

"CURTAINS" AUDITION INFORMATION AND MATERIALS PACKET

Hello Actors, Singers, and Dancers!

Thank you so much for auditioning for this summer's RFA production of the musical *Curtains!* I know all of you have busy lives outside of community theatre, so I really appreciate that you are coming out and giving up your time to be part of this fantastic show. Auditions, rehearsals, and performances are big time commitments, but I promise to do my best to create a schedule where your time will be valuable, fruitful, and of course, fun!

Here is exactly what you will be asked to do at your audition:

- Sides** - please choose 3 of the 5 sides to perform at your audition. It is not required to memorize these sides, but I do ask that you are familiar with them so that you are not just reading them. This is your chance to show me your range as an actor. Find ways to make each character different from the rest and don't be afraid to go over the top.
- Prepared songs** - Choose one of the following 3 songs to perform at your audition: "Show People," "I Miss the Music," or "Thinking of Him." Choose the song that best shows off your voice and that you enjoy singing the most. It is not required that your song be memorized, but please familiarize yourself with the song. Please add acting and character into your prepared song performance. After your prepared song I might do a range check.
- Learned Song** - I will teach everyone a short section of a song from the show and you will sing it as part of the audition in a small group.
- Dance Audition** - Everyone will be taught a choreographed dance from the show by our choreographer Erin Smith. A dance video will be available before your audition so you can prepare ahead of time.

Although I have been involved with a number of RFA productions as an actor / pit musician, I am very excited for this opportunity to direct this wonderful show and thrilled to work with all of you. If you have any questions, feel free to email me at ewrightmusic34@gmail.com.

Sincerely,

Ethan Wright, Director

Please perform 3 out of the following 5 sides:

CIOFFI (male / 40s / local Boston detective)

Excuse me, I'm Lieutenant Frank Cioffi of the Greater Boston Police. I'm assigned to the Homicide Division and oh - It's an honor to be standing on the same stage with each and every one of you. Sorry I've interrupted rehearsal but let me assure you that I don't want my own work to delay your production from reaching the home on Broadway it genuinely deserves. I happened to see *Robbin' Hood* in previews and may I say that, with the exception of the deceased Miss Cranshaw, you're all just such wonderful performers. And what a great score.

CARMEN (female / 45-65 / brassy Broadway producer)

No, no, you two are just oversensitive because you wrote the show, *This is only Round One*. The first musical my husband and I produced was savaged out of town. But we rolled up our sleeves, did a major rewrite, and brought it to Broadway. And that musical, my friends, was "Kiss... Me... I'm Irish." (Beat). Closed before the audience opened their playbills, but the point is: this is a Sidney and Carmen Bernstein production. We decide if it goes to New York ... not Daryl Grady of the Boston Globe.

BELLING (male / 40-60 / English Director)

Oh, be still your foolish mouth. Nothing to be gleaned by watching one's show with the fraudulent audience of an opening night. Went for a walk. Passed the Cathedral of the Holy Cross. Went in. Wildly spiritual - I tell you those Catholics really know how to put on a show. And right there in the middle of Eucharist ... I had an Epiphany. At this stage in the life of any musical, one should refrain from inventing anything brilliant, but simply eliminate all that's god-awful. What, I ask without fear of contradiction, was the most god-awful thing in our show? Jessica, of course. I came back here to convince you to get rid of our star - only to have the cast inform me she's in the hospital. I see the hand of the Lord in this!

NIKI (female / 20s- early 30s / actress ingenue)

Yesterday Miss Cranshaw asked me to coach her on her lines and of course I said I'd be glad to help- Well, I'm also her understudy - at least I was - I guess I'm Georgia's now - but then these three lines fell out of Miss Cranshaw's script. (*producing from her purse*) She didn't take them seriously, but I kept them. I'm afraid my fingerprints are all over them. (*Very cheery*) They're death threats! See: the words and letters have been pasted onto the paper. Cut with little curved finger scissors from a newspaper or magazine. I would imagine.

OSCAR (male / 45-65 / general manager of the theater)

Sid Bernstein died for nothing. He told me that he was gonna close the show. In his office right before he got hoisted. He said someone had just that minute changed his mind about keeping *Robbin' Hood* open and said I should save my money for his next Boston show. Then I saw him go upstairs to watch her rehearse her big number. He gave me back the very last check I wrote to him. It's very safe in my pocket.

Prepared Song Option #1

Male or Female Character

6. Show People

176

START HERE →

We can't pic - ture be - ing a - ny - thing but

177 178 179 180

Show Peo - ple ci - vil - ians find the whole thing quite bi -

181 182 183 184

zarre ————— but that hop in our hearts ————— when the

185 186 187 188

o - ver - ture starts ————— helps us know how luck - y we

piu mosso

are!

f

END
HERE



Thinking Of Him

4

Prepared Song Option #2 Female Character

mp (onstage piano)

8va-----
3 3 loco 3

This block shows the piano introduction for the song. It consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a harmonic accompaniment of chords. The melody includes fingerings 2, 3, 4, and 5, and is marked with '8va' (octave up) and 'loco' (loco). The dynamic is *mp* (onstage piano).

L'istesso tempo con poco moto

6 **GEORGIA:** 7 8 9 10

START HERE →

Think - ing of him. Think - ing of him.

rit. *mp*

This block contains the first vocal line and piano accompaniment. The vocal line starts at measure 6, marked 'START HERE' with an arrow. The lyrics are 'Think - ing of him.' repeated. The piano accompaniment features a *rit.* (ritardando) in measure 6 and *mp* (mezzo-piano) in measure 7. The tempo is *L'istesso tempo con poco moto*. The melody includes fingerings 3 and 3.

11 12 13 14

Some - times it seems I spend ev' - ry mo - ment of my wak - ing day Think - ing of him.

poco accel. *poco ritard*

This block contains the second vocal line and piano accompaniment. The vocal line starts at measure 11 with the lyrics 'Some - times it seems I spend ev' - ry mo - ment of my wak - ing day Think - ing of him.' The piano accompaniment includes *poco accel.* (poco accelerando) in measure 11 and *poco ritard* (poco ritardando) in measure 14. The melody includes fingerings 3, 3, and 3.

15 16 17 18 19

Mak - ing him laugh Some - times mak - ing him strong. Some - times

20 21 22 23 3

mak - ing him feel some - place in the light is his. Tell - ing him just how

poco rit.
(+ orch.)

24 25 26 27 28

spe - cial he is. Think - ing of him. Think - ing of him.

a tempo
mf

29 30 31 32 3

Tell - ing the truth When no - bo - dy's will - ing to tell him the truth. Fight - ing for him.

poco accel. *poco ritard*

33 34 35 36 37

Liv - ing for him, Think - ing it ov - er That's what I think I do. Well,

poco ritard

38 39 40 41

is - n't it time? Is - n't it high time — I was

a tempo

42 43 44 45

think - ing of me, — — — — — too? — — — — —

AA

f

END
HERE

I Miss the Music

Prepared Song Option #3 Male Character

DN: I, uh... **START HERE** **AARON:** *Freely*

I miss the

WW.
p

Rubato

5 6 7 8

mu - sic. I miss the song. Since she's not

9 10

with me it comes out

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system shows the vocal line starting with a 'START HERE' box and an arrow pointing to the first note of the vocal line, which is marked 'AARON:' and 'Freely'. The piano accompaniment begins with a 'WW.' (Whole Note) and a piano dynamic 'p'. The second system includes the instruction 'Rubato' and measures 5 through 8. The third system includes measures 9 and 10. The lyrics are: 'I miss the music. I miss the song. Since she's not with me it comes out'.

11 12 13 14 15

wrong. It does - n't mat - ter how hard I try.

16 17 18 19

I've lost the mu - sic. I don't know why.

20 21 22 23 24

espr.
f
You may have known, be - fore I

25 26 27 28 29

met her I wrote a - lone but if you ask me

30 31 32

— what I pre - fer, I'd say, "The

poco rit.

33 34

mu - sic I wrote with her."

a tempo *mf*

Jaunty

END HERE