Auditions: Thursday, December 10th - 7:15pm OR Sunday, December 13th 6:00pm
Callbacks: Sunday December 13th 7:30pm  KRESGE HALL – Accompianist provided
Those needed for call-backs will be informed immediately after their first round audition.

SIGN-UP SHEET OF 30 MINUTE GROUP TIMES WILL BE OUTSIDE MS. WILTSIE’S OFFICE - ROOM 1506E OR EMAIL IF NOT A MADONNA UNIV STUDENT TO RESERVE A SPOT.

ALL ROLES ARE OPEN – M.U. STUDENTS/FACULTY/STAFF AND THE GENERAL PUBLIC
Not all will be cast in a role or as an ensemble member. Casting decisions will be made by the ‘audition team’.

PRODUCTION DATES April 2, 8, 9 at 7:30pm and April 3 at 3:00pm

Rehearsals begin Thursday January 14th at 7:00pm
MADONNA STUDENTS MUST EITHER SIGN UP FOR 1 CREDIT- MUAP 2610 OR FOR NON-CREDIT (or speak with Ms. Wiltsie for an alternative)

YOU MUST BE AVAILABLE TO REHEARSE ON THE FOLLOWING DAYS/DATES - no exceptions
THURSDAYS 7:00-10:00pm beginning on January 14th
SUNDAYS 6:00-9:00pm beginning January 17th
TUESDAYS 6:00-7:00pm for leads only
(no rehearsals on March 6, 8, and 10 – winter break)
PLUS Saturday, March 19th 11:00-3:00pm and Sunday March 20th 2:00-9:00pm
AND Thursday, March 24th 3:00-6:00 Full Run – Holy Thursday
(no rehearsal on Easter Sunday, March 27th)
Wednesday, March 30th 7:00-10:00 MUSIC ONLY
Thursday March 31st 7:30 - DRESS RUN (Start time)
Friday April 1st 6:00-finish - Final Dress Run
Sunday April 10th 2:00 – STRIKE and then Cast Party at neighboring restaurant

FEMALE ROLES –
LILY, Mary’s aunt, now dead – High Soprano
MARY LENNOX, plays 12 years old – STRONG lead

‘Dreamers’ Colonial India ghosts, difficult music
ROSE LENNOX – Soprano or High Mezzo
ALICE, friend to Rose – Soprano
CLAIRE HOLMES – Soprano
AYAH, Mary’s Indian nanny – Mezzo

At Misselthwaite Manor
MARTHA, a housemaid, Mezzo/belter
MRS. MEDLOCK, housekeeper – Mezzo
MRS. WINTHROP, headmistress - speaking role/Ensemble
Servants as Ensemble

MALE ROLES –
‘Dreamers’ Colonial India ghosts, difficult music
FAKIR, Indian servant – Tenor
CAPTAIN ALBERT LENNOX - Baritone
LIEUTENANT WRIGHT – Bass-Baritone
LIEUTENANT SHAW – Baritone
MAJOR HOLMES – Bass-Baritone

At Misselthwaite Manor
COLIN CRAVEN, plays 10 yrs old – unchanged voice
ARCHIBALD CRAVEN, Mary’s uncle - Tenor
DR. NEVILLE CRAVEN, his brother - Baritone
BEN WEATHERSTAFF, head gardener – Baritone
DICKON, Martha’s brother - Tenor
Servants as Ensemble

There will NOT be audition packets preprinted. Please email bwiltsie@madonna.edu for a file to be sent via email. Or check the Music Department Events page to be directed to the audition packet link. You can then decide which audition songs you need to print.

For audition materials:
Ms. Wiltsie – bwiltsie@madonna.edu OR
https://www.madonna.edu/academics/departments/music/events
Auditionees will be asked to sing the following at the first round auditions: (cuts provided)
If only interested in a CHORUS ROLE, choose any of the songs below. At the audition…..
  1) Turn in audition sheet provided in this packet
  2) Turn in signed Professional Conduct Contract letter provided in this packet
  3) Sing required song(s) for desired role(s) – MELODY MUST BE MEMORIZED, MAY USE
     MUSIC FOR LYRICS – SIGHT READING IS DISCOURAGED.
  4) Cold-reading from script with either staff or fellow performer
  6) Audition may be video-taped for the Audition Team

- Mary Lennox – The Girl I Mean to Be
- Lily – How Could I Ever Know
- Rose, Aya, and other ‘Dreamer’ women – How Could I Ever Know
- Fakir – Opening (A’ O Jaduke Mausam…)
- Dickon – Winter’s on the Wing
- Archibald/Captain Albert/Ensemble Tenors – A Bit of Earth
- Dr. Neville/Ensemble Baritones - Lily’s Eyes
- Martha – Hold On
- Colin – Round-Shouldered Man
- Ben – A Bit of Earth – small portion of song

CALLBACK Songs: Cold readings of script THIS MUSIC WILL BE MADE AVAILABLE DEC. 10TH

- Mary/Dickon – Wick
- Lily/Colin – Come to my Garden
- Lily/Archie – How could I ever know & A Girl in the Valley - duet portions
- Archie/Dr.Neville – Lily’s Eyes duet
- Martha – If I had a fine white horse (singing to Mary)
- If other roles are asked for a call back, we will tell you which song or dialogue to audition

Some other expectations and responsibilities (these are also listed on the Professional Conduct Contract letter)
  1. Community performers and non-registered students to submit a $50 fee that covers libretto, t-shirt, and
     rental costume cleaning fee. Cash or check made out to Madonna University - DUE AT AUDITION
  2. Fulfill the required amount of business or personal ads for the program book - $70
  3. Turn in the ads before the deadline date of March 1st with monies
  4. Contribute minimum of 3 hours to set painting, costume making, set building, etc.
     Dates TBD and specific duties to be assigned.

