



AUDITION INFORMATION – AGES 5-15

Audition Reservations will be taken starting December 15th

Welcome to the Wild Horse family! Wild Horse Children's Theater is so excited to present DEAR EDWINA, JR., a production for our youngest rising stars! We are glad that you're interested in being part of the magic of live theater!

AUDITIONS: Thursday, January 13th 4:30-7:00 and Saturday, January 15th, 1:00-4:00

CALLBACKS: Saturday, January 15th (after auditions)

SHOW DATES: April 1, 2, 3, 8, 9, 10, 2022

1. You **MUST CALL OR EMAIL** to schedule an audition time!
Carol Scott 775-443-5587 or Director@wildhorsetheater.com
2. Audition materials are below.

DESCRIPTION

Dear Edwina JR., is a heartwarming musical about the joys of growing up, from the creators of *Junie B. Jones, The Musical*. Written in a "show-within-a-show" format, *Dear Edwina JR.* is the perfect musical for a new generation.

Dear Edwina JR. follows the adventures of plucky advice-giver-extraordinaire, Edwina Spoonapple, as she directs the neighborhood kids in a series of buoyant production numbers for the latest edition of her weekly "Advice-a-Palooza." Edwina and her friends share wisdom on everything from trying new foods to making new friends, through clever, catchy, and poignant songs.

The list of characters is huge and provides a perfect opportunity to showcase our young performers.

Please review the information in this packet closely so you can come prepared to audition!

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FILL OUT THE AUDITION SHEET (PAGE 2) AND TUITION PAYMENT FORM (PAGE 9) AND BRING TO AUDITIONS!

DEAR EDWINA, JR. AUDITION FORM

NAME _____ DATE OF BIRTH _____ AGE _____
PHONE # _____ PREFERRED PRONOUN: HE/HIM ___ SHE/HER ___ THEY/THEM ___
ADDRESS _____ CITY/STAGE/ZIP _____
HEIGHT _____ WEIGHT _____ SHIRT SIZE _____ PANT SIZE _____

T-SHIRT SIZE (included in tuition – circle size you want) Youth S M L XL Adult S M L XL

PARENT/GUARDIAN NAME _____

Please print email clearly and carefully. Emails are used for ALL correspondence and show information!

CAST MEMBER EMAIL ADDRESS (print clearly) _____

PARENT/GUARDIAN EMAIL ADDRESS (print clearly) _____

PREVIOUS SINGING, DANCING AND ACTING EXPERIENCE (use back if necessary or attach resume):

SONG YOU ARE AUDITIONING WITH TODAY: _____

ROLE(S) YOU ARE AUDITIONING FOR (Listed on back of this form): _____

WILL YOU ACCEPT ANOTHER PRINCIPAL ROLE? YES ___ NO ___ WILL YOU ACCEPT AN ENSEMBLE ROLE? YES ___ NO ___

ARE YOU INTERESTED IN A TECH POSITION? YES ___ NO ___

REGULAR REHEARSALS: Wednesdays & Thursdays, 4:15-6:30 p.m.

FIRST REHEARSAL FOR THE ENTIRE CAST: WEDNESDAY, JANUARY 19th, 4:15-6:30 p.m.

There will be a short parent meeting at 6:00 on Wednesday, January 19th

******TUITION IS DUE ON WEDNESDAY, January 19th. (Please complete tuition intent forms)******

PLEASE LIST ANY CONFLICTS AND/OR OTHER EXTRA CURRICULAR ACTIVITIES YOU MAY HAVE BELOW.

Please be forthright in listing all your conflicts! Some cast members may not need to be at every rehearsal and by listing your conflicts, it allows us to construct an accurate rehearsal schedule. Our goal is to bring a high level of theater excellence to our community and provide our cast members with a professional production experience!

CARPPOOL REQUESTS:

I agree that if (my child) accept(s) a role in this show, I will attend all scheduled rehearsals, pay the tuition fee, and have fun! I understand that I/my child will follow all the rules and regulations of the Wild Horse Children's Theater. I understand that any photos/video taken during rehearsals/auditions/shows may be used for advertising purposes. *I do hereby waive and release Wild Horse Children's Theater, its directors, staff and volunteers, from all claims and responsibility in case of personal injury and/or property damage resulting from behavior of my child(ren) participating in, or traveling to or from rehearsals or performances. I will be responsible for any injury and/or property damage.*

Participant Signature

Parent Signature

Date

TENATIVE AUDITION PLAN

THE MOST IMPORTANT PART OF THE AUDITION PROCESS IS TO HAVE FUN!

