The Skokie Park District
Devonshire Playhouse
Presents

Bye Bye Birdie
Audition Packet

Auditions
Tuesday, January 7/8 - 9:30 p.m.
Wednesday, January 8/7 - 9 p.m.

Callbacks
Thursday, January 9/6 - 9 p.m.
(some auditions may be scheduled if unable to make Tues. or Wens. Dates)
Devonshire Cultural Center

Performances
Saturdays,
April 5 & 12
7 p.m.

Sundays,
April 6 & 13
3 p.m.
BYE BYE BIRDIE CHARACTER LIST

- Albert Peterson – Conrad Birdie's manager, who formerly aspired to be an English teacher.
- Rose "Rosie" Alvarez – Albert's secretary and long-suffering girlfriend.
- Conrad Birdie – a 1950s rock and roll star a la Elvis Presley.
- Kim MacAfee – a teenage girl who is chosen to receive the 'one last kiss' from Conrad Birdie who lives in Sweet Apple, Ohio.
- Mr. MacAfee – Kim and Randolph's befuddled father.
- Mrs. MacAfee – Kim and Randolph's mother.
- Randolph MacAfee – Kim's well-behaved younger brother.
- Hugo Peabody – Kim's boyfriend or "steady" who is quite jealous of Conrad
- Mae Peterson – Albert's overbearing and prejudiced mother.
- Gloria Rasputin – A curvaceous tap dancing secretary. Mae brings her to Albert, hoping she will be chosen over Rosie.
- The Mayor – the mayor of Sweet Apple.
- The Mayor's Wife – his repressed wife.
- Mrs. Merkle - Ursula's mother.

Supporting Sweet Apple Teens: These teens are highly featured with many appearances and the opportunity for solos in various songs.

- Deborah Sue "Suzie" Miller - One of Kim's best friends
- Margie Johnson - Harvey's sister (this is not mentioned in most versions).
- Alice - The Mayor's daughter, another one of Kim's best friends.
- Helen
- Nancy
- Harvey Johnson - The nerdy son of Mr. Johnson.
- Penelope Ann Henkel
- Charity Garfein
- Lee
- Fred - friend, possible boyfriend, of Alice.
- Bob - friend
Name______________________________________________________________________

Address_____________________________________________________________________

Home Phone___________________ E-Mail____________________ Parents E-Mail____________________

What part are you auditioning for? _________________________________

Would you accept another role if offered? _________________________________

Would you be comfortable with kissing someone on stage? (Your answer will not hurt your chances of being cast.) _________________________________

What kind of dance training do you have? (type and number of years) _________________________________

________________________________________________________________________________

________________________________________________________________________________

What vocal part are you? _________________________________

Please see the calendar included for a tentative rehearsal schedule. You will not be called for every rehearsal listed, but state any conflicts that you may have with the above rehearsal schedule:

________________________________________________________________________________

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Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume. If you have a recent photo please include this also.

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# Educational Performing Experience

Please list workshops and classes in theatre, vocal, and dance training

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Welcome to the Skokie Park District Devonshire Teen Performer auditions for our production of Bye Bye Birdie. The following is some important information we ask that you read prior to auditioning. Auditions are open to students ages 12-17. Bye Bye Birdie is a captivating show and a classic piece of vintage musical theatre. It is a satire done with the fondest affections, and tells the story of a rock and roll singer who is about to be inducted into the army.

Music Auditions
Please be prepared to sing 16-32 bars of a song from the show or in a similar style to the show. An accompanist will be provided. If you are not singing a song from Bye Bye Birdie, you MUST bring sheet music with you for the accompanist. In the character breakdown, there is a song from the show listed for callbacks. Should you receive a callback, please be familiar with that particular song. Sheet music is available online at websites such as MusicNotes.com and you can download the music on iTunes as well to help you familiarize yourself with the songs.

Acting Auditions
Sides are included in the audition packet. Please prepare whichever is most appropriate for the character you are auditioning for. If there are several sides that include the character you are auditioning for, it is wise to look over them all. It is recommended that you look over all sides however as you may be asked to read for an additional role. If you are auditioning for a character not included in the sides or for the ensemble, please select and prepare a side of your choice.

Dance Auditions
Please wear comfortable clothes that you can move in, including footwear. There will be a dance audition. You will be asked to learn 32 to counts of material.

Callbacks: Callbacks will be kept to a minimum and are by invitation only. Callbacks will be conducted on Thursday, January 9th between 6-9p.m. Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain people together, in order to make final decisions on some characters. If you are called back, please have the song listed in the character breakdown prepared.