**Professional Integrity**

Professional integrity involves a sense of commitment to career success, high standards for ethical behavior, and the capacity for leadership in any setting. Civility and respect in all interactions with others is essential to a positive learning experience. Disruptive behavior, even of the mildest form, is inappropriate. Students are expected to come to class prepared, follow both University and course directives, observe all safety policies, and conduct themselves with professional demeanor.

The Secret Garden is a beloved children’s story. The musical version is beautifully written – possessing haunting, challenging, heavenly music.

Thank you for bringing your talents and love of performing to a Madonna University Lyric Theatre Production!!

Ms. Barbara Wiltsie, Director
John Elam, Rehearsal Accompanist
Brittany Dimmitt, Student Assistant/Stage Manager
Mrs. Cindy Graham, Costume Builder
Frances Hodgson Burnett, an English playwright and novelist, wrote *The Secret Garden* in 1911. She was already well-known by that point, having written the children’s novels *Little Lord Fauntleroy* (1885-6) and *A Little Princess* (1905), amongst other popular books and serials. Because it was her first work that was marketed to both children and adults, *The Secret Garden* was not one of Burnett’s most popular books, in its time. Since then, however, *The Secret Garden* has become known as one of the greatest books ever written for children.

*The Secret Garden* was partly inspired by Burnett’s interest in Christian Science, a burgeoning theology of the time that theorized that bad health was a mental, not a physical ailment, and could be cured with prayer. Dr. Craven, who tends the ailing young Colin, exemplifies the kind of healthcare system that Christian Science attempts to eradicate. His focus on Colin’s ailments and his insistence that Colin remained trapped inside the manor, a confirmed invalid, make him the one truly villain in *The Secret Garden*. Christian Science also purported that God is present everywhere, particularly in nature. Dickon, a young groundskeeper, has an affinity for the plants and animals and his ability to commune with the garden in a spiritual way that is very much in line with the philosophies of Christian Science.

Another philosophy that was in vogue during Burnett’s time, and likely influenced her creation of *The Secret Garden* was New Thought. The New Thought movement extolled the power of positive thinking. According to its proponents, positive thinking can be as powerful as a communion with the divine. If one thinks positively enough, one can cure illness and change one’s fortunes. Young, orphaned Mary Lennox, who arrives at Misselthwaite a very sour and selfish girl, sees the reflection of her own unsavory traits in Colin and transforms herself through positive thinking. Colin, too, is cured both by the “magic” of the garden and by Mary’s belief that he is actually well. According to New Thought, Colin will only remain sick as long as he thinks he is sick. His belief that he is well will actually cure him of illness.

The musical adaptation of *The Secret Garden* was completed in 1991. It features book and lyrics by Marsha Norman, whose play *Night, Mother* garnered her the Pulitzer Prize in 1983, and music by singer-songwriter Lucy Simon, the sister of famous musician Carly Simon. *The Secret Garden* premiered on Broadway at the St. James Theatre in 1991, 80 years after the book’s publication. It ran for 709 performances, from April 25, 1991 to January 3, 1993. The cast included Daisy Eagan (Mary Lennox), Mandy Patinkin (Archibald Craven), Rebecca Luker (Lily Craven), Robert Westenberg (Neville Craven), Alison Fraser (Martha), John Cameron Mitchell (Dickon), John Babcock (Colin), Tom Toner (Ben Weatherstaff), Kay Walbye (Rose) and Barbara Rosenblat (Mrs. Medlock). It was directed by Susan Schulman.

*The Secret Garden* was nominated for six Tony Awards, including Best Musical. It won Best Book of a Musical (Marsha Norman), Best Performance by a Featured Actress in a Musical (Daisy Eagan), and Best Costume Design (Heidi Landesman). Since its Broadway debut, *The Secret Garden* has been performed on stages around the world. One notable production came from the Royal Shakespeare Company in 2001. The RSC heavily revised *The Secret Garden*, emphasizing the adult characters and hemming the story closer to the novel’s original story.
Lyric Theatre *The Secret Garden* Performer’s Contract -2016

I, the undersigned do solemnly swear that I will abide by the following rules of rehearsal and performance conduct and professionalism as best as I am physically and emotionally able. I will ……