1. Auditions will be spread out in ½ hour slots with 15 auditioners at a time.
2. Auditioners and parents will enter through the main entrance of the Performance Hall to check in, turn in your audition forms (or fill out forms), and get audition number.
3. Auditioners will be seated in theater.
4. Each auditioner will be called up one by one to perform their audition
5. After everyone has sung, the dance portion will be taught and small groups will perform.
6. Auditioners will exit through side door of the Performance Hall theater for parent pickup.
8. Audition area will be sanitized before new group enters.

Parents need to know...

- Siblings should audition in the same time slot
- Auditioners should arrive no earlier than 10 minutes before their allotted time. **PLEASE BRING YOUR AUDITION FORM FILLED OUT PRIOR TO ARRIVING TO EXPEDITE THE PROCESS.**
- Parents may accompany their child through registration and can stay to watch auditions IF YOUR CHILD WANTS YOU THERE!
- Auditions will take roughly 30 minutes per group.
- Kids will wait for pickup outside the Performance Hall
- Callbacks slips will be given after each group auditions. If you do not get a call back it does not mean you didn't get a principal part. There are MANY wonderful parts in this show, and we cannot possibly see everyone for every part at callbacks. Our casting committee has gotten very proficient through the years at casting on the spot!

So, you want a lead role?? Here are Some Tips...

- Really know the show and understand the character. Watch the film and clips from productions online.
- Rehearse in front of the mirror.
- Play with the character's accent and physicality.
- Go big in your audition – it's better to overact than underact! We can pull you back if you go too far. It's much harder to go the other way!
- Sing your song with character and emotion.
- Whatever song you sing – move as well. Don't save the movement for the dance audition. Even just moving your hands can help you better express yourself.
- Listen carefully to any instructions given to you by the Artistic Team.
- Don't forget the Dance audition – familiarize yourself with the music from the show. Rehearse adding characterization and physicality to it. Show us that you can add characterization to your dancing.

Remember: Leads aren't just the most talented people. The best voice doesn't equal the best role! At auditions we look for how you interact with others, follow instructions, show independence and resilience as well as talent and availability/commitment. Don't be discouraged if you don't think you're *perfect* for a role – it is possible for us to help a committed and diligent person grow throughout the rehearsal process – practice makes perfect!

CHARACTER BREAKDOWN

All performers, except Edwina, are part of the ensemble throughout the show and must sing and move well. They step forward to assume their character identities for individual songs. Some actors may be asked to play two or more parts.

EDWINA SPOONAPPLE – the creator of “The Dear Edwina Show,” she is a bossy but lovable girl who goes through many changes during the show. The actress in this role needs to have a strong, clear singing voice, be able to move/dance well, and needs a strong stage presence.

BECKY – the top cheerleader for the Paw Paw Wildcats. She loves practicing new cheers and showing them to her friends. She should be able to do a cartwheel.

SCOTT – the neighborhood nerd who is helplessly in love with Edwina and is always trying to get her attention. Strong comic timing is needed for the role, in addition to a strong singing voice.

KELLI – a neighbor who wants to be a ballerina and is very serious about her dancing.

BOBBY – Edwina’s new next-door neighbor, he is a friendly and compassionate character who goes out of his way to help others.

LARS VANDERPLOONK – an accident-prone neighbor of Edwina’s who is one of the Vlanderploonk triplets and is always falling and getting hurt.

BILLY VLANDERPOONK – another of the Vlanderploonk triplets, Billy is also the box office manager for “The Dear Edwina Show.”

CORDELL – the third of the Vlanderploonk triplets, he also serves as the house manager for “The Dear Edwina Show.”

ANNIE – Edwina’s friend who is working hard to earn her Girl Scout badges. She is perky, energetic, and helpful... sometimes too helpful.

VLADIMIR – Edwina’s strange uncle from Transylvania. He sings the song “Frankenguest” and needs a strong singing voice and an even stronger stage presence.

KATIE SPOONAPPLE – Edwina’s little sister and a math wiz. She helps Edwina to realize how special she is.

APHRODITE – A girl who writes to Dear Edwina with a problem about her brother. Her letter is a solo song, so Aphrodite must be a strong singer.

CARRIE – A girl who writes to Dear Edwina because she doesn’t know which fork to use at the dinner table. Her letter is a solo song, so Carrie must be a strong singer.