Performance Dates
April 5th and 12th/ 7 p.m.
April 6th & 13th / 3 p.m

**We recognize that some people may have conflicts with Saturday evening performances due to religious reasons. Please make that clear at the time of your audition. A religious conflict with the performances does not mean that you will not be cast, however, it may affect the role that you are offered.**

Proposed Rehearsal Schedule
Please see the calendar included in this packet. This is a proposed rehearsal schedule and is subject to change based on cast availability. You may not be called for each of these rehearsals. Please list any conflicts that you may have with this calendar and other major times that you will have conflicts. Every attempt will be made to accommodate cast conflicts. **The final week of rehearsal is very important and we ask that you try to avoid conflicts in this week. March 31st- April 4th is tech week. YOU MAY NOT HAVE CONFLICTS WITH TECH WEEK.**

The detailed rehearsal schedule is provided after the play is cast because we try to work around conflicts that are listed at the time of the auditions. **Make sure you list all conflicts prior to casting.**

**Production Staff:**
Producer/House Management: Robin Horwitz
Director/Choreographer: Jessica Sawyer
Music Director: Christie Chiles Twillie
Stage Manager: Olivia Wallace
Asst. Stage Manager: Matt Wittenberg
Box Office: Kathy Day
Marketing: SPD Marketing Staff
Lights: Alec Kinastowski
Costumes/Props Coordinator: Danon Dastugue
Sound: Marissa Geocaris
Set: Evans Poulos and Marissa Geocaris

Staff can be contacted through message left with the Devonshire Cultural Center main Number: 847-674-1500 Ext. 2400

**Production Fees**
This covers the training and attention that staff provides for this level of performer. This also fee helps to defer cost of staff time with youth members and includes extras for the youth, including 2 complimentary tickets. Production fee is $106-Residents and $138-Non-Residents and is comparable or less than most of our theatre classes.

All cast members are responsible for the care of their scripts. Scripts should only be written in pencil, may not be copied and must be returned fully erased after the last performance. You will be responsible for the cost of any lost or damaged script.

**Fees and Estimated Cost That You Might Incur:**
- **Damaged or Lost Script:** $25
- **Costume:** required/variable $10-$40
  - We make every effort to use costumes that we already have in stock, however sometimes the actor may be asked to bring something in from home or purchase items that are natural for them to keep after the show has ended. (i.e. hose/tights, shoes, socks, some hair pieces, etc.)
- **Tickets:** $12 for adults, $10 for students/seniors, $9 for groups of 10+
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SID 1: ROSIE AND ALBERT

ALBERT

...I know that, sir, but think of the disastrous effect this might have on the morale of the American teenager! No, I am not suggesting the boy doesn’t want to go into the Army! It’s just that...No, I’m not trying to...Well, it seemed to me that...Two weeks from today? At the Induction Center? He’ll be there. (He hangs up as ROSIE briskly enters)

Rosie, thank God you’ve come! This is the end of the Almaelou Music Corporation! Conrad Birdie is going into the Army!

ROSIE

And your faithful secretary is hereby submitting...(Slapping letter down on his desk) her resignation! (Starts to leave)

ALBERT

Hah?

ROSIE

I just dropped in to say goodbye, Albert, darling... (She blows him a kiss.) ...Lots of luck! (She goes to door. Albert stops her.)

ALBERT

Rosie, you can’t! Not today of all days! (Runs to his desk. Looks frantically through drawers.) My pills, where are my pills...The little white ones I take when I’m overwrought.

ROSIE

(Picking up bottle from desk and handing him one.) Here.

ALBERT

Not so much. Break it in half.

ROSIE

You’re thirty-three years old, Albert. You can take a whole aspirin.
ALBERT

I am not thirty-three; I’m a long way from thirty-three; I won’t be thirty-three till tomorrow...Water!

ROSIE

(Hands it to him) It’s no use, Albert. My mind’s made up. I’ve been with Almaelou eight years now and as you well know I’ve been a lot more than just a secretary to you.

ALBERT

Rose! Those were moments of madness!

ROSIE

Well between the moments of madness and the office I’ve put in a good ninety hour week. And for what? A five-dollar raise in 1954 and a bottle of Arpege last Christmas.

ALBERT

Promise her anything but give her Arpege, Rosie.

ROSIE

Yeah, but not a sixteenth of an ounce!...Besides, I want something more than that.

ALBERT

Rosie, if you’re referring to anything of a more permanent nature between you and me, I’m not ready for it. Besides, there are religious differences.

ROSIE

Spanish is not a religion!

