



AUDITION PACKET

Audition Dates:

February 16 @ 7:00pm
February 17 @ 7:00pm

Performance Dates:

April 17, 18 24, 25, 30 @ 7:30pm
April 19, 25, 26 @ 2:00pm
May 1, 2 @ 7:30pm



Synopsis

A fun musical comedy that begins with a theater-loving narrator, the "Man in Chair," playing his favorite cast recording. As the record spins, a 1920s musical springs to life in his apartment. The show-within-a-show follows a wedding disrupted by gangsters, mistaken identities and a tipsy chaperone. Hilarious and heartfelt, it's both a loving parody and a tribute to the magic of classic musicals.

Directors

Jacob Diebold Pointon has been involved in theatre since his debut performance as Dill in *To Kill a Mockingbird* at Boarshead Theatre in Lansing in 2000. After some minor roles in middle school, he joined the crew behind the curtains, learning lighting techniques, sound design, and set design and construction, culminating in his involvement with the Lansing Career Center's Students in Entertainment Technology course his senior year in high school. After primary education, Jacob was away from the theatre for longer than he cares to admit, returning in 2022 as a crew member, when his wife was in the Old Town Playhouse's production of *Chicago*. Since then, he has been a crew member for *Murder on the Orient Express*, assistant stage manager for *Something Rotten!* and *The Addams Family* as well as running spotlight for *The Rocky Horror Show*. He was assistant director for Hayley Bowker on *The Wedding Singer*, and made his return to the stage after 22 years as TJ in *Sister Act* this past year. He is very excited to be making his directorial debut for *The Drowsy Chaperone*.

Hayley Bowker graduated with a BA in Theatre Arts from Flagler College in 2013, with a focus in education. She moved to Traverse City in 2015 where she has volunteered with organizations like Old Town Playhouse, The Traverse City Film Festival, and the Mash Up Rock and Roll Musical Troupe. She also works for Up North Pride as their stage manager for their annual Drag Night featuring local and regional Drag performers, as well as cast members from the television show *RuPaul's Drag Race*. She has been on the production team for several Mainstage and Studio Theatre shows at Old Town Playhouse volunteering in many different roles. Most recently Hayley has Directed *The SpongeBob Musical*, and *The Wedding Singer* at OTP. She has taught technical theatre classes for youth theatre, and directed *PUFFS: The Young Wizards Version*, and *The Lion The Witch and The Wardrobe*. You may have seen Hayley onstage most recently in *The Addams Family* ensemble as Riddles the Clown.

Hayley and Jacob are so excited to collaborate on a musical again. They have worked together on multiple shows and love shows that are as silly as the two of them. They wanted to direct this show because they felt drawn to many of the show's themes. This musical is a love letter to theatre aficionados told through a nostalgic story of a man who finds an escape and comfort in his favorite musical. So many of us - theatre fans and otherwise - can relate to that feeling. Losing yourself in a piece of art, a videogame, a television series, and feeling like you are becoming a part of it, is a type of magic that is very special. In the world today it's important, now more than ever, to find art that resonates with you on that level. Hayley and Jacob found a little piece of that magic in this show, and are hoping to share that with you. Hayley and Jacob think it's important to remember why we are here at an audition: we all love the theatre, and want to put on the best version of the show that we know we're capable of. To that end, we want to "have fun and get stuff done!"

What to Prepare for Auditions

Auditions will be held in the lower level of Old Town Playhouse (148 E. Eighth Street, Traverse City, MI 49684). Auditions will consist of singing, line reading, and choreography.

Please prepare 16-32 bars of a song (with sheet music), unless you are only interested in the part of Man in Chair (who is not expected to sing at auditions). There is a reading attached at the end of this packet for Man in Chair auditionees. If you do not have sheet music prepared, there are two song selections from the show included at the end of this packet. Feel free to choose whichever one fits your voice the best. Piano accompaniment will be provided.

Please wear comfortable clothes and shoes to move and dance in for auditions and callbacks.

Please bring a water bottle and snacks (auditions can run long!) and silence your cell phone prior to auditions / callbacks.

How to Sign up & Contact Info

Audition Sign-Up:

Please sign up for auditions via the Old Town Playhouse website.

