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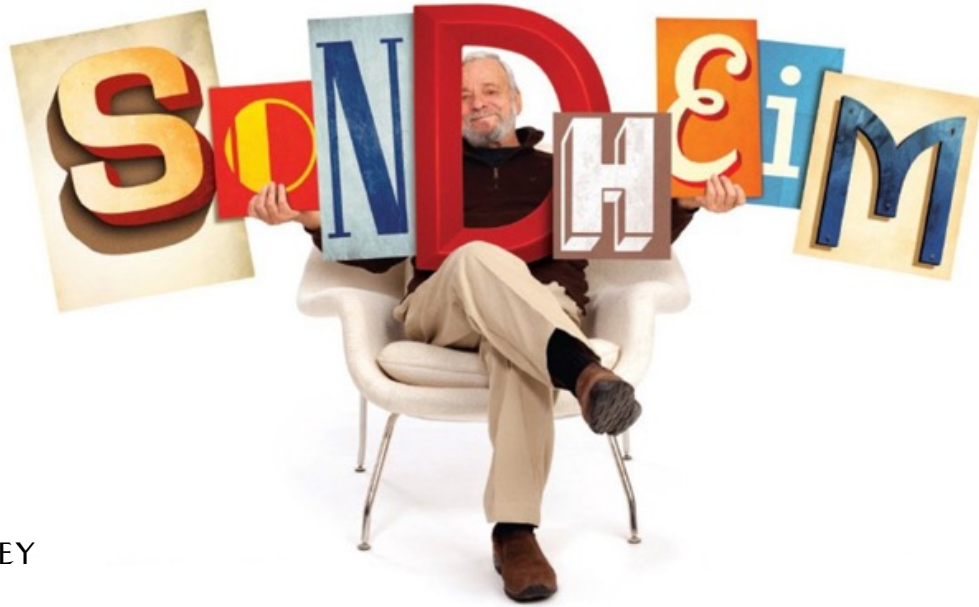
Southland Area Theatre Ensemble  
AT GOVERNORS STATE UNIVERSITY

proudly presents:



SONDHEIM

on



center for  
performing arts

**Directed by:**

J.R. ROSE

**Vocal Directed by:**

NATE KRUG

**Conducted by:**

AARON KAPLAN

**Choreography by:**

CHRISTOPHER KELLEY

FEBRUARY 20, 2016

The Southland Area Theatre Ensemble, in partnership with The Center for the Performing Arts at Governor's State University could not be more thrilled to bring to the stage for one night only, a special presentation of SONDHEIM on SONDHEIM to south-suburban Chicago. Hailed by the Associated Press as a "revelatory revue full of wonderful moments" and by USA Today as a "funny, affectionate and revealing tribute to musical theater's greatest living composer and lyricist," SONDHEIM ON SONDHEIM is an intimate portrait of the famed songwriter in his own words... and music. Enjoy over two-dozen Sondheim tunes, interspersed with beautiful video commentary by the composer himself, who reveals fascinating details about his life and his art. Stephen Sondheim's final word on his unparalleled body of work has been preserved in this classic new revue nominated for both the Tony and Grammy award. Thank you for auditioning. If you have any questions please email me at [jr@jrrose.org](mailto:jr@jrrose.org) or call 708.767.7673.

Always,

A handwritten signature in black ink that reads 'J.R. Rose'.

J.R. Rose

Artistic Director - SLATE Theatre

# Audition Information

- ◆ Auditions will be held **Tuesday, November 17th from- 6:00 - 9:00 pm** in the Center for Performing Arts at Governors State University, with slots between
  - ◆ Invited callbacks will be **Sunday, November 22 from 2pm-6pm**
  - ◆ Please download, print, and complete the audition form and conflict sheet found on page 4 and 5 of this packet and bring to your audition.
  - ◆ Please visit <http://www.wejoinin.com/sheets/kiytv> to schedule your audition time or scan the QR code to the right.
  - ◆ Upon completion of your sign-up the website will confirm your sign-up with an email. If you need to cancel or change your slot, there is a link in that email to help. The site will also email you two days prior with a reminder.
  - ◆ This is a non-paying, non-equity performance. SLATE does not charge a participation fee, but we do ask each cast member to sell a minimum of 10 tickets.
- 
- ◆ Please bring picture, resume, and sheet music; prepare two (2) contrasting Sondheim pieces. Your total audition should not last more than 3 minutes. Please cut appropriately. Your song choices should highlight your ability to create a character, and act through the song as well as execute the complexities of Sondheim's musical composition and lyrics.
  - ◆ Please bring music in the proper key, an accompanist will be provided. **Accapella singing is NOT ALLOWED.** If you wish to sing from Sondheim on Sondheim, we still recommend bringing your own music. Many songs in our piano/vocal score are not the same keys, tempos, cuttings etc from the original show.
  - ◆ There will NOT be a dance audition.
  - ◆ Please audition regardless of your conflicts. Rehearsals will be scheduled after the show is cast to accommodate conflicts. Just be honest, and we will work around your schedule the best we can.