ABIGAIL - A girl who writes to Dear Edwina because she thinks her brother is gross. Her letter is a solo song, so Abigail must be a strong singer.

ZIGGY - A boy who writes to Dear Edwina with a problem about his reggae band. His letter is a solo song, so Ziggy must be played by a strong singer.

FRANK – a rude, self-centered, and bratty kid who is the subject of the song “Frankenguest.” The actor needs to “speak/sing” dialogue over the music of the song.

CHEF LUDMILLA – A famous chef who helps instruct the rest of the company on how to set a table in the song “Fork, Knife, Spoon.” The actor in this role should be a strong singer.

WILLIAM SONOMA - A silverware manufacturer who helps instruct the rest of the company on how to set a table in the song “Fork, Knife, Spoon.” The actor in this role should be a strong singer.

FAIRY FORKMOTHER – the “Queen of Cutlery” who helps instruct the rest of the company on how to set a table in the song “Fork, Knife, Spoon.” The actor in this role should be a strong singer.

SUSIE & THE NAPKINS – a 1950's girl group who sing the song "Say No Thank You." All the girls in the group should be able to sing and move well.

JOHNNY – a "greaser" from the 1950's, this is a non-singing role.

QUEEN OF BOOLA BOOLA – the ruler of a faraway land, who grows and shares strange and exotic foods. The actor needs to "speak/sing" dialogue over the music of the song.

LOLA – a shy girl who has just arrived in America. She sings a portion of the song "Hola Lola" with several other characters and should be able to do a Spanish accent.

HARRY – Lola's cousin who just wants to have a good time. He sings a portion of the song "Hola Lola."

MARY SUE BETTY BOB – Edwina's distant country cousin. The actor in this role should be a strong singer and be able to do a Southern accent. She sings most of the song "Put It In the Piggy."

FARMER JERRY – Edwina's uncle and Mary Sue Betty Bob's dad, he sings part of "Put It In The Piggy."

You can hear many of the songs for the show on this link: <https://salemhydemusic.wordpress.com/>

"There are no small parts, only small actors." – Constantin Stanislavski

SONG SELECTIONS AND LYRICS

You should prepare one of the following songs for the audition. You will sing individually (a solo). Though auditioners will only perform one song, it's a good idea to become familiar with the other songs. The audition process moves quickly and it's helpful to be prepared! As you can see from the Character Breakdown, almost everyone in this show is featured in a song or scene! We have given you 4 songs to choose from for your audition so find the one that makes you shine!

1. Up On The Fridge: Girls (Auditioning for Edwina)
2. Edwina: Boys (Auditioning for all boy's parts)
3. Sing Your Own Song: (Auditioning for any part)
4. Paw Paw, Michigan: (Auditioning for any part)

(Note: We have no problem if a girl wants to sing the boy's song or visa versa! You do you!)

These song cuts are posted on drop box. Here is the link (COPY AND PASTE LINK):

<https://www.dropbox.com/sh/qhmo0mzwtxfmmnn/AABoPyQTg7ip-coH1Ff -GNla?dl=0>

Each cut has two versions: One cut with the vocals (has "words" in front of the song title) and one cut with the instrumental (has "music" in front of the song title) only. The vocal versions are there for learning purposes, but you will be singing along to the instrumental version, so MAKE SURE THAT YOU PRACTICE WITH THE INSTRUMENTAL VERSION. Pay attention to tempo (how fast/slow the song goes) and "entrances" (knowing when in the music you should begin singing).

Don't try to imitate the vocal quality of the person singing on the vocal version!! Sing the way you think the character would express him/herself!

UP ON THE FRIDGE (Start at :01 to 1:18)

When Katie's good at math
She gets a big fat 'A',
That's tacked up on my family's Frigidaire
And in every music contest
Joe and Myra take the prize
On our freezer
there are ribbons everywhere.
And I'm proud to be their sister,
But it really makes me blue
That there isn't any prize
For telling people what to do.
Except an invitation to Kalamazoo
Bobby: Kalamazoo?
Edwina: Home of the world-famous
Kalamazoo advice-a-palooza festival!
Do you know what an invitation
means Bobby?
Bobby: No...
Edwina: A chance to finally be
where I belong.
Up on the fridge is where I want to be

Just like Katie, and Myra, and Joe.
There's a white plastic magnet
That's just the right size,
where my new invitation can go.
And then every morning, I'll open
the door, get some OJ or milk
and I'll see
What I dreamed of, and wished for,
and hoped for, and prayed for!
A prize that belongs to me!