ALBERT

And if it’s part of the company you’re after, the answer is no to that, too! Almaelou is me, Mamma, and Lou...And any change in it would kill that wonderful woman who bore me.

ROSIE

Nothing could kill you mother, Albert. Except maybe a silver bullet!
SIDE 2: KIM, MRS. MACAFEE

MRS. MacAFEE

...Kim, there’s a call for you. The operator said she’s been trying to get through for nearly three-quarters of an hour!

KIM

Thank you, Doris. I’ll take it down there.

MRS. MacAFEE

She said it was long-distance and I can’t imagine who... (She stops.)...What did you say?

KIM

I said, thank you Doris... There’s no need to look so upset. It’s modern to call your mother by her first name. It makes the mother and daughter more like pals.

MRS. MacAFEE

And your father?

KIM

I’ll call him harry, naturally. By the way, I think Harry took the news about Hugo and I awfully well, don’t you, Doris? (Kim goes to phone.) ...This is she. Yes, I’ll wait.

MRS. MacAFEE

I don’t know. Yesterday I was a mother. Today I’m a pal...Are you should you wouldn’t like to call me Mom? That’s modern.

KIM

I’m sorry, but times are changing and you’ve got to go along with them or be left behind with the old folks!... By the way, Doris, have you got a cigarette? I seem to have run out. (Mrs. MacAfee hurries upstairs, trying to hold back a sniffle. Kim into phone) Conrad Birdie... is coming here... to kiss me? (then weakly) Doris. (A bit louder) Mother... (a shout)
SIDE 3: KIM AND URSULA

URSULA

...Kim MacAfee, what do you mean you’re resigning from the Fan Club! I mean just because Hugo Peabody gave you his pin doesn’t mean you have to retire from all social life! Going steady is very important but there are some things more important than very important and the Conrad Birdie Fan Club is one of them. I mean, after all, where else can we girls gather together to worship that wonderful creature? I mean, do you realize what you’d be giving up, Kim?

KIM

I’m sorry, Ursula, but my mind’s made up. Of course, I’ll still play his records, but things like the Pledge and the Conrad Birdie Scream are past me now.

URSULA

You’re giving up the scream? You mean when Conrad Birdie sings, on television, you’re not going to go AAAAAAAA! (Tragically) ...Oh, Kim!
SIDE 4: ALBERT AND MRS. PETERSON

MRS. PETERSON

Woohoo!...Sonny! (They embrace. She staggers.)

ALBERT

Mamma! What’s the matter?

MRS. PETERSON

Don’t worry about me, sonny. I’m just a little faint, from the subway...

ALBERT

Mamma, I told you to take a taxi.

MRS. PETERSON

Taxi! What do I need with taxis? I’ll leave the taxis for my successful son. A mother can ride crowded in a dirty subway full of foreign people who wouldn’t give you a seat if your life depended on it, but what’s the difference; nowadays a mother is lower than dirt anyway! Here’s the money I saved from not taking the taxi; buy some candy with it. (Looks at Rosie) Who’s she?

ALBERT

Mamma, you know Rose Alvarez from the office.

MRS. PETERSON

This is Rose Alvarez? Pretty little Rose Alvarez? I can’t believe it...(Then with an agonized shout) ...Rose, what happened? You had a sudden shock or something? ...Look at herm sonny. How nice she looks. It’s a wonder to me some older man doesn’t snatch her off. A personable matron like that with brains and a few dollars. What a catch you’d be for a convalescent. Goodbye, Rose.

ALBERT

Mamma, what I wanted to discuss with you is sort of about Rose. Maybe you’d better sit down.

MRS. PETERSON

Why? I know my Sonny. He loves his mamma. He isn’t going to say anything that would break her heart. Go ahead, dear. (Levelly) ...What about Rose?
SIDE 5: HUGO, KIM, ALICE

HUGO

...Kim, before you go, could I talk to you for a minute?

KIM

Right now? I mean, couldn’t it wait? I’m in an awful hurry!

HUGO

I don’t think so, Kim. It’s important.

ALICE

Hugo Peabody, what’s so important that you have to talk to her right now?

HUGO

(Bursting forth) What’s so important? I’ll tell you what’s so important! The day after I give her my pin she goes around kissing someone else, that’s what’s so important! I want you to know I’m quite upset about this. I’ve already had several headaches and a nosebleed!

ALICE

Why Hugo, I believe you’re actually jealous of Conrad Birdie!

HUGO

Me jealous? I’m the opposite of jealous. I’m very jealous! And I have every right to be. Kim’s my steady!

