



LEGALLY BLONDE AUDITION PACKET

IMPORTANT NOTE ABOUT THIS AUDITION PACKET:

This audition packet is long. It involves a lot of reading. Being part of the Musical is a commitment. It involves a lot of work.

If you want to be in the show, the first step is committing to reading the entire packet. *Carefully.*

AUDITION CHECKLIST

- Download a copy of this packet (great job!)
- Read through the **entire packet carefully**. Pay special attention to the calendar, casting policy and production contract.
- Fill out the online audition form! It's on the PAC website. This is where you sign up for an audition slot, fill out your personal information, conflicts, etc.
- Fill out the audition form in this packet and bring it to your dance audition.
- Read/sign the production agreement, and have a parent read/sign the production agreement. Bring it to your dance audition.
- Pick a song for your audition, according to the guidelines in this packet.
- PRACTICE your audition song. Memorize the music and the words and think about how you want to perform your song. Read the tips at the end of this packet!
- Show up for your audition on time and properly dressed. For the dance audition wear sneakers or dance shoes (no character shoes) and comfortable dance clothes- nothing revealing or tight!
- If you have questions, email Mr. Flam: eflam@belmont.k12.ma.us

ABOUT LEGALLY BLONDE

Legally Blonde The Musical is a stage adaptation of the popular novel and movie, with a book by Heather Hach and Music & Lyrics by Laurence O’Keefe and Nell Benjamin. Faithful to the plot of the movie, the musical features a peppy, upbeat pop score, a fun book and a huge number of roles, with over 20 singing solos, several featured speaking roles, fun dance and more.

Hear samples of some of the songs, read a detailed synopsis of the show and more at:

http://www.mtishows.com/show_detail.asp?showid=000332

CAST BREAKDOWN

PRINCIPAL ROLES

ELLE WOODS

VIVIENNE KENSINGTON

PAULETTE BONAFONTE

EMMETT FORREST

WARNER HUNTINGTON III

PROFESSOR CALLAHAN

SUPPORTING ROLES

BROOKE WYNDHAM (*ensemble in Act 1*)

PILAR, SERENA, MARGOT, KATE & ADDITIONAL DELTA NU “GREEK CHORUS” SINGERS/DANCERS

ENID HOOPES

KYLE, THE U.P.S. GUY

FEATURED ROLES

Recurring featured parts OR single scene roles, which double as ensemble in other scenes.

HARVARD ADMISSIONS COMMITTEE

SUNDEEP PADAMAN *Harvard student*

AARON SCHULTZ *Harvard student*

ELLE’S MOTHER & FATHER

GRANDMASTER CHAD *A UCLA partier*

FEATURED DANCERS (*featured group singing & dancing in many ensemble numbers*)

DEWEY *Paulette’s ex-boyfriend*

CHUTNEY WYNDHAM *Brooke’s step daughter*

NIKOS *the poolboy*

CARLOS *his boyfriend*

TRIAL ROLES: JUDGE, DISTRICT ATTORNEY

ENSEMBLE ROLES

DELTA NU SORORITY GIRLS, HARVARD LAW STUDENTS, TRIAL JURORS & OTHER AT TRIAL, RESTAURANT, MALL and BEAUTY SHOP PATRONS, OTHERS

A NOTE ABOUT ROLES:

Please read the casting policy (in this packet) carefully for information about how I cast the show. On the audition form, there is an opportunity for you to select which roles you will accept. If you check off “ensemble” as a role you would accept, then you will be cast in the show (in either an ensemble, principal, featured or supporting role). Students interested in performance (*especially freshmen and sophomores*) are strongly encouraged to accept any role, as parts of all sizes are an opportunity to learn and grow as a performer. However, students who indicate a preference for principal or supporting roles *only* will not be penalized during the casting process. There are many opportunities at BHS and outside of school to pursue a variety of interests, and students are encouraged to carefully consider what kind of commitment you are willing to make when filling out the form. If you are not cast in the show, you may submit a tech application and will be guaranteed a spot on the crew for the show.

AUDITION SCHEDULE

ALL students auditioning for the show must attend BOTH a dance audition AND a singing audition. **You must sign up for a time online (on the PAC website) BEFORE you come to your audition.**

DANCE AUDITIONS

MONDAY, DECEMBER 2nd: 7-8pm, 8-9pm

TUESDAY, DECEMBER 3rd: 7-8pm, 8-9pm

Dance auditions will be one-hour slots with 15-20 students per hour. Actors will learn a dance routine from the show together, then perform the routine in small groups.

