

Wild Party

Audition Information



Book, Music and Lyrics by: Andrew Lippa
Directed by Todd Thomas
Based on the 1928 poem by Joseph Moncure March

Auditions:

Sunday, March 3rd, 3:00pm

Monday, March 4th, 6:00pm

Pit & Balcony Theatre, 805 N. Hamilton Street
Saginaw, MI 48602

Wild Party
Performances: May 10-12 & May 17-19, 2024
Fridays and Saturdays 7:30pm, Sundays 3:00pm

Thank you for your interest in auditioning for the Pit & Balcony production of *Wild Party*. Based on Joseph Moncure March's 1928 narrative poem of the same name, this darkly brilliant show features one of the most exciting, pulse-racing scores ever written. Lovers Queenie and Burrs decide to throw the party-to-end-all-parties in their Manhattan apartment. After the colorful arrival of a slew of guests living life on the edge, Queenie's wandering eyes land on a striking man named Black. As the decadence is reaching a climax, so is Burrs' jealousy, which erupts and sends him into a violent rage. Gun in hand and inhibitions abandoned, Burrs turns on Queenie and Black. The gun gets fired, but who's been shot?

Please note:

Before you choose to audition, please be aware that themes of *Wild Party* include sexual intimacy, consensual and non-consensual sexual violence and simulated physical violence. While not every character participates in each theme, we want to make sure you are comfortable telling this story.

In addition, this is nearly a musical opera in the sense that very few lines are actually spoken. Not all characters sing every song of course, but there is singing and dancing throughout the show for all characters. There is no expectation however that you are a nearly (or entirely) professional singer or dancer. This is community theatre and we will teach the songs, dance and movement as we go through the preparation of the play.

Cast

We are considering actors of all races, ethnicities, genders, and abilities for all roles. True age of all performers will be 18 and above.

Queenie - Lead - Soprano; F3-F5; Plays in early to mid-20s

Queenie is a blonde, beautiful, sexy Vaudeville Dancer. She is young, in her 20s, but tired looking. She is in love with Burrs, but their relationship is toxic; she seems afraid of being alone. At the party, she meets and falls in love with Mr. Black and her life starts spiraling out of control. **(states of undress, simulated sexual intimacy and violence)**

Burrs - Lead - Tenor; G3-A5; Plays 30-40.

A Vaudeville clown who is dangerous but sexy. He is addicted to Queenie in a passionate yet frightening manner. He has a fiery temper, is sexually ravenous and quick to become jealous. **(states of undress, simulated sexual intimacy and instigates sexual violence)**

Black - Lead - Baritone; F3-G5; Plays late 25-35

Strong, handsome, and poised without being pretentious. An enigmatic loner. Protective. No-nonsense kind of guy who cannot understand Queenie's attraction to Burrs. **(states of undress, simulated sexual intimacy and sexual violence)**

Kate - Lead - Mezzo-Soprano; F3-E5; Plays mid- to late 20s

Kate is in love with Burrs but a “friend” of Queenie’s. She comes to the party so that she can distract Queenie with Mr. Black and she can finally have her way with Burrs. She is a high-class prostitute and a cocaine addict. **(states of undress, simulated sexual intimacy and instigates sexual violence)**

Madelaine True - Featured - Mezzo-Soprano; A3-E5; Can play 40-55.

A sexually hungry lesbian friend of Queenie and Burrs. She spends the party trying to find a lover but doesn’t seem to be having much luck. She sings the hilarious ‘An Old-Fashioned Love Story’.

Eddie - Featured - Baritone; A3-A5; Plays 30-45

Mae’s husband. He is very dim-witted and can go quickly from being a lovable teddy bear who adores his wife, to being a violent brute. He drinks a lot of beer during the party and at one point tries to fight Burrs.

Mae - Featured - Mezzo-Soprano; D3-D5; (belts) Plays 25-40.

Eddie’s wife. She is very little and cute and not very bright. She loves her husband, dotes on him and thinks that he is the ‘cat’s meow’.

Phil D’Armano - Featured - Baritone; C2-A5; plays late 20s to 30s

One half of The Brothers D’Armano. A composer and an entertainer. He and his twin brother are writing a musical, with thoughts of Queenie as the star, about the Garden of Eden which they give a preview of at the party in the number ‘A Wild, Wild Party’. Very flamboyant

Oscar D’Armano - Featured - Tenor; A3-B5; plays late 20s to 30s

One half of The Brothers D’Armano. A composer and an entertainer. He and his twin brother are writing a musical, with thoughts of Queenie as the star, about the Garden of Eden which they give a preview of at the party in the number ‘A Wild, Wild Party’. Very flamboyant

Jackie - Featured – Dancer ; can play from mid-20s to late 30s

Jackie is Queenie and Burrs dancer friend who is a mute. He blends in with the rest of the party-goers until the Second Act when he awakens after 'Come With Me' to find the entire party passed out and has his own silent dance number ('Jackie's Last Dance'). He only expresses himself through dance.