EDWINA (Start at :01-1:23)

Scott: Dear Edwina, I've got...girl problems.

I carved her a heart in Dad's woodshop,
But it came out like a blob.
Then I made a sign saying, "Please be mine"
Out of kernals from corn on the cob.
Every night I take out my telescope
And I wish on the astroids that soar
That someday I'll get noticed by the girl that I adore.
And I know you think it's stupid but I'm writing just the same
To ask you what a boy should do when the world world is shouting her name.
Ed...wee...ee na!
Ed...wee...ee na!
I'm dreaing of a bike ride and a milkshake share by two.
Oh, Edwina, You're the one...what can I do?

SING YOUR OWN SONG (Start at :01 to 1:00)

Those kids that try and knock you down,
They're not what life's about
Just learn to sing your special song and drown them out.
I won't pretend it doesn't hurt.
Some things kids say can hurt a lot
But what hurts more is when they make you want to be something that you're not.
You've got to sing your own song, use your own voice.
Your voice is not a thing to be afraid of.
And when they it ring true, there's not a thing they can do
To take away the music that you're made of.

PAW PAW, MICHIGAN (Start at :20 to 1:00)

If you need to walk your dog in Paw Paw Michigan
Lars will walk your dog for a very small fee.
If you need something cool in Paw Paw Michigan
Kelly's lemonade stand makes a nice iced tea!
If you need a babysitter Becky's right on hand.
Myra gives piano lessons on her baby grand!

But if you need advice in Paw Paw Michigan
there's only one place to go!
Every Sunday afternoon, live from the garage,
at the Dear Edwina Show!

VOCAL AUDITION TIPS

- 1) A musical theater vocal audition is NOT "American Idol". This is an audition, not a "sing-off". It's all about storytelling. The directors aren't so much listening to voices as looking for who can tell a story with their voice, face, and body.
- 2) The directors have a problem. They need to put together a big puzzle and find just the right pieces to put it together best. They are not there to "judge" you – they are really hoping that you'll be the right fit for one of the puzzle pieces. Your job is to help the directors solve their problem. So, there's no need for you to be nervous!
- 3) If you're nervous anyway, "hide" behind the character. Remember that it's not "you" up there; it's your character. Tell your character's story the entire time when you audition. Get involved in telling the story and don't spend time thinking about how your voice sounds when you sing. Make a strong, active choice for your character, and play it fully. We can't tell anything about your character if you don't show us an active personality.
- 4) Try to be aware of what your face and body are doing when you sing. Regardless of how your song sounds, if your face doesn't tell the story of the song, the audience isn't going to understand the story. Our brains process pictures before they process words, so if your hands are busy doing something unrelated to the song (for instance: tugging at the bottom of your shirt) the audience is going to think your song is about something else (a shirt), no matter what words you're singing!
- 5) Use clear diction. We need to understand every word that you sing. Stand in the center of the stage and sing loudly enough to be heard from way across the room, but don't scream.
- 7) When you are singing, you shouldn't look at anyone in the room -- especially not the director. You should look past the director at a spot on the wall that is at your eye level. Pretend that spot is a close friend to whom you are telling your story.
- 8) The directors may give you advice about how to read a certain line, or how to read the whole scene. If that happens, try to incorporate the suggestions into your performance, even if it seems odd or wrong. Everyone will notice how well you take direction, and that has a huge impact on whether you get that part.

DANCE AUDITION TIPS

The choreographer will teach you a small routine that you will learn in groups.

Do your best with the dance steps, but ultimately choreographers are most interested in who looks energized and exciting while moving in time with music.

Don't panic if you mess up the steps, put your feet in the wrong place, or forget what to do with your hands. Even very polished dancers mess up sometimes. No one expects you to be perfect. However, when you miss something, it is important that you keep smiling and keep going (again -- staying in character is vital in an audition)! A big smile and an air of confidence can hide a multitude of mistakes with your feet. Even if you do the steps perfectly, if you are not expressive, or if you look like you're really concentrating hard instead of portraying the mood of the character, the role might go to someone with slightly less dancing ability, who dances as a believable character.

As a general note, make sure that you are standing in a place where you can see when the choreographer is teaching the steps. Frequently, people uncomfortable with dance try to hide in the back. It doesn't work. The point is not to hide, but to show what you can do!