SINGING AUDITIONS

TUESDAY, DECEMBER 3rd: 3:00-3:45, 3:50-4:35, 4:40-5:25, 5:30-6:15

Singing auditions will be 45 minutes slots with 15-20 students per slot.

Actors will sing their audition piece for everyone in their group.

CALLBACKS

Callback list posted online Thursday, December 5th.

ACTING: MONDAY, DECEMBER 9th: 3:45-6pm

DANCE: MONDAY, DECEMBER 9th: 7-9pm

SINGING: WEDNESDAY, DECEMBER 11th: 4:00-6:00pm

Only those actors we need to see more of in order to make casting decisions will be called back. Actors who are not called back may still be considered for principal/supporting roles. For singing & acting callbacks, materials will be provided in advance, and need to be rehearsed (but not memorized).

The cast list will be posted online Thursday, Sept 12th.

PRODUCTION CALENDAR

Some of the rehearsals listed below will actually be shorter than the time listed. There are extra hours built into this calendar in order to have flexibility to schedule rehearsals around actor conflicts as much as possible. Not all actors/crew will be called to all rehearsals. Specific schedules will be posted online and on the callboard two weeks in advance.

In order to be considered for a principal or supporting role, you cannot have more than 7 full rehearsal conflicts (2 partial conflicts count as one full rehearsal conflict). In order to be considered for a featured or ensemble role, you cannot have more than 12 full rehearsal conflicts.

FRI	DEC 13	2:30-4:30	Cast Meeting	MON	FEB 3	3:00-7:00	Rehearsal
MON	DEC 16	3:45-5:45	Read Through	TUE	FEB 4	3:45-7:00	Rehearsal
TUE	DEC 17	3:30-7:00	Rehearsal	WED	FEB 5	1:30-6:00	Rehearsal
THU	DEC 19	2:45-6:00	Rehearsal	THU	FEB 6	6:00-9:00	Rehearsal
THU	JAN 2	2:45-6:00	Rehearsal	FRI	FEB 7	2:45-6:00	Rehearsal
FRI	JAN 3	2:45-6:00	Rehearsal	MON	FEB 10	3:00-6:00	Rehearsal
MON	JAN 6	3:00-7:00	Rehearsal	TUE	FEB 11	5:00-9:00	Rehearsal
TUE	JAN 7	3:45-7:00	Rehearsal	WED	FEB 12	1:30-6:30	Rehearsal
WED	JAN 8	1:30-5:00	Rehearsal	THU	FEB 13	6:00-9:00	Rehearsal
FRI	JAN 10	2:45-6:00	Rehearsal	FRI	FEB 14	2:45-5:00	Rehearsal
TUE	JAN 14	3:45-7:00	Rehearsal	MON	FEB 24	5:00-9:00	MANDATORY
WED	JAN 15	1:30-6:30	Rehearsal	TUE	FEB 25	4:00-9:00	MANDATORY
THU	JAN 16	6:30-9:30	Rehearsal	WED	FEB 26	3:30-8:00	MANDATORY
FRI	JAN 17	2:45-6:00	Rehearsal	THU	FEB 27	5:00-9:00	MANDATORY
TUE	JAN 21	3:45-7:00	Rehearsal	FRI	FEB 28	2:45-7:30	MANDATORY
WED	JAN 22	1:30-6:30	Rehearsal	SUN	MARCH 2	10am-5pm	MANDATORY
FRI	JAN 24	2:45-5:00	Rehearsal	MON	MARCH 3	3:00-9:30	MANDATORY
MON	JAN 27	5:00-9:00	Rehearsal	TUE	MARCH 4	3:00-10:00	MANDATORY
TUE	JAN 28	3:45-7:00	Rehearsal	WED	MARCH 5	2:00-9:30	MANDATORY
WED	JAN 29	1:30-6:30	Rehearsal	THU	MARCH 6	7pm	PERFORMANCE
THU	JAN 30	6:00-9:00	Rehearsal	FRI	MARCH 7	7pm	PERFORMANCE
FRI	JAN 31	2:45-6:00	Rehearsal	SAT	MARCH 8	2 & 7pm	PERFORMANCE
	SUN	MARCH 9	11am-4pm	Clean Up/Strike			MANDATORY

**All actors MUST attend all of the mandatory rehearsals:
no conflicts except in case of illness/emergency!**

Once rehearsal schedules are posted, actors may not add conflicts, except in cases of illness or emergency. Conflicts added after schedules are posted will count as unexcused absences.