Max - Ensemble - Tenor; A3-B5; can play from mid-20s to late 30s

Max is one of the party-goers. He has a couple of solos, playing 'God' at the beginning of 'A Wild, Wild Party' and he is the 'orgasmic man'. Sometimes asked to jazz scat.

Delores - Ensemble - Alto; A3-A5; plays 30-40, trying to look mid-20s

A prostitute who has her eyes on Sam (the producer) the whole party. Very sexy with a sultry voice.

Nadine - Ensemble - Mezzo-Soprano; A3-A5, plays 16-18 (true age 18+)

The only minor at the party. She is very naive and trying to keep up with everything that's going on around her. She is sought after by Madelaine True and Burrs and doesn't quite know how to handle their attention.

Sam Himmelsteen - Ensemble - Baritone; A3-A5; plays 30s

A busy New York Producer that loves attention. He is being pursued by Dolores and seems reluctant until the party becomes sexual; he then seems to change his tune.

Ensemble - ALL PARTS

AUDITIONS

Auditions on March 3rd and 4th will have three parts.

Music: Please prepare a vocal selection of 16-32 measures with which you are comfortable and that showcases your range. It is your responsibility to bring sheet music for the audition accompanist, in the appropriate key and with the measures clearly marked. *Please no acapella numbers.*

Dance: Please be prepared for a dance call. Comfortable clothes, comfortable shoes or character shoes, and water bottles are recommended. Auditionees will not be permitted to dance barefoot or in only socks for safety reasons.

Reading: Auditionees will be asked to do a cold reading from the script. You will be considered for all roles regardless of the readings you are asked to do. Please indicate on your audition form if there are a limited number of roles in which you are interested.

Please fill out your form here: <https://forms.gle/Rh6iUEm3MxwDakYU7>

PLEASE NOTE ANY CONFLICTS YOU MAY HAVE.

CONFLICTS DO NOT AUTOMATICALLY ELIMINATE YOU FROM CONSIDERATION BUT ALLOW US TO PLAN REHEARSALS AS CONVENIENTLY AS POSSIBLE.

PLEASE NOTE: NO CONFLICTS ARE ACCEPTED AFTER APRIL 30, 2024

| March | | | | | | |
|---|---|---|---|---|--|-----------------------------------|
| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
| 3 Auditions 3:00pm | 4 Auditions 6:00pm | 5 Read-through & Show Kick-off 6:30 – 9:00 | 6 | 7 Rehearsal 6:30-9:30 Place TBD | 8 Rehearsal 6:30-9:30 Place TBD | 9 |
| 10 | 11 Rehearsal 6:30-9:30 Place TBD | 12 Rehearsal 6:30-9:30 Place TBD | 13 Rehearsal 6:30-9:30 Place TBD | 14 Rehearsal 6:30-9:30 Place TBD | 15 The Play That Goes Wrong | 16 The Play That Goes Wrong |
| 17 The Play That Goes Wrong | 18 Rehearsal 6:30-9:30 Place TBD | 19 Rehearsal 6:30-9:30 Place TBD | 20 Rehearsal 6:30-9:30 Place TBD | 21 | 22 The Play That Goes Wrong | 23 The Play That Goes Wrong |
| 24 The Play That Goes Wrong | 25 Rehearsal 6:30-9:30 | 26 Rehearsal 6:30-9:30 | 27 Rehearsal 6:30-9:30 | 28 Rehearsal 6:30-9:30 | 29 | 30 |
| 31 EASTER | | | | | | |
| | 1 EASTER MONDAY | 2 Rehearsal 6:30-9:30 | 3 Rehearsal 6:30-9:30 | 4 Rehearsal 6:30-9:30 | 5 | 6 |
| 7 | 8 Rehearsal 6:30-9:30 | 9 Rehearsal 6:30-9:30 | 10 Rehearsal 6:30-9:30 | 11 Rehearsal 6:30-9:30 | 12 | 13 |
| 14 | 15 Rehearsal 6:30-9:30 | 16 Rehearsal 6:30-9:30 | 17 Rehearsal 6:30-9:30 | 18 Rehearsal 6:30-9:30 | 19 | 20 |
| 21 | 22 Rehearsal 6:30-9:30 | 23 Rehearsal 6:30-9:30 | 24 Rehearsal 6:30-9:30 | 25 | 26 | 27 TECH REHEARSAL TBD |
| 28 Sitzprobe 1:00-4:00 | 29 | 30 Rehearsal 6:30-9:30 | | | | |
| | | | 1 Tech Rehearsal 6:30-10:00 | 2 Tech Rehearsal 6:30-10:00 | 3 Tech Rehearsal 6:30-10:00 | 4 |
| 5 Dress 1:00– 5:00 | 6 Dress 6:00-10:00 | 7 Dress 6:00-10:00 | 8 Dress 6:00-10:00 | 9 Dark | 10 Performance 7:30 Curtain | 11 Performance 7:30 Curtain |
| 12 Performance 3:00 Curtain | 13 | 14 | 15 | 16 Brush-up 6:00-10:00 | 17 Performance 7:30 Curtain | 18 Performance 7:30 Curtain |
| 19 Performance 3:00 Curtain Strike | 20 | 21 | 22 | 23 | 24 | 25 |