—Full Dress

Show Friday, Jan 20, Saturday 21, and Sunday Matinee 22

Callbacks

There will be callbacks if needed. The callback list will be posted by end of day on Wednesday, Sept. 15th. If there is a need for callbacks it will take place on Wednesday, September 14th.

Casting

Cast and Chorus list will be posted by Friday, September 16th.

Rehearsals with Don Lockwood, Cosmo Brown and Kathy Seldon will begin immediately with Mrs. Kelly to learn the solos and duets.

Rehearsals

Study the rehearsal schedule carefully. You are responsible for being at rehearsal when we are Rehearsing a scene, song or choreography number that you are in. If you are not there then you Will run the risk of being recast. The rehearsal schedule is guideline to get us started, there will be Some adjustments to it as needed.

Audition Checklist

No one will be allowed to audition without the following items on turned in to the stage Manager—Brooke Johnson.

- * Conflict Sheet (mark an X on the rehearsal days that are conflicts for you and Write the approximate time you would expect to miss.
- * Audition Sheet
- * Most recent grade report (print off of skyward)

SINGIN IN THE RAIN CHARACTER LIST

MALE		
Don Lockwood	(Gene Kelly role in film) Hollywood actor in silent movices. Witty and Charming.	Dancer/singer/actor Strong tap skills Baritone
Cosmo Brown	(Donald O'Connor role in film) Studio's head musician. Don's wacky best friend and comical sidekick. Must be very athletic.	Dancer/singer/actor Strong tap skills Tenor/High baritone
R.F. Simpson	Studio head of Monumental Pictures. Commanding physical presence. Likeable.	Actor/singer
Roscoe Dexter	Comedic, high-strung movie director of Monumental Pictures.	Actor/singer
Male Diction Coach	Don's diction teacher. Shakespearean speaking voice.	
Production Soloist	Golden tenor voice, sparkling charisma. Star sololst in "Beautiful Girl" production number. Doubles in ENSEMBLE.	Singer/actor/dancer Tenor (high A)
Young Don	Dynamic singer/mover boy Duo in "Fit as a Fiddle"	Age 9-12 Singer/Tap dancer
Young Cosmo	Dynamic singer/mover boy Duo in "Fit as a Fiddle"	Age 9-12 Singer/Tap dancer
Rod	Eager Monumental Pictures publicity manger and agent. Doubles in ENSEMBLE.	Singer/actor
Sid Phillips	Director of Musicals. Doubles in ENSEMBLE	Singer/Actor
<i>Additional Ensemble characters who will double in ENSEMBLE:</i> Sound Engineer, 3 Assistant Directors (Dexter's "yes man" assistants), Sam the Butler, Policeman, Villain in silent movie		
FEMALE		
Kathy Selden	(Debbie Reynolds role in film) Young, up-and-coming actress. Strong-willed and smart.	Dancer/singer/actor Strong tap skills Soprano, lyrical belter
Lina Lamont	(Jean Hagen role in film) Although a glamorous silent screen star, her offscreen persona is brash & crass. Annoying character voice, highly comedic (yet not a caricature).	Actor/Singer (Has solo "What's Wrong with Me?" which is not in film) Belt voice to f.
Dora Bailey	Bubbly, larger-than-life, Hedda Hopper-style gossip columnist and radio personality.	Strong singing voice a plus, but not req.?
Miss Dinsmore	Lena's frustrated classical speaking voice coach	
Zelda Zanders	Flapper starlet with an attitude. Lina's friend	Actor/singer
Hairdresser	Lina's hairdresser. Doubles in ENSEMBLE	Actor/singer
<i>Additional Ensemble characters who will double in ENSEMBLE:</i> Mary Margaret, Olga Mara (movie stars at the screening), Lady-in-Waiting, Wardrobe Mistress, Mrs. Simpson		
Chorus Girls	6-8 featured in 3 major production numbers	Strong Jazz/Tap dancers who sing
Chorus Men	6-8 to pair up with dancing girls on one production number	Jazz/Tap Dancers who sing

Activations

DON

Enchanted, Miss Selden. I'm sorry I frightened you. I was getting just a little too much love from my adoring fans.

KATHY

(Sitting beside him)

Oh, that's what you were running away from! You can't even go out for a walk. That's terrible!

DON

No, it's not terrible at all. We movie stars get all the glory. I guess we have to take the little heartache that goes along with it. People think we live lives of glamor and romance. The truth is, we're lonely...