WHAT TO PREPARE FOR SINGING AUDITIONS

- For your singing audition, you should prepare a 16-32 bar selection of a song *from a published musical*. Pop songs or other songs not from published musicals will not be accepted at auditions.
- There will be four to five song selections (for both Men & Women) from *Legally Blonde* in a separate packet which will be posted online by Friday, 11/22. You may choose to do any of these songs, and we will not think less of you. These selections were chosen because they are good representations of the style of music in the show, the vocal range of the characters and have opportunities to showcase acting as well as singing.
- **Whether you choose a song from the packet or your own selection, you must come to the audition with your song *memorized*. You will not be allowed to have music in your hand at the audition.**

IF YOU CHOOSE YOUR OWN SONG

- You must observe the 16-32 bar limit. If your selection is *one or two* bars longer than 32 bars because it is absolutely necessary to complete a full phrase, that is okay, but if you have a selection that is longer than 34 bars, you didn't cut enough.
- You **MUST** bring to your audition the sheet music for your song, *in the original key*, and with start and end points clearly marked. Do not choose a song that needs to be transposed in order for you to sound good. If you can't sing the song as written, it's not a good song for you to sing.
- Your song should show off your vocal range- don't choose a selection that has a range of only five notes, or we will think that's all you can sing.
- Your song should also have a chance for you to show off your singing skills- choose something that gives you an opportunity to play with dynamics, phrasing and expression. Often this is in the middle of a song, not the first verse or chorus.
- Your song selection should give you a chance to show off your acting skills. Your singing audition is also your acting audition.
- Choose song that shows off your ability to sing in the style of *Legally Blonde* or sells you as one of characters in this show. You may sing opera beautifully, but a selection from Gilbert & Sullivan isn't going to help us see you in any of the roles in *Legally Blonde*.

The last page of this packet is tips for giving a good audition. I wrote it for you. Help yourself. Read it.

AUDITION FORM

Bring this to your dance audition with a copy of the Production Agreement signed by a Parent/Guardian

Actor Name: _____ **Grade:** _____

Please indicate below what roles you would like to be considered for:

Only check off roles you are prepared to accept. Do not check that you will accept a role in the ensemble unless you are willing to take those roles. Likewise, do not check that you will accept a principal role if you are not prepared to commit to the workload.

- Principal Roles Supporting Roles
 Featured Roles Ensemble

VOCAL PART: _____ **RANGE:** _____

Do you sing in any choral groups at school or elsewhere? If so, list them:

DANCE EXPERIENCE (list styles and years studied):

THEATER EXPERIENCE (give a brief summary of previous performance experience)

SPECIAL SKILLS (juggling, acrobatics, gymnastics, jump roping, unicycle riding, etc)

OTHER ACTIVITIES (list all other after school activities you will be participating in between now and March 8th, including musical ensembles and athletics)

GIRLS:

- Are you willing to cut/dye your hair for this production?
 Are you comfortable kissing onstage?

BOYS:

- Would you be comfortable playing a gay character?
 Are you comfortable kissing onstage?

STUDENT PRODUCTION AGREEMENT

Bring this form with you to auditions or submit it with your Tech Application

Sign below to indicate acceptance of the following:

- I have read through this entire packet fully and understand the requirements for participation in the show.
- I have listed all conflicts as accurately as possible on the online sign up.
- I have read the casting policy and indicated honestly on my audition form or tech application which roles I am willing to accept.
- I agree to abide by the requirements set out in the production contract, including following expectations for academic standing, school attendance, rehearsal attendance, behavior and commitment.
- I want to be part of the cast or crew for this production!

Student Name: _____

Signature: _____ Date: _____

PARENT PRODUCTION AGREEMENT

Dear Parents/Guardians,

I am thrilled to have your student joining the cast or crew of this production. I know that having a student involved in the production, means you are also part of the production. The audition packet contains many very important pieces of information, and I **strongly request** that you look through it so that there are no surprises about the schedule, casting or expectations for students as we get into the process.

Please sign below to indicate acceptance of the following:

- I have looked at the rehearsal calendar and to the best of my knowledge, all conflicts were listed on the online form as accurately as possible.
- I have read the casting policy and production contract and understand the requirements for participation in the show, including expectations for attendance and conflicts.
- I understand that students participating in Fine/Performing Arts Activities are expected to pay a Fine Arts Fee. (information about the fee and fee waivers is on the Belmont Public Schools' Website)
- I have spoken with my child about the commitment involved in joining this production and he/she is prepared to meet the expectations outlined in this packet.

Parent/Guardian Name: _____

Signature: _____ Date: _____

CASTING POLICY

Participating in a Performing Arts Company production is an educational experience, and an important part of many students' time at BHS. The audition process is designed to be transparent, fair, educational and enjoyable for students. At the same time, auditions can be stressful and the outcomes occasionally disappointing. Regardless of the outcome, auditions are a learning opportunity. Students who audition for multiple productions in their time at BHS will gain valuable experience, skills and confidence, which translate to future theatrical endeavors and other artistic, academic and athletic pursuits.

How roles are cast can be a difficult process to understand, especially from the outside. Assembling a cast is like assembling a jigsaw puzzle: directors must consider the parts available in the show, the unique artistic vision of the production, individual audition performance of actors in the casting pool as well as the overall cohesiveness of casting.

In auditions, students are evaluated on their acting ability, attitude and demeanor. For the musical, students are also evaluated on singing and dancing ability. Directors will be looking to see whether an individual student has the skills necessary to perform specific roles and considering how all students fit into a cohesive vision for the show. Preference in casting is not given based on grade level/seniority or to students who have participated in past PAC productions. While there is never any guarantee for a student, individuals who consistently demonstrate a positive attitude and work ethic in auditions and rehearsals are most likely to be in good standing at future auditions.

On the audition form, students are asked to indicate whether they would accept principal, supporting or ensemble roles. Students interested in performance (*especially freshmen and sophomores*) are strongly encouraged to accept any role, as parts of all sizes are an opportunity to learn and grow as a performer. However, students who indicate a preference for principal or supporting roles only will not be penalized during the casting process. There are many opportunities at BHS and outside of school to pursue a variety of interests, and students are encouraged to carefully consider what kind of commitment they are willing to make when filling out this portion of the form.

Students applying for positions on Tech Crew are asked to indicate preferred production roles. Every effort will be made to honor students choices, but assignments will also be made to ensure a balanced Tech Crew that will best serve the needs of the production.

Students who have questions about the casting process are encouraged to contact the director and schedule an appointment to discuss their audition/casting in person. Because this is an educational process, students should be prepared to receive constructive feedback about their audition.

PRODUCTION CONTRACT

PAC Productions are designed to be an educational and positive experience for all involved. In order to meet these goals, students participating in the show are expected to meet the following guidelines for participation:

Citizenship in a Collaborative Artistic Endeavor

- Everyone involved in the show is part of an ensemble. All members of the ensemble are expected to approach the process prepared to work collaboratively and with all members of the production team.
- Members of the ensemble should come every day with a positive attitude and productive mindset. Speaking in a negative manner to or about another member of the production team (student or adult) is never acceptable.

School Expectations for Participation in Extracurricular Productions

- Students must be in good academic standing in order to participate in the production. This includes a passing grade in academic classes and no outstanding discipline issues.
- The student handbook attendance policies require students to be in school for the full day in order to participate in after school activities. This includes performances.
- If an academic or disciplinary issue arises during a production, a student may be removed from the production or suspended for a period of rehearsal in consultation with school administrators.

Rehearsal Attendance and Conflict Policy

- Actors & Crew are expected to attend all rehearsals to which they are called. Rehearsal schedules will be posted online and e-mailed at least a week in advance of rehearsal.
- Students who have indicated conflicts on their audition form will be excused from those rehearsals. Once detailed rehearsal schedules are posted online, please avoid scheduling new commitments (doctor appointments, music lessons, etc) on days when you have rehearsal. New conflicts should be for sudden or unavoidable circumstances.
- If new conflicts arise, students must e-mail the director as soon as possible. This includes inability to attend rehearsal because of school attendance or discipline issues.
- If an actor misses a rehearsal for which no conflict was given, this will count as an unexcused absence. If an actor has three unexcused absences, he/she may be removed from the production and that actor's role will be reassigned.

Rehearsal Preparedness

- Actors should attend rehearsals prepared with script (*in a binder*) and a pencil.
- Actors & Crew should come to rehearsal in appropriate clothing. Clothes should not restrict movement or be too revealing. Appropriate footwear is also required-- for actors no sandals, boots or bare feet! For crew, safety appropriate clothing is required- no open toed shoes!
- There is no food or drink (except water) allowed in the Auditorium or Little Theater. Snack should be eaten in the hallway during break! Actors are encouraged to bring water bottles.
- The Auditorium & Little Theater are shared spaces. Everyone is responsible for maintaining these spaces, including cleaning up any food as well as furniture moved for rehearsal.