- Attend all scheduled rehearsals– see listed Rehearsal Schedule for details (Tuesday – leads only/Thursday/Sunday evenings)
- Attend each rehearsal with script and music in hand
- Bring a recording device to the music rehearsals, which will be highly advantageous for me in learning my music
- Diligently work on the script, music score, choreography outside of rehearsals with scene partners or on own
- **Turn off my cell phone during the rehearsal** - if phone must be ‘on’, then please inform director and assistants
- Behave as professionally as I am able toward the director, the director’s assistants and my fellow cast mates at all times during rehearsals and outside of rehearsal times.
- Try to positively resolve difficulties with fellow cast members on own prior to coming to the director
- Contribute a minimum of 5 hours to set painting, costume making, set building, etc. Dates TBD.
- **NOT dye, cut, or alter my hair without director’s approval**

Professional behavior includes but is not limited to the following:

1. Arrive early to rehearsals: “Early is on time, on time is late, late is unacceptable.”
2. Be prepared for each rehearsal
3. Abstain from talking, chatting, ‘signing’, or being disruptive during the rehearsals – remember NO cell phone usage, including texting
4. Relate to the director(s), assistants, and fellow cast members with great respect
5. Encourage and support fellow cast members with positive actions and remarks
6. Act as a TEAM member of the cast
7. Agree to first try to understand and then experiment with a stage, musical, and dance direction before challenging direction
8. Refrain from correcting or giving instruction to fellow cast members in technique, music, or stage Direction – Leave all instruction to the Production Directors
9. Maintain a professional decorum outside of rehearsal periods by not speaking negatively about fellow actors, directors, or the production. *Never ‘burn a bridge’ in your career – it’s a small world.*

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**Madonna University statement on Professional Integrity**

*Professional Integrity*

Professional integrity involves a sense of commitment to career success, high standards for ethical behavior, and the capacity for leadership in any setting. Civility and respect in all interactions with others is essential to a positive learning experience. Disruptive behavior, even of the mildest form, is inappropriate. Students are expected to come to class prepared, follow both University and course directives, observe all safety policies, and conduct themselves with professional demeanor.
Winter 2016 The Secret Garden Audition Form

Production Dates:
Saturday April 2 at 7:30pm, Sunday April 3 at 3:00pm
Friday April 8 at 7:30pm, Saturday April 9 at 7:30pm

MANDATORY SET/COSTUME STRIKE: Sunday April 10 2:00pm

Name_____________________________________________________ T-SHIRT SIZE____________
Cell Phone ________________________________________Email ____________________________________________
Permanent Address (not dorm)__________________________________City___________________Zip___________
(If young student)SCHOOL______________________________ Grade Level________ All Students: Grad Year____
Previous Theatrical Experiences

______________________________________________________________
Choral/solo voice part (soprano/tenor etc)________________________
Please list any known dates that you may have conflicts________________________

Role(s) interested in
Check if you accept a different lead or secondary role than desired____
Check if you accept chorus and or small ensemble role________

I understand that it is MANDATORY to be available for all scheduled rehearsals:

Sundays 6-9pm, Tuesdays 6-7pm (for leads), Thursdays 7-10pm,
Additional required rehearsals: Saturday, March 19th from 11:00-3:00pm and Sunday March 20th from 4:00-9:00pm
Thursday, March 24 3:00-6:00 Full Run – Holy Thursday
(no rehearsal on Easter Sunday, March 27)
Wednesday, March 30th 7:00-10:00 MUSIC ONLY (those with night classes will be excused, but we encourage you to make arrangements with the instructor so you can rehearse this evening.)

Thursday March 31 7:30 DRESS RUN START TIME

Friday April 1 6:00 Final Dress Run
Sunday April 10 2:00 STRIKE

_______________________________________
Signature

(Do not write below this line) //////////////////////////////////////////////////\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\n
Singing Possible Roles_____________________________________

Dialogue
Winter Semester End Evaluation for Lyric Theatre

Semester/Production: The Secret Garden 2016

Student Name _______________________________________________________________

Rating: 1 – Superior   2 – Excellent   3 – Good   4 – Fair

_____ 1. Gave every effort to attempt acting technique and character development exercises

_____ 2. Preparation of musical score for each rehearsal

_____ 3. Preparation of script for each rehearsal

_____ 4. Class/extra rehearsal attendance

_____ 5. Retention of music/script from rehearsal to rehearsal

_____ 6. Retention of choreography/staging from rehearsal to rehearsal

_____ 7. Maintained professional attitude during and outside rehearsals

_____ 8. Encouraged and supported fellow classmates with positive remarks and actions

_____ 9. Showed respect toward the director and assistants during and outside rehearsals

_____ 10. Showed respect toward fellow cast mates

_____ 11. Refrained from correcting fellow cast mates in music or stage direction

_____ 12. Assisted in the technical end of the production: advertising, props, costumes, etc

_____ 13. Refrained from disrupting rehearsals with chatter or other means

_____ 14. Demonstrated mature behavior during rehearsals and performances

_____ 15. Showed willingness to accept and experiment with direction before challenging

_____ 16. Demonstrated a thoughtful approach to character during the rehearsal process

_____ 17. Followed through with character choices during performances

_____ 18. Acted as a TEAM member during rehearsals and performances

_____ 19. Created positive energy during rehearsals and performances

_____ 20. Gave positive remarks during & after performances toward fellow cast members

Comments: