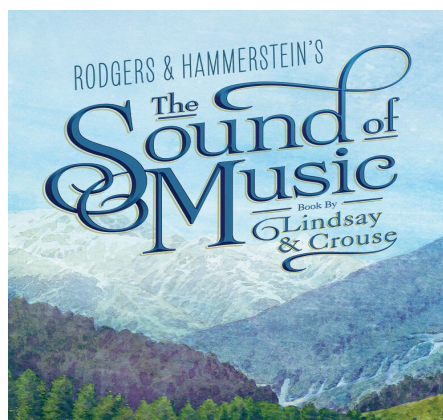


# **“The Sound of Music” AUDITION PACKET**



**Dates:** 11/29, 11/30, and \*12/2

**Time:** 3:15 - 5:30 pm

**Place:** Sossamon Chapel

**Performance Dates:** 3/31-4/2

\*CALLBACKS are by invitation only.  
Please keep these dates/times open.

## **ARRIVING ON AUDITION DAY**

You will sign-in and receive an audition number. Participants will wait in the specified location until his/her individual audition number is called. Use this time to practice your monologue and/or warm-up your voice. Stay focused, relax, and encourage others.

## **DURING THE AUDITION**

Your individual closed audition will be in the Sossamon Chapel with a panel of judges. You will perform your prepared song first (if auditioning for a singing role), then you will deliver a prepared monologue. Remember, the judges are looking for stage presence, vocal tone, projection, diction, emotion, and range. They want you to succeed - so relax, smile, and show your best effort.

Audition song and monologue requirements are listed below:

### **SONG REQUIREMENTS:**

- Choose a song from the “Sound of Music” song list provided.
- Perform 16 bars maximum
- Accompaniment tracks are allowed (You must bring the device on which to play the track. If necessary, edit your track ahead of time; it needs to be ready to go. If there are technical difficulties, be prepared to sing the song a cappella).

### **MONOLOGUE REQUIREMENTS:**

- Prepare a monologue from the provided list.
- If you are auditioning for a particular role, prepare a monologue that is closely related to that role. Be familiar with other monologues since you may be asked to do an additional read.
- You do not have to memorize the monologue, but it is strongly encouraged.

## **AFTER THE AUDITION**

You will be contacted Wednesday night (12/1) via school email address, if you are requested to attend a callback. A *callback does not guarantee a role in the production. Additionally, not all cast members will receive a callback.* It simply means the judges need to see you again to finalize their decisions.

Plans are to post the cast list on Friday (12/3) at 3 pm on C Modular door and outside Mrs. Sutton’s office.

## IMPORTANT DATES AND EXPECTATIONS

Rehearsals:

Our goal in building the theatre arts program at MCA is to allow students to participate in academic, athletics, and arts programs simultaneously in order to create well-rounded individuals.

- **The Table Read (read through of the script) will be held in December before the holidays. Scripts will be issued for cast members at that time.**
- **Rehearsals will begin the first week of January and continue through the production dates.**
- **Rehearsals will begin in January on Mondays, Tuesdays, and Thursdays from 3 pm until 5:30 pm.**
- **Rehearsals in February will add a day for main characters or main groups and extend the time on the other days to 6 p.m.**
- **Rehearsals in March/through April 2 will continue with the same schedule, but the rehearsals will have more characters in attendance.**
- **There will be 2-3 Saturday rehearsals sometime in February/March.**

Actors will need to attend rehearsals ***as needed*** based on the scene or musical number they will be practicing. *We intend to work with coaches, teachers, and club advisors to ensure students are able to participate in as many activities as possible.* Know that this will be a time commitment, but it will be very rewarding, and a lot of fun.

Tech/Production Week:

As performance dates approach, rehearsal attendance becomes even more essential. The following dates are mandatory for ALL cast and crew members.

- **Tech Week:** 3/21, 3/22, 3/24, 3/25      3 pm-6 pm
- **Dress Rehearsals:** 3/28 and 3/29      3 pm-9 pm
- **Performances:** 3/31, 4/1, 4/2      7:00 p.m.

## CHARACTER DESCRIPTIONS

### LEAD ROLES

**Maria Rainer** (soprano)- A postulant at Nonnberg Abbey. She is young, free spirited, warm, gentle, and kind with much determination

**Captain Georg von Trapp** (baritone) - A retired Austrian naval captain. Polished, yet overly structured in the way he runs his life to repress his sadness over the death of his wife. Underneath, he is warm, understanding, and determined.

**Von Trapp Children** (singing roles):

**Liesl** (mezzo), 16 - the oldest child, blossoming into a young lady with an interest in boys. She has a maternal edge to her and cares very deeply for her younger siblings.

**Friedrich** - tough exterior, very much trying to be "the man" of the family.

**Louisa** - rebellious attitude, slow to warm up to Maria.

**Kurt** - gentle and mischievous

**Brigitta** - smart, reads a lot

**Marta** - very sweet and gentle

**Gretl** - adorable youngest child

**The Mother Abbess** (soprano) - Motherly, understanding, strong and authoritative, but kind.

**Max Detweiler** (tenor/baritone) - Charming and vital; a man of sophistication who enjoys the good life; true and loyal friend to the von Trapp family.

**Elsa Schraeder** (mezzo) - A baroness of taste and elegance, sophisticated, dignified and mature.

### FEATURED CHARACTER ROLES

**Rolf Gruber** (low tenor) - Suitor to Liesl, telegram delivery boy, later Nazi soldier. A very pleasant young man, somewhat aggressive but in a gentle way.

**Sister Margaretta** (mezzo) - Mistress of Postulants, very kind, understanding, and concerned.

**Sister Berthe** (alto) - Mistress of Novices, prudish, straight-laced with a quick tongue; she is less tolerant than the other nuns.

**Sister Sophia** (soprano) - Neither demanding or critical, sticks with the rules.

**Frau Schmidt** - The housekeeper, stoic; she does her job efficiently but without affection. She is strong and somewhat dominating.

**Franz** - The von Trapp butler, rather formal but not without spirit. He is very German and loyal to the Fascist cause.

**Herr Zeller** - Stern and unsmiling. He is a typical Nazi official whose primary concern is to see that everyone toes the line.

**Ursula** - a von Trapp family maid

**Baron Elberfeld** - a neighbor of Captain von Trapp; attends the ball in Elsa's honor.

**Admiral von Schreiber** - An admiral in the Nazi navy. He arrives to collect Captain Von Trapp and bring him to Berlin.

ENSEMBLE ROLES (singing and non-singing)

Neighbors of Captain von Trapp, nuns, novices, postulants, soldiers, and Festival Concert contestants

## AUDITION SONG LIST (review audition length/accompaniment requirements listed previously)

*Maria* (Any nun)

*My Favorite Things* (Maria, Mother Abbess)

*Do Re Mi* (Maria, Von Trapp Children)

*Sixteen Going On Seventeen* (Rolf, Liesl)

*The Lonely Goatherd* (Maria, Von Trapp Children)

*How Can Love Survive?* (Max, Elsa)

*The Sound of Music Reprise* (Von Trapp Children, Captain)

*So Long, Farewell* (Von Trapp Children)

*Climb Every Mountain* (Mother Abbess)

*No Way to Stop It* (Elsa, Captain, Max)

*Edelweiss* (Captain, Maria, Von Trapp Children)

## AUDITION MONOLOGUES

**Maria #1** (*Praying*)

Dear God, I know that you have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in thy sight. God bless the captain. God bless Liesl, and Friedrich, Louisa, Brigitta, Marta, and little Gretl - and, oh yes, I forgot the other boy - what's his name? Well, God bless what's his name! God bless the Reverend Mother, and Sister Margaretta, and everybody at Nonnberg Abbey. And now, dear God, about Liesl...help her to know that I am her friend, and help her to tell me what she's up to. Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

**Maria #2** (*to Captain Von Trapp*)

I know you don't know your children, but you've got to. Take Liesl - Liesl isn't a child any more. And if you keep treating her as one, Captain, you're going to have a mutiny on your hands. And Friedrich- Friedrich's afraid to be himself. He's shy...he's aloof. Friedrich needs you- he needs your confidence. Brigitta could tell you about him. She could tell you a lot more if you got to know her, because she notices things. And she always tells the truth-especially when you don't want to hear it. Kurt..is sensitive. He's easily hurt and you ignore him. You brush him aside the way you do all of them. (The CAPTAIN starts to leave) I haven't finished yet! Louisa wants to have a good time. You've just got to let her have a good time. Marta-I don't know about yet but someone has to find out about her. And little Gretl -just wants to be loved-Oh, please, Captain, love Gretl, love all of them. They need you.

**Liesl** (*to Maria*)

Oh, Fraulein, Father's never going to marry her. Why, he couldn't...because he's in love with you! You must know that - Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting the words. He didn't forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds -- and the way you looked at him just now when you were dancing. You're in love with him too!

**Elsa** (*with sophisticated flirtation to the Captain*)

Georg, you're quite an experience for me. Somewhere in you there's a fascinating man. Occasionally, I catch a glimpse of him, and when I do, he's exciting. I'm beginning to understand you better now that I see you here. You know, you're a little like those mountains - except that you keep moving. How can you be away from this place as much as you are? (Pause) I like it here very much. Oh, of course we'd have to spend *some* time back in Vienna. But first, I'd like to meet all your friends. Georg, why don't you give a dinner for me while I'm here? Nothing very much - just something lavish.

