

The Sound of Music

AUDITION PACKET

Auditions: (Sign up online for an audition time on the [Theatre North Website](#) (preferred), or walk-in during the below times.)

- Friday, March 3rd, 2023, 5-9pm
- Saturday, March 4th, 2023, 1-6pm

Callbacks: (By invitation only. Please keep this date/time open)

- Sunday, March 5th, 2023, 3:30-6pm

Place:

- Theatre North, 825 N Lake St, Ironwood, MI 49938

Rehearsal Dates:

- April 11th-June 5th, 2023

Performance Dates:

- June 7-18, 2023 (see below for schedule breakdown)

A NOTE FROM DIRECTORS JOE KOLBOW AND MAGGIE HILL

Thanks for your interest in auditioning! The Sound of Music is a story for everyone, exploring universal themes of love, music, family and courage. Accordingly, we will be casting adults and children of all different shapes, ethnicities and sizes. Our casting will not reflect a particular look for the Von Trapp family or other members of the cast. We look forward to meeting you and hope you can help us bring this beautiful story to life!

ARRIVING ON AUDITION DAY

- You will sign-in upon arrival, fill out an information form and have your photo taken. Participants will wait in the Theater North lobby until their individual audition time. Use this time to practice your monologue and/or warm-up your voice quietly.

DURING THE AUDITION

- Your individual audition slot will be on stage at Theater North in front of the directors and other staff. No other auditioners will be in the room with you. *You will perform your prepared song first (if auditioning for a singing role), then you will deliver a prepared monologue or scene. Remember, the directors are looking for stage presence, vocal tone, 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 below or a selection of your favorite Rodgers & Hammerstein song that features your vocal talents. (Perform 1-2 minutes maximum)

OR

- “Edelweiss” (Excerpt provided at the end of this packet)

An accompanist will be in the room for both the audition appointments and callback session. **If you choose to sing a song, please bring clearly marked sheet music in the correct key, double sided, and in a 3-ring binder.**

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! A speaker will be provided. If there are technical difficulties, be prepared to sing the song acapella).

MONOLOGUE/SCENE REQUIREMENTS:

- If you are an adult actor (including those auditioning for Liesl), 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.
- If you (or your child) is auditioning for one of the Von Trapp children besides Liesl (Friedrich, Louisa, Kurt, Brigitta, Marta, or Gretl), please prepare the corresponding short scene (also called a “side”) provided at the end of this packet. Someone on the audition panel will read the scene with you/your child at the audition.
- **You do not have to memorize your monologue or scene, but it is strongly encouraged.**

AFTER THE AUDITION

You will be contacted on Saturday night (3/4) 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 directors need to see you again to finalize their decisions. The cast list will be posted on the Theater North’s Facebook page on Sunday night 3/5/2023.

IMPORTANT DATES AND EXPECTATIONS

Rehearsals:

- Rehearsals will begin on Tuesday, April 11th and continue until opening night, June 7th, 2023.
- Rehearsals will take place on Sundays, Mondays, Tuesdays, Wednesdays and Thursdays from 6:00pm until 9:00pm. There will be no rehearsal Memorial Day weekend on Sunday, May 28th and Monday, May 29th. Actors will not necessarily need to attend all rehearsals, only those for the scenes or musical numbers they are a part of. A schedule will be shared in advance of each rehearsal with those required to attend.

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:
 - Thursday, June 1st, 6-10pm
 - Friday, June 2nd, 6-10pm
 - Saturday, June 3rd, 6 hours, time TBD
 - Sunday, June 4th, 6 hours, time TBD
- Final Dress Rehearsal:

- Monday, June 5th 6-10pm
- Performances:
 - Wednesday, June 7th, 7pm (OPENING NIGHT)
 - Thursday, June 8th, 7pm
 - Friday, June 9th, 7pm
 - Saturday, June 10th, 7pm
 - Sunday, June 11th, 2pm
 - Tuesday, June 13th, 7pm
 - Wednesday, June 14th, 7pm
 - Thursday, June 15th, 7pm
 - Friday, June 16th, 7pm
 - Saturday, June 17th, 7pm
 - Sunday, June 18th, 2pm (CLOSING)

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)

- "The Sound of Music"
- "Climb Every Mountain"
- "Maria"
- "My Favorite Things"
- "Do Re Mi"
- "Sixteen Going On Seventeen"
- "I Have Confidence"
- "The Lonely Goatherd"
- "How Can Love Survive?"
- "So Long, Farewell"
- "No Way to Stop It"
- "An Ordinary Couple"
- "Edelweiss"
- "Something Good"