Rehearsal Expectations

- Rehearsals are intended to be enjoyable, but fun should come from the rehearsal process. Actors & Crew members' primary responsibility in rehearsal is working on the show, not socializing.
- Shows are ensemble endeavors, and actors must be prepared to work as part of a team, including being respectful of all ensemble members, willing to work well with every member of the ensemble and aware of their own responsibilities to the show.
- Acting in a show requires taking risks and committing to the difficult work of perfecting a performance. Actors are expected to engage in all rehearsal activities with an open-mind and maximum possible effort.
- If an actor has a concern about his/her ability to perform the requirements of a role, he/she must communicate this to the director in an appropriate manner as soon as possible.
- Actors are expected to spend time outside of rehearsal memorizing lines, learning music and practicing blocking & choreography. Actors should make practice part of their regular routine.
- Students will have some down-time during rehearsal. This time can be spent observing rehearsal, memorizing lines, reviewing scenes, doing homework, reading or socializing quietly. Students should never wander from the rehearsal area without first getting permission from the director.
- Electronics are not to be used during rehearsal time: cell phones must be turned off or silenced (no vibrate mode) whenever an actor is in the rehearsal hall. If an actor/crew member has down time during rehearsal he/she may use electronics in an appropriate/non-disruptive manner. If a director or staff member asks a student to put away an electronic device at any point during rehearsal, he/she must comply.
- Students are **not allowed** to take pictures or video during rehearsals, backstage or performances, either for personal use or to post online unless given explicit permission by a director. This is in accordance with BHS Handbook for student conduct and to ensure that rehearsals are safe spaces where students feel free to take risks and engage fully in the process.

MR. FLAM'S TIPS FOR GIVING A GOOD SINGING AUDITION

- PRACTICE A LOT! There is a *big* difference between a song you memorized the day before and a song you worked on every day for a week. I have watched *lots* of auditions and I can almost always tell who worked hard on their song and who is “faking it”. I’d rather give a big role to an actor with less natural skill who is willing to work, than to a talented but lazy actor.
- PRACTICE YOUR SONG FOR OTHER PEOPLE! You can’t replicate the exact experience of doing your song at auditions, but you can come close by doing it for your parents, friends, teachers, the kids you babysit for, third cousins at Thanksgiving. Singing in front of people is different than singing by yourself and practicing that will help you at your audition.
- TREAT THE 32 BARS OF YOUR SONG LIKE AN ENTIRE SONG. You only have 16-32 bars to show what you can do, so make bold choices with dynamics, phrasing and acting. It’s not necessarily what you would do with if you were singing the full song, but you only have those 16-32 bars to show us everything. Think of it like a movie trailer- all the best stuff from the movie packed into 60 seconds.
- KNOW WHAT YOUR SONG IS ABOUT. You must be able to explain what’s happening to the character in your song. If you don’t understand it in context, your acting will suffer.
- ACT WHILE SINGING! NOW ACT MORE! This means more than choosing a single emotional “tone” and doing that all the way through. That’s equivalent to singing all the lyrics on a single note. Actors who stand out will be those who play multiple feelings, objectives, tactics and ideas. My favorite thing to watch is characters realize or discover something: look for those moments. Make *physical* choices. The biggest trap I see actors fall into during auditions is thinking they’re showing *way* more acting than they actually are. Use your face, voice & body to convey all of the ideas in your head. This is where practicing in front of other people helps!
- GET THE TECHNICAL STUFF RIGHT. For the love of theater, *Sing The Correct Notes*. Know your entrances and cutoffs. Pay attention to breath support, intonation and articulation. Unlike the average audience member, I have probably heard your song before. I’ve probably heard it at an audition or seen it done in a professional production. If you mess up your notes or lyrics, there’s a good chance I’ll know. How can you get the technical stuff right? **PRACTICE!**

MR. FLAM'S TIPS FOR GIVING A GOOD DANCE AUDITION

Dance auditions are often the scariest part of auditions, unless you’re a dancer.

Relax. Unlike the getting all the notes right in your singing audition, you don’t have to get every single dance move perfect in your dance audition.

Okay, sure, we will be looking for people who get lots of the dance mostly right, but that’s not something you can practice for, unless you go back in time six years and sign up for dance classes. Which doesn’t mean you non-dancers can’t help yourselves.

1. SMILE. It’s a deceptively simple trick, but if you are “selling” the dance with your face, you’ll trick us into forgiving a lot of wrong dance moves. Put on your best “show face” the whole time.
2. HAVE A GREAT ATTITUDE. Don’t get angry, frustrated or give up if it’s hard. It will be hard.
3. SHOW YOUR BEST REHEARSAL ETTIQUETTE. Don’t chat with your neighbors during the teaching session, listen to instructions, ask questions at the appropriate moment, work hard.
4. DRESS APPROPRIATELY. Looking fashionable is not one of the criteria for the dance audition, but being dressed properly is. For the style of dance in *Legally Blonde*, good fitting sneakers are FINE for your audition. If you want to wear jazz shoes, go for it- but you don’t need character shoes. DO NOT wear sandals, heels or boots (Ugh to Uggs).