(Putting his arm around her)

...terribly lonely.

KATHY

(Conscious of his physical nearness, SHE assumes an overly-sweet, unaware manner)

Uh-Mr. Lockwood--I can't tell you how sorry I was about taking you for a criminal before -- but it was understandable under the circumstances. I knew I'd seen you.

DON

(With grand modesty)

Oh course. Er, which of my pictures have you seen?

KATHY

(With exaggerated puzzlement)

I--I don't remember... I saw one once.

DON

You saw one once!

KATHY

Yes -- I think you were-ah -- (mimes dueling).

DON

--Dueling!

KATHY

Yes! And there was that girl-uh--

DON

--Lina Lamont!

KATHY

Right! And-oh...I don't go to the movies much. If you've seen one, you've seen them all.

DON

(Taking his arm from around her)

Well, thank you.

Begin
Here

KATHY

(Very deliberately)

Oh, no offense. But you see, I'm not interested in the movies. I guess it's entertaining enough for the masses, but the personalities on the screen don't impress me. I mean, they don't act -- they just make a lot of dumb show...well, you know.

(SHE does an elaborate imitation of movie pantomime)

Like that.

DON

You mean like what I do?

KATHY

(Mock earnest)

Well, yes.

DON

Wait a minute! You mean I'm not an actor? Pantomime on the screen isn't acting?

KATHY

Of course not. Acting means great parts -- wonderful lines -- speaking those glorious words...Shakespeare, Ibsen...

DON

Well, what's your lofty mission in life that lets you sneer at my humble profession?

KATHY

(Suddenly confused)

Well-uh-I'm an actress!

DON

What!?

KATHY

-- On the stage!

DON

Oh! I'd like to see you act. What are you in right now? I could brush up on my English -- bring along an interpreter. That is, if they'd let in a movie actor.

KATHY

Well, I'm not in a play right now. But I will be -- I'm going to go to New York...and...

DON

(Crossing behind bench to left of her)

New York?--and we'll all hear of you some day, won't we? Kathy Selden as Juliet...as Lady Macbeth...as King Lear. You'll have to wear a beard for that one, of course.

(Laughs)

KATHY

(Rising)

Oh, you can laugh if you want to -- but at least the stage is a dignified, honorable profession. And what have you got to be so conceited about?

(Stepping into him)

You're nothing but a shadow on film -- you're not flesh and blood!

DON

(Comes toward her with a sexy melodramatic leer)

Oh, no?

KATHY

(Putting up her hand)

Stop!

DON

(Advancing on her)

What could I do to you? I'm just a shadow.

KATHY

(Backing up against the bench)

You keep away! Just because you're a big movie star -- wild parties -- swimming pools -- you expect every girl to fall in a dead faint at your feet.

(Sitting)

Well, don't you touch me!

DON

(In lofty Shakespearean tone)

Fear not, sweet lady. I will not molest you. Nay! I am only a shadow and you, my fair damsel, are but a figment of my imagination.

STOP

Number: "YOU STEPPED OUT OF A DREAM"

YOU STEPPED OUT OF A DREAM
YOU ARE TOO WONDERFUL
TO BE WHAT YOU SEEM

KATHY

I'm sorry I didn't recognize you. I should have my eyes examined.

DON

They look alright to me!

COULD THERE BE EYES LIKE YOURS
COULD THERE BE LIPS LIKE YOURS
COULD THERE BE SMILES LIKE YOURS
HONEST AND TRULY

YOU STEPPED OUT OF A CLOUD
I WANT TO TAKE YOU AWAY
AWAY FROM THE CROWD
AND HAVE YOU ALL TO MYSELF

Start Here

DEXTER
(Trying to be patient)
You've got to talk into it.

LINA
I was talking.

DEXTER
(Heatedly)
Now look, Lina. There's the microphone...
(HE takes it out of the bush and shows her. Then HE replaces it)
Right there in the bush.

LINA
Yeah.

DEXTER
And you talk towards it. The sound goes through this cable to that box, where a man records it on a big record in wax. But first, you have to talk into the microphone ... in the bush. Now let's try it again, okay?

LINA
Gee, this is dumb.

DEXTER
Yeah, it's just dumb... (xing to booth) QUIET!

1ST ASSISTANT
Quiet!

2ND ASSISTANT & 3RD ASSISTANT
Quiet!

DEXTER
Rights! Roll 'em!

(LINA is saying her line, and SHE moves her head away from the bush. We hear the sound fading in and out with her head movements)

LINA
"Oh, Pierre.....come.....danger..."