KIM

That’s just it, Hugo. I’m your steady! Oh I may admire Conrad Birdie as one admires a far-distant and unattainable ideal. But I’m pinned to you, Hugo, and I don’t care how common and ordinary you are, that’s just how I’m going to stay!

HUGO

You’re not just saying that to make me feel better?

KIM

I mean every word of it, Hugo. Conrad Birdie is just a fling. A steady is forever...
SIDE 6: KIM, RANDOLPH, MR. MacAFEE, MRS. MacAFEE

KIM

...Daddy, I wish you’d hurry. I want to have all this mess cleared away before Conrad comes down!

MR. MacAFEE

(With contained bitterness as HE looks at the elaborate table beside HIM) This mess, as you call it, Kim, happens to be my breakfast. And I intend enjoying it!

MRS. MacAFEE

Your father has a right to enjoy his eggs, Kim. But I’m sure he won’t mind if we just quietly start clearing away some of these other things... I know the house is a bit hectic this morning, but Kim’s gone to a lot of trouble to fix a special breakfast for Mr. Birdie and I want to make sure everything’s ready and waiting for him when he comes down. After all he is a national figure and I want to show these New York people we know how to treat a national figure here in Sweet Apple. Of course it really doesn’t mean that much to me personally but for Kim’s sake I...There we are! All done! Did you enjoy it, dear? Good! (Takes empty plate from him.) Now if you’ll just hurry along...

MR. MacAFEE

(A pronouncement) Doris, I am not budging from this room til I get my coffee, smoke a cigarette, and read my paper!

MRS. MacAFEE

Oh I’m sorry, dear. I didn’t have time to make your coffee this morning. How about a nice warm Seven-Up? (She goes to the cabinet to get one.)

RANDOLPH

(Kim’s brother, aged 10, coming downstairs) Morning, Pa. Here’s your paper. I hope you don’t mind but I cut out a few stories about Conrad. (He hands MR. MacAFEE a folded newspaper. MR. MacAFEE opens it. It is shredded.)
MR. MacAFEEn

...I have tried to run this house on a democratic basis. I have extended the privilege of self-determination to both the woman I have married, and the children I have sired... The vote has been denied no one for reason of age, sex, or political affiliations. There has been no taxation without representation, and open covenants have been openly arrived at! (With mounting anger) Last night I gave up my room to a guest who repeatedly referred to me as “Fats”. Telephone calls were made on my phone to New York, Chicago, Fairbanks, Alaska, and Hong Kong. I slept in a camp cot with my feet in the fireplace and my head in an ashtray. Outside my window three harpies shrieked “We Love you Conrad” four thousand seven hundred and twenty-three times!...I have just lost two fried eggs. (In ringing tones) ...Gentlemen, the democracy is over! Parliament has been dissolved; the Magna Carta is revoked, and Nero is back in town! And you don’t offer an emperor a warm Seven-Up!

KIM

Mother, what’s wrong?

MRS. MacAFEEn

Nothing, dear. Your father’s just excited about Conrad’s being here, that’s all.
SIDE 7: ALBERT, CONRAD, MRS. PETERSON

ALBERT

I don’t know what’s the matter with him! He knows how much this means to me! Conrad! Conrad!

CONRAD

Take it easy! I’m coming... And before you start hollering, Albert, I just want you to know I made up my mind! I’m tired of getting up at nine every morning, having people watch me when I eat, and letting kids poke me in the eye. I wanna have some fun! Go out! Meet a couple of young chicks! Don’t you understand, Albert? I am tense!

ALBERT

Mamma, don’t just stand there! Do something!

MRS. PETERSON

(Planting herself sexily in front of the door) Conrad, did you ever think in terms of a more mature woman? (She shows a bit of shoulder)

CONRAD

Man, I hope I never get that tense! ...Now look, buddy boy, this is my last free night before I go into the Army, and I am going out!
SIDE 8: HUGO AND BARTENDER

HUGO

...I’ll have a double rocks on the scotch. And put some rocks in it this time. Can you make me a vodka malted?

BARTENDER

How old are you?

HUGO

32.

BARTENDER

Get out.

HUGO

What about a beer?

BARTENDER

Beat it.

HUGO

Just let me sit here with an empty glass in front of me.

BARTENDER

Out.

HUGO

I demand to see the manager. Where’s Maude?

BARTENDER

I’m Maude. Charles F. Maude... And if you’re not out of here in one minute, I’ll take you by the scruff of the neck and throw you out!

HUGO

Okay, I’m going... This is the last time I do my drinking in this place!