Questions & Contact:

If you have any questions about the audition process, rehearsal schedule, or the production itself, please contact the directors, Hayley Bowker at HayleyBowker@yahoo.com, or Jacob Pointon at pointonj@gmail.com.

Additional Information:

Further details, including rehearsal schedules and any updates, will be communicated to cast members after auditions.

Old Town Playhouse Code of Conduct Information

The Old Town Playhouse Production Manual provides everything from contact lists to job descriptions, procedures, and everything else you need to know. [Click here to review the Production Manual before auditions.](#)

Discrimination, Harassment, and Intimidation

OTP is committed to maintaining an environment which fosters respect among all staff and volunteers. Unlawful discrimination, harassment, and intimidation undermines the integrity of our working relationships and disrupts the operation and management of OTP and our productions, events, and activities.

Accordingly, OTP will not tolerate any form of unlawful discrimination, harassment, or intimidation which is based upon a person's race, religion, disability, color, sex, sexual orientation, gender identity, age, national origin, height, weight, marital status, veteran status, or any other basis protected by applicable law.

OTP expects all of its staff and volunteers (including but not limited to cast and crew members, and members of any production management team) to conduct themselves with dignity and with respect for fellow staff, volunteers, the general public, and others. We each have the right to work and participate in an environment free from discrimination, harassment, and intimidation. Any staff members or volunteers who witness or are subjected to any form of unlawful discrimination, harassment, or intimidation should immediately report such conduct to the Artistic Director or Executive Director.

All claims of unlawful discrimination, harassment, or intimidation will be promptly investigated, and appropriate remedial action will be taken, up to and including dismissal or replacement, when warranted by the circumstances. To the extent feasible, complaints will be handled confidentially.

Concerns can be raised in good faith without fear of reprisal or retaliation. OTP prohibits retaliation against a staff member or volunteer for making a good faith complaint under this policy or assisting in a complaint investigation.

Attitude and Professionalism

Frequently, the first or only person a patron has contact with at Old Town Playhouse is a volunteer. As ambassadors for Old Town Playhouse, it is essential that volunteers are professional, accessible, and welcoming. This is true for not only patrons, but also staff and fellow volunteers.

As a cross-section of the community, we're all coming from different places and beliefs. Once together at OTP we are working toward a common goal.

With this in mind, OTP expects all volunteers to comply with the following and promote a positive OTP environment:

- Treat everyone with dignity and respect.
- Comply with all applicable laws.
- Exhibit a spirit of professionalism.
- Be prepared for rehearsals, if applicable.
- Be open to receiving supportive and constructive feedback.
- Address conflict, if any, in a respectful and professional manner.
- Work together to keep OTP a place where people can learn, grow, and have fun.

Character Descriptions

MAN IN CHAIR (late 20s-60s) spoken, but should be able to carry a tune.
Narrator/Host of the show, provides commentary throughout, breaking the fourth wall, as the musical album plays. They are a musical theatre fanatic who seeks to escape their "non-specific sadness" by listening to recordings of their favorite classic Broadway show.

ROBERT MARTIN (late 20s-40s M) Tenor C3-Ab4
The groom-to-be who is deeply in love with Janet. He is the token 1920s leading man – debonair, dashing, and a little cheesy. He is cheerful, and optimistic. Must be able to tap dance and roller skate.

THE DROWSY CHAPERONE (40s-50s F) Alto with a strong belt, F3-G5
Janet's alcoholic confidante. An experienced "woman of the world" who couldn't care less what the world thinks. An over the top diva to be reckoned with.

JANET VAN DE GRAAFF (late 20s-30s F) Mezzo-Soprano/ Alto (strong belt) G5-E3
Star of Feldzieg's Follies who is conflicted about giving up her life on the stage to get married. She loves being the center of attention and is the consummate 1920s starlet. Strong dance/movement and special skills (acrobatics, juggling, hooping, etc.) a plus.

MRS. TOTTENDALE (late 40s-60s F) Alto G3-Db5
A wealthy widow and host of the wedding. She is eccentric, often times forgetful, and has great comedic timing. She is silly, charming, and has very little clue as to what's going on around her.