DEXTER
Cut! Lina, we're missing every other word. You've got to talk into the mike.

LINA
(Exploding)
Well, I can't make love to a bush!

DEXTER
Alright, alright. We'll have to think of something else.

Reprise: "MOSES"

ALL

LOOKS LIKE WE' RE GONNA
BE STUCK HERE FOREVER,
UNTIL LINA SPEAKS
MORE EUPHON-I-OUS-LY

(During the above THEY are wiring a microphone to the corsage in the center of LINA's bosom so it is now on her instead of in the bush.)

LINA

What are you doing?

WARDROBE LADY

You're being wired for sound, honey.

DEXTER

Okay, Lina, now look at that flower. See?

(HE points to the corsage)

The mike is in there. Now it should catch whatever you say. So let's hear how it sounds, okay?

(We see the wire goes down inside LINA's dress and out the bottom of her skirt onto the floor.)

LINA

Okay

DEXTER

Okay, Quiet!

1ST ASSISTANT

Quiet!

2ND & 3RD ASSISTANT

Quiet!

DEXTER

Lights! Roll 'em!

(LINA starts her line and through the whole thing we hear a loud, even thumping sound).

LINA

(Muffled by loud thumping.)

"Oh, Pierre, you shouldn't have come. You're flirting with danger. You..."

DEXTER

What's that noise?

SOUND ENGINEER

The mike's picking up her heartbeat.

DEXTER

Swell! That's just swell. CUT!

(HE comes out from behind the partition as the WARDROBE PEOPLE gather around and THEY have moved the corsage from the center of her dress to LINA's left shoulder. The wire still runs inside the neck of her dress and down under her dress to the floor. While this is being done, we hear)

Stop Here
 Reprise: "MOSES"

ALL

THE DICTION ADDITION
 IS FLIPPING THE FLICKERS
 AND GONE IS THE SILENCE
 THAT ONCE USED TO BE

DEXTER

(To WARDROBE)

That's right. That should do it. Okay. Now, Lina. The mike's on your shoulder, darling. And all you have to do is talk into the mike. That's it. Now don't make any sudden, jerky movements or you might disconnect the mike. Okay?

LINA

Okay.

DEXTER

Okay. Quiet!

1ST ASSISTANT

Quiet!

2ND ASSISTANT & 3RD ASSISTANT

Quiet!

DEXTER

Lights! Roll 'em!

LINA

(Clearly heard at last)

"Oh, Pierre, you shouldn't have come. You're flirting with danger. You ... "

SIMPSON

(Entering, tripping over wire)

What's this wire doing here?

2ND ASSISTANT

Shhhhh!

Start Here

SIMPSON

(Also a little disturbed)

Wonderful, Don! It worked! The public loves you two --

LINA

(Exuberantly)

You're darn tootin' they do!

ROD

They're screaming. Go out there and take a bow.

(DON and LINA exit onto stage. KATHY and COSMO enter)

SIMPSON

(Rushing to THEM; sincerely)

Congratulations, kids! It's a real smash! We owe a lot to you.

KATHY

(Warmly)

Thanks.

(DON and LINA come off into the wings)

DON

(Rushing to KATHY)

Kathy!

(THEY embrace; HE continues)

We made it!

KATHY

Don -- it's a miracle.

COSMO

Great, Don!

(To LINA)

Lina, you were fabulous. You sang as well as Kathy Selden.

LINA

(Meaningfully)

Yeah. And I'm going to for a long time!

DON

(Turning to her suspiciously)

Hey, what do you mean?

LINA

(Snapping it out triumphantly)

I mean she's gonna keep right on doubling for me.

DON

(Tensely)

Listen, Lina. I thought that was what was cooking under those bleached curls of yours. Now get this. Kathy's got a career of her own. We only did this just to save this one picture.

LINA

(Very coyly)

Hmmm. that's what you think!

ROD

Come on. Come on! They're tearing the house apart. Go on. Take another bow. Go on!

(LINA runs out to stage for another bow and DON follows angrily)

COSMO

(To SIMPSON)

Lina's getting a little carried away, isn't she, boss?

SIMPSON

(Uncomfortably)

Yes. Yes, she is.

(DON and LINA re-enter from stage)

DON

(To LINA; bursting with rage)

Listen, you boa constrictor. Don't get any fancy ideas about the future.

(To SIMPSON)

Tell her, R.F.