CASTING

Casting a show is like assembling a large jigsaw puzzle. If you are not cast in the part that you wanted in this show, that DOES NOT mean that your audition performance was not of a good quality. It simply means that that character wasn't a good fit for you in this particular show. The "fit" decision usually has little to do with anything under your control. You may be too tall, too short, too old, too young, too high voice, too low voice, etc. etc. -- you get the picture!

Similarly, if you auditioned hoping to be given a certain role and you are cast with a different role, that means that the directors needed you most in the role in which you were cast. Again, remember that the ENSEMBLE is considered a role. Being in a show is being on a team. Every single player on the team is vital to the success of the whole piece. NO ONE ACTOR is more important than any other actor onstage. "There are no small parts...only small actors!"

You will be provided with a copy of this release form to sign at auditions. Thank you!

COVID-19 DISCLOSURE, ACKNOWLEDGEMENT AND RELEASE

Wild Horse Children's Theater is hopeful that COVID will be less of a threat in the coming months. We will continue to run auditions, rehearsals, and productions under the guidelines of the CDC and the Governor.

Wild Horse Productions is beginning to provide instructional, acting, auditioning, musical, performing, and related experiences again, consistent with governmental guidelines and prudent practices. As a Participant and, as applicable, the Parent or Guardian of a Minor (You), understand that there are still many unknowns and risks associated with the Covid-19 pandemic including:

1. The potential that you may contract the illness
2. The potential that you may transmit the illness
3. The potential that someone or some surface may be contaminated
4. The potential that someone could carry and transmit the illness without showing any signs or symptoms
5. The potential that the illness could be serious and even life-threatening
6. The potential that health concerns could interrupt or cancel your program

Although WHP will take reasonable precautions regarding masks, social distancing, disinfecting, and encouraging hygiene, such things cannot be forced or dictated at all times and conduct by others may result in increased potential for exposure to illness.

You are aware of the risks associated with activities of the nature anticipated in the program in which you will be participating. You assume those risks of your own choice and may withdraw at any time if you feel uncomfortable. You will not hold WHP, its principals, agents or others associated with your activities responsible for any illness that may result from your participation, or any costs associated therewith. You hereby assume all risks associated with Your participation and release and hold WHP, its principals and agents harmless with respect thereto.

Out of concern for others, you agree to practice social distancing, mask wearing, hand washing, disinfecting and other reasonable practices to the extent it is practicable under all the circumstances during your participation in WHP activities.

FILL OUT AND BRING WITH YOU TO AUDITIONS

WILD HORSE CHILDREN'S THEATER

TUITION ARRANGEMENTS, SCHOLARSHIP & REFUND POLICIES

(PLEASE NOTE THAT SCRIPTS WILL NOT BE HANDED OUT TO PARTICIPANTS UNLESS PAYMENT OR ARRANGEMENT IS MADE ON JANUARY 19 AT THE BEGINNING OF REHEARSAL)

PAYMENT OPTIONS:

- _____ 1. I will pay tuition in full (\$135) on January 19.
- _____ 2. I will make 3 payments. January 19 (\$45), February 16 (\$45), March 16 (\$45)
- _____ 3. I am applying for a Kyra & Norma Conway scholarship in the amount of \$ _____.
(Please complete the scholarship form and turn in at audition)

REFUND POLICY:

Full tuition may only be refunded prior to the first scheduled rehearsal or class session or in the event that Wild Horse Productions cancels any production or class.

SCHOLARSHIPS:

Wild Horse Production's Kyra Conway Scholarship Program is based solely on need. We offer full and partial scholarships. Due to the great demand for scholarship assistance and limited resources, it is important that you provide us with your complete financial need picture for full consideration.

Each scholarship recipient (or family member) is responsible for completing volunteer hours (1 volunteer hour for each \$10 awarded). Load in/load out is required and other volunteer opportunities include: Sewing, set build/painting, prop making, box office, dressing room, assisting with rehearsals, and office work.

All scholarship applications must be turned in at auditions. (Please complete the scholarship form) You will be notified prior to the first rehearsal of your scholarship grant amount. Only WH staff and board members will have access to scholarship information.

I understand and agree to the payment options and refund policy.

Participant's name Parent/Guardian's signature Date

All checks should be made payable to: Wild Horse Children's Theater. Cash & Credit/Debit Cards are also accepted.

Card # _____ Exp. Date _____ CVV _____

Mailing Address for card _____