ADOLPHO (30s-40s M) Bass/Baritone A#2-G4
He is confident, vigorous, and a buffoon. Vaudeville-style acting and Spanish or Italian accent required.

UNDERLING (40s-60s) Tenor Ab2-G4
Mrs. Tottendale's unflappable butler. Stoic, dry-humored, sarcastic, and doesn't miss a beat.

GEORGE (20s-40s M) Tenor F3-Eb4
Robert's best man, and has a nervous demeanor. His top priority is making sure the wedding will go off without a hitch. Must be able to tap.

KITTY (30s F) Mezzo-Soprano (comedic belt) Bb3-F5
1920s dumb blonde. She is Mr. Feldzieg's companion and will do anything to be a leading lady.

GANGSTERS 1 & 2 (20s-40s) Tenor Db3-Gb4
Gangster who is posing as a pastry chef. Typical 1920s Broadway gangster full of word play and stylized movement. Good comic timing and dancing skills required.

MR. FELDZIEG (40s-50s M) Baritone Db3-Db4
Producer who will do anything to stop the wedding in order to keep Janet in the Follies. He is nervous, sarcastic, impatient, overbearing, and insensitive.

FEATURED ENSEMBLE

SUPERINDENDENT (20s-60s) Spoken
Brief, comedic character who enters the stage near the end of the show. Also a musical theatre aficionado, happy to listen to the collection of soundtracks from classic Broadway shows.

TRIX THE AVIATRIX (20s-40s F) Alto Ab3-Eb5
Female aviator. She is sassy, sleek and a take charge kind of gal.

ENSEMBLE (20s +) Soprano, Alto, Baritone, Tenor
House staff, wedding guests, paparazzi, etc.

MAN IN CHAIR audition selection:

MAN

Oh, how things have changed. Hello. How are we today? I'm feeling a little blue myself. You know, a little anxious for no particular reason, a little sad that I should feel anxious at this age, you know, a little self-conscious anxiety resulting in nonspecific sadness: a state that I call "blue". Anyway, whenever I'm feeling this way, blue, I like to listen to my music. So, I was going through my records this morning – yes, records – and I was about to put on the sound track recording of Meredith Wilson's THE MUSIC MAN. I had a craving for a young Ronny Howard. But then I said "No! Let's have a treat! Let's disappear for a while into the decadent world of the 1920s. When the champagne flowed while the caviar chilled and all the world was a party" – for the wealthy anyway. So, I dug about and what did I find – but one of my favorite shows Gable and Stein's "The Drowsy Chaperone".

Male Vocal Selection

Robert, George

Cold Feets

4

CUE: "Of course!"

colla voce

1 Robert:

A

Hey there Mis - ter mir - ror man sha' - kin' and a'

4 qua - king — Trem - blin' like dem frai - dy cats do Some - thin' big be

5 6 7

9 *A Tempo* Robert:

10 11 12

bo - ther - in' you Cold Feets — Cold Feets

13 14 15 16 17

Bro - ther you got cold feets You can make dem cold feets hot with a

18 19 20 21 Robert:

lit - tle rhy - thm Young feets old feets — can be un - con -

22 3 23 24 25 26

trolled — feets Rhy - thm make them cold feets trot down the aisle —

Female Vocal Selection (continued on next page)

57

And when we

58 59 60 61

fin - ily leave the bar And we see that mor - ning star we

62 63 64 65

pull our boot straps up and home-ward turn Then we stum-ble a -

66

Drowsy:

67 68 69

way through dawn's blin - ding sun - beams bare ly

Women:

Ooo

Men:

Ooo

70 71 72 73

know ing right from right nor left from wrong But as

Ah

Ah

Ah

Drowsy:

74 long as we can 75 hear that lit - tle 76 blue bird 77 There'll be a

Women:

Ooo. Ah!

Men:

Ooo. Ah!

78 song 79 as we stum-ble a - long 80 as we 81

Ah Ah Ah

82 *colla voce* **Drowsy:** 83 *Dict.* 84 *Freely*

stum - ble burn - ble fum - ble plum - ble as we stum-ble a -

85 *A Tempo* 86 87

long

Women:

Ah!

Men:

Ah!