LINA

(Cutting in savagely as SIMPSON fumbles for words)

Never mind, R.F. Listen to that applause out there! It's for me! For Lina Lamont! Wait till the money starts rolling in! You're not gonna give all that up cause a little nobody who nobody ever heard nothing about don't wanna be my voice.

ROD

(Quickly; to the befuddled SIMPSON)

She's got something there, boss. It's a gold-mine! You got no choice.

KATHY

(Cutting through)

Part of that choice is mine, Miss Lamont! I just won't do it!

LINA

(With heavy sarcasm)

You got a five-year contract, honey. You'll do what R.F. says!

DON

(Angry and incredulous, to SIMPSON)

Well, what's the matter, R.F.? Why don't you tell her off?

SIMPSON

I . . . I . . . don't know. . . I . . . I'm confused. . . This thing is so big. . . I . . .

ROD

Come on! They're tearing the house apart! Go on, go on. Take another bow.

(DON and LINA go on stage, LINA flouncing out triumphantly and DON in a black rage)

COSMO

(To SIMPSON with quiet contempt)

I once gave you a cigar. Can I have it back?

SIMPSON

Now wait a minute, Cosmo...

(DON and LINA re-enter from stage)

LINA

(With wild ecstasy)

Listen to them. I'm an avalanche!

(To KATHY, in a taunting, six-year old manner)

Ha, Selden. You're stuck!

DON

(To SIMPSON with icy fury)

Look, R.F., if this happens, you can just get yourself another boy. I won't stand for it.

SIMPSON

(Pleadingly)

Oh, Don!

KATHY

(Frightened)

Don!

DON

I mean it. You'll make your Lockwood-Lamont Pictures without Lockwood.

LINA

(With superb, sweeping contempt)

So, who needs you? I'll be twice as big without you! They'd come to see me if I played opposite a monkey.

SIMPSON

Just a minute, Lina. Don's a smash, too. I'm still running this studio.

LINA

I'm not so sure. You're the big Mr. Producer, always running things. Running me! Well, from now on I'm running me. as far as I'm concerned, I'm running the studio!

SIMPSON

Lina, I think you've gone a little too far.

LINA
(Arrogantly)

Ha!

(During this we hear cries of
"Speech! Speech!" from the off-stage
AUDIENCE)

ROD

The speech, Don. They're yelling for a speech.

LINA

(Blowing her top to DON)

A speech? Yeah? Well, everybody's always making speeches
for me. Well, tonight for the first time I'm gonna do my
cwn talking. I'm gonna make the speech.

ROD

No, please, Lina. Don't.

(DON and COSMO exchange a quick look)

DON

(Bland and sincere)

Just a minute, Rod. This is Lina's big night. And she's
entitled to do the talking. Right?

COSMO

Right!

LINA

(Savagely)

You're darn right. Right!

(Triumphantly, SHE dashes out on
stage, in front of the curtain.
DON exchanges a pleased look with
COSMO. Applause comes up)

LINA

Ladies and gentlemen, I cahn't tell you how thrilled we are
at your reception for "The Dancing Cavalier," our first
musicale picture together. If we bring a little joy into
your humdrum lives it makes us feel our hard work hasn't
been in vain for nothing. Bless you all.

(During the speech we hear voices
in AUDIENCE murmuring surprise at
LINA's flat, nasal voice)

Stop
Here

Mocca!
suono di

8.

#10. YOU STEPPED OUT OF A DREAM REPRISE

Dialogue *~* 3 (5) 3 DON: 3
COULD THERE BE

9 EYES LIKE YOURS? 3 COULD THERE BE LIPS LIKE YOURS? 3 COULD THERE BE

SMILES? 17 SCENE CHANGE

DIALOGUE 25

#11. MAKE 'EM LAUGH Cosmo

(CUE:) "BEFORE WE WAS LED TO GUILLOTINE"

A COSMO: 1 2 3 4 MAKE 'EM LAUGH MAKE 'EM LAUGH. DON'T YA

5 6 7 8 KNOW EV-RY-ONE WANTS TO LAUGH. MY

9 10 11 12 13 14 DAD SAID BE AN AC-TOR, MY SON; BUT BE A

(15) 3 (16) (17) (18) (19) (20)
 COM- I - CAL ONE! THEY'LL BE STAND IN' IN LINES FOR THOSE

(21) (22) (23) (24)
 OLD MON - KY - TONK MON - KEY SHINES! NOW

(25) (26) (27) (28)
 YOU COULD STU - DY SHAKES-PEARE AND BE QUITE E - LITE. AND

(29) (30) (31) (32)
 YOU COULD CHARM THE GRI - TICS AND HAVE NOTH - IN' TO EAT. JUST

(33) (34) (35) (36)
 SLIP ON A BA - NA - NA PEEL THE WORLD'S AT YOUR FEET! MAKE 'EM

(37) (38) (39) (40)
 LAUGH MAKE 'EM LAUGH MAKE 'EM LAUGH! MAKE...

(41) (42) (43) (44)
 MAKE 'EM LAUGH. DON'T YA

(45) (46) (47) (48)
 KNOW EV - 'RY - ONE WANTS TO LAUGH. MY

(49) (50) (51) (52) (53)
 GRAND - PA SAID 'GO OUT AND TELL 'EM A JOKE BUT GIVE IT

Stop

#21. SINGIN' IN THE RAIN

Solo 10/25

(Intro)

A

Start

(Moderate 4)

44 DON:

DOO - DLE DOOT DOO DOO - DLE DOO - DLE DOO DOO - DEE DOO - DLE DOO - DLE DOOT DOO DOO - DEE DOO - DLE DOOT DOO - DEE DOO - DLE

DOO - DEE DOO DOO DOO - DLE DOO - DLE DOO DOO - DEE DOO DOO

SHADE BRIGHTER

SING _____ IN' IN THE RAIN _____ JUST SING _____ IN' IN THE RAIN. _____ WHAT A

GO: _____ RI - OUS FEEL _____ IN' I'M HAP - PY A - GAIN. _____

I'M LAUGH - IN' AT CLOUDS _____ SO DARK _____ UP A - BOVE _____

32 THE SUNS IN MY HEART AND I'M READ- Y FOR LOVE. LET THE

36 STORM- Y CLOUDS CHASE EV-RY- ONE FROM THE PLACE.

40 COME ON WITH THE RAIN, IVE A SMILE ON MY FACE I'LL

44 WALK DOWN THE LANE WITH A HAP- PY RE- FRAIN, JUST

+cello (colla voce)

48 SING-IN' SING-IN' IN THE RAIN.

52 DANC - IN' IN THE RAIN YA DE DA DA DYA DA DYA

56 I'M HAP-PY A-GAIN. I'M

64 SING-IN' AND DANC-IN' IN THE RAIN.

DANCE

68 84 100 120

122 **SLOWER (VOICE)** 123 124 125 **RIT.** (DOW) 126 **FREELY** 127
 I'M DAN-CIN' AND SINGIN' IN THE

128 **A TEMPO (SHADE SLOWER)** 129 4 133 **RIT.** 134 **BRABLY** 135 136
 RAIN.

#24. KATHY'S WOULD YOU

Solo 10/11/12

MODERATE 3/4 (Kathy) (B) (C) (D)
 HE

(1) (2) (3) (4)
 HOLDS HER IN HIS ARMS, ——— WOULD YOU? ——— WOULD YOU? ——— HE

(5) (6) (7) (8)
 TELLS HER OF HER CHARMS ——— WOULD YOU? ——— WOULD YOU? ——— THEY

(9) (10) (11) (12)
 MET AS YOU AND I AND THEY WERE ON ——— LY FRIENDS.

(13) (14) (15) (16)
 BUT BE - FORE THE STO - RY ENDS, HE'LL

(17) (18) (19) (20)
 KISS HER WITH A SIGH. WOULD YOU? WOULD YOU? AND

(21) (22) (23) (24)

IF THE GIRL WERE I WOULD YOU? WOULD YOU? AND

(25) (26) (27) (28)

WOULD YOU DARE TO SAY: "LET'S DO THE SAME AS THEY?"

(29) (30) (31) (32) Rit.

I WOULD. WOULD YOU? AND

(33) FREELY (34) (35) (36)

WOULD YOU DARE TO SAY: "LET'S DO THE SAME AS THEY?"

(37) MOLTO RIT. (38)

I WOULD. WOULD

(39) PIU MOSSO (40) (41) (42)

You?

25. DON'S WOULD YOU

(1) MODERATE 3/4 (Dm) (D) HE

HE

(2) (3) (4)

HOLDS HER IN HIS ARMS, WOULD YOU? WOULD YOU? HE

**Everyone auditioning for a role in this show
will dance at their audition.**

**The routine for the audition will be taught in
the workshop on Saturday, September 10th
from 10– 12**

Choreography Auditions