OR

Some Rodgers & Hammerstein shows you can choose from:

- Oklahoma!
- Carousel
- South Pacific
- The King and I
- Cinderella

EDELWEISS

Edelweiss

Theme from Sound of Music

Ah Doe

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music. The first system shows the piano accompaniment for the first four measures, with chords Bb, Bb, Eb7, and F7. The second system includes the vocal line starting at measure 5 with the lyrics "E Small del and weiss white E clean del and weiss bright E very". The piano accompaniment for this system has chords Bb, F7, Bb, Eb, and Bb. The third system starts at measure 10 with the lyrics "mor - ning you greet me You look hap - py to". The piano accompaniment has chords Gmin, Cmin, F, Bb, and F7. The fourth system starts at measure 15 with the lyrics "meet me Bloss - som of snow may you bloom and". The piano accompaniment has chords Bb, Bb, F, F, and Bb. The fifth system starts at measure 20 with the lyrics "grow Bloom and grow for e". The piano accompaniment has chords Bb, Eb, C7, and F.

24 F B \flat F min B \flat

ver E - del weiss E - del

28 E \flat 7 B \flat F7 B \flat

weiss Bless my home - land for e

32 B \flat

ver

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 Margareta, 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.

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.

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."

Soldier

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.

AUDITION SCENES

FRIEDRICH SIDE:

LIESL

Friedrich and I used to sneak out and watch them from the top of the stairs.

FRIEDRICH

I remember the music.

FRAU SCHMIDT

Once your father brought a Gypsy orchestra all the way from Budapest.

FRIEDRICH

Yes, they wore red coats.

FRAU SCHMIDT

Go ahead, children, and mind your manners. Come along.

FRIEDRICH

I remember beautiful ladies and everybody laughing.

LOUISA SIDE:

MARIA

I'm going to tell you something. I've never been a governess before. How do I start?

LOUISA

(Runs to MARIA) You mean you don't know anything about being a governess?

MARIA

No.

LOUISA

Well, the first thing you have to do is to tell Father to mind his own business.

KURT

No, Louisa, don't. I like her.

LOUISA

(Above chair, picking up guitar case) What's in here?

MARIA

My guitar.

LOUISA

What did you bring this for?

MARIA

For when we all sing together.

LOUISA

We don't sing.

KURT SIDE:

MARIA

Kurt, I haven't danced the Laendler since I was a little girl.

KURT

Oh, you remember it —show me—

MARIA

No, I haven't danced since —

KURT

Come, you said the left hand behind the back—

MARIA

Yes, that's right. But first the boy and girl meet.

KURT

Yes. (He bows. She curtsies.)

MARIA

Then they go for a little stroll.

BRIGITTA SIDE:

BRIGITTA

I knew it all along. Frau Schraeder didn't have a headache. She just wanted to get out of the party. She was faking.

MARIA

Brigitta, you shouldn't say things you don't know are true.

BRIGITTA

But I do know I heard her say to Father she'd been dodging these people.

MARIA

That doesn't mean that she didn't have a headache. It's very important that you children like Frau Schraeder.

BRIGITTA

I like her all right. Why is it important?

MARIA

Well—I think she's going to be your new mother.

BRIGITTA

Oh, Fraulein, Father's never going to marry her. Why, he couldn't.

MARIA

Why couldn't he?

BRIGITTA

Because he's in love with you.

MARIA

Now Brigitta, that's just the kind of thing—

BRIGITTA

You must know that—

MARIA

Brigitta—no!

BRIGITTA

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—
(MARIA can't accept an idea that conflicts with her commitment to the church.)

MARIA

No, Brigitta, no.

BRIGITTA

And the way you looked at him just now when you were dancing. You're in love with him.
(MARIA stands in stunned silence. The CAPTAIN enters from the terrace with GRETLE, LOUISA and KURT.)

MARTA/GRETL SIDE:

CAPTAIN

Well, something must have happened— for her to leave us without even saying goodbye.

MARTA/GRETL

Isn't Fraulein Maria coming back?

CAPTAIN

No, darling. I don't think so.

MARTA/GRETL

But she was the best governess we ever had.

CAPTAIN

You're not going to have a governess any more. You're going to have a new mother.

MARTA/GRETL

A new mother?