**Mother Abbess** (*to Maria*)

Maria, our abbey is not to be used as an escape. What is it you can't face...are you in love with Captain von Trapp? Did you let him see how you felt? Maria, the love of a man and a woman is holy. The time we talked together, you told me that you remembered your father and mother before they died. You remembered that they were happy. Maria, you were born of their happiness, of their love. And, my child, you have a great capacity to love. What you must find out is how God wants you to spend your love. (Pause) My daughter, if you love this man, it doesn't mean you love God any less. You must find out. You must go back. These walls were not meant to shut out our problems. You have to face them. You have to find the life you were born to live.

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**Captain von Trapp** (*to Maria, first meeting*)

I'm Captain von Trapp. You are Fraulein Maria? Before the children meet you, you will put on another dress. I'll see that you're given some material - today if possible. Now, Fraulein, as to your duties here. You will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times, they conduct themselves with decorum and orderliness. The first rule in this house is discipline. Children, this is your new fraulein - Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

**Brigitta**

I'm Brigitta. She's Louisa and she's thirteen years old and you're smart! I'm nine and I think your dress is the ugliest one I ever saw! ...Why not? Don't you think it's ugly?

**Kurt**

Brigitta, you musn't say a thing like that!...(in reference to Brigitta's harsh words): If I did think so, I wouldn't say so!....(snapping to attention): I'm Kurt, I'm almost eleven...almost... (in reference to Maria): No, Louisa, don't! I like her! Friedrich....We don't know any songs.

**Marta**

I'm Marta and I'm going to be seven on Tuesday, and I'd like a pink parasol.  
(matter of fact) I'm Friedrich. I'm fourteen. I'm a boy.

**Louisa**

(trying to deceive Maria) I'm Brigitta.... (to Maria) You mean you don't know anything about being a governess? ...Well, the first thing you have to do is tell father to mind his own business.

**Gretl**

(missing Maria after Maria leaves) Why don't I feel better...(after Maria returns and asks about her sore finger): You remembered!

**Rolf** (*talking to Liesl*)

Liesl! You don't have to say good night this early just because your father's home. I mean (*endearingly uncomfortable*)...well, can I come again tomorrow night? I could come here by mistake - with a telegram for Colonel Schneider. He's here from Berlin, but I - (*suddenly concerned*). No one's supposed to know he's here. Don't you tell your father. He's so...Austrian. And some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to - well... let's just hope your father doesn't get into trouble. But I don't worry about him (*changing the subject and instantly drawn back to Liesl's charms*)...the only one I worry about is his daughter.

**Max**

How would you like this for the Kaltzberg Festival... (*building suspense*) the finest choral group in Austria, the greatest mixed quartet in all of Europe, and... the best soprano in the world? (*Longingly*) Wouldn't that be wonderful. But all I've got now is a basso who isn't even profundo. (*Changing back to his normal positive carefree self*) But I always come up with a good Festival Concert. And why? Because my motto is: "Never start out looking for the people you wind up getting."

**Nun** (*in reference to Irmagard*) Reverend Mother, there's no doubt about Irmagard - the religious life is no place for the pious....(*in reference to Maria*) Well, after last night I don't think there can be any doubt in the Reverend Mother's mind

about Maria....I love her very dearly, but she always seems to be in trouble, doesn't she?

**Franz**

Yes sir? Sometimes she doesn't hear, sir...Who wanted me on the telephone? ...Seven o'clock? That gives me five hours to be nervous...Well, that's one thing people are saying – if the Germans did take over Austria, we'd have efficiency...In the Imperial Navy, the bo's'un always whistled for us...(referring to not being in the Imperial Navy): Too bad. You could have made a fortune.

**Frau Schmidt** (To the Captain) I'm sorry, sir, I was answering the telephone. Good day, sir. We're happy to have you home....(in reference to the last governess): Who knows? She just said, "I've had enough of this" and walked out. ..She didn't complain of that sir.....(in reference to the telephone call): No, sir, it was for Franz. Before you arrived, there was a call from Vienna – a Frau Schraeder. I have the number in the pantry....with that scatter-brained boy delivering telegrams!

**Soldier** (speak with a German accent, if possible)

Captain, we are here on business. A telegram was sent to you three days ago. Your record in the war is very well remembered by us, Captain. In our Navy we hold you in very high regard. That explains why I am here. Having had no answer to our telegram, the High Command has sent me in person. I am here to present you with your commission, and your orders are to report immediately to the naval base at Bremerhaven.