For this show we are seeking, a multicultural company.

We are looking for all races, ages, and all body types. No role must be played by an actor of any specific race, age, gender.

# Show Synopsis and Songs

## ACT ONE

The curtain rises and the show begins with a vocal overture - the cast appears on stage throughout the overture, highlighting some of the greatest hits by Mr. Stephen Sondheim. A video of Stephen Sondheim comes on. He introduces himself to the audience and reveals why he was named Stephen, discusses his birth, and then introduced his father; a self-taught piano player who helped Stephen learn the ropes and write his very first tune, "I'll Meet You At The Donut." The cast sings performs "I'll Meet You At The Donut." Sondheim then introduces A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, the first musical he wrote both music and lyrics for. He explains that it based on an idea by man named Burt Shevelove. The cast performs "Invocation / Forget War." Sondheim adds that the song was the original opening but was cut when director George Abbott said he did not like it. In its place came "Love Is In The Air." The cast proceeds to perform the song. Sondheim goes on to say how much of a 'disaster' the show was. To attempt to solve the problem, Jerry Robbins joined the team as a show doctor - he tells Stephen to write a new opening. In turn, Stephen writes "Comedy Tonight." The cast appears on stage to perform the well-known tune. We now transition to Sondheim's childhood; an actress performs "Take Me To The World." The video begins again, as Stephen discusses his parent's divorce and his move to Pennsylvania with his mother. He goes on to explain how Dorothy and Oscar Hammerstein became his surrogate parents during his teen years - he says that this is the reason he became a songwriter...because Oscar was. Moving into the early career of Stephen Sondheim, a video comes on. It is Stephen discussing his first professional show, at the age of 23 years old, called SATURDAY NIGHT. He goes on to explain that Lem Ayers, the lead producer of the show, died about halfway into the process. The cast appears and they perform "So Many People," a song from the show. After trying to pitch the music of SATURDAY NIGHT to producers, he became noticed and was invited to do the lyrics for WEST SIDE STORY. Sondheim admits that he was, initially, very hesitant - but Hammerstein encouraged him to take the job. The cast performs "Something's Coming." An interview between Mike Douglas and Sondheim pops up - they are discussing neurotic characters. Sondheim reveals that he likes neurotic people. A man and woman perform "You Could Drive A Person Crazy," from the Sondheim title COMPANY. "The Wedding Is Off," an old version of "Getting Married Today," is then performed. Next, we are treated to a rendition of "Now You Know," from the musical MERRILY WE ROLL ALONG. A video of Sondheim begins, introducing his relationship with Hal Prince - a longtime collaborator of Sondheim's, as a producer and director. It then segues into "Franklin Shepard, Inc.," a song about a writing partnership gone badly from his musical MERRILY WE ROLL ALONG. Immediately following, an actor appears on stage and performs the ballad "Good Thing Going." Sondheim begins discussing his writing process. He mentions the difficulty of getting those first words down and, furthermore, the challenge of completing a song once the shape of it has completely changed. "Waiting For The Girls Upstairs", from the iconic musical FOLLIES, is played out on the stage - Sondheim notes that this octet was originally intended as a duet. Next, we transition to the story of Sweeney Todd and how it all came to be. Sondheim mentions that he saw the play, written by Christopher Bond, in a small theater outside of London and immediately thought it could be a great musical. "Epiphany," from SWEENEY TODD, is performed as Sondheim explains the drastic mood changes within the song; it's about a man whose mind is cracking. At the conclusion, a new video begins - Sondheim talks about the inspiration behind PASSION; a song from the show, "Fosca's Entrance (I Read)," is presented. Sondheim adds more about the development of the story and the characters, as we are treated to a new song from the musical, "Is This What You Call Love?" Sondheim then introduces the song "Loving You." This is a song that was added in, during previews, to attempt to explain the obsession on the part of the ugly woman. The interview from the Mike Douglas show comes on again. Sondheim mentions his 'surprise hit' and we see a compilation of videos, spliced together, to create an entire performance of "Send In The Clowns" from A LITTLE NIGHT MUSIC. It is a YouTube montage. Next, the topic of relationships. Stephen Sondheim discusses his confusion with sexuality and that he once visited a Freudian analysis. He then admits that he hadn't fallen in love until the age of 60. The cast performs a rendition of "Happiness" from PASSION. Act One ends with a finale medley, including "Ever After" from INTO THE WOODS, "A Weekend In The Country" from A LITTLE NIGHT MUSIC, and "Sunday" from SUNDAY IN THE PARK WITH GEORGE.

## ACT TWO

The second act opens with Sondheim discussing the environment in which he writes in and the cast performing an original tongue-in-cheek Sondheim song titled "God." We now transition to love songs from a 60 Minutes interview. Sondheim explains that he needs characterizations, or a topic, in order to begin writing a love song - he cannot freely write a generic love song or 'torch song.' Two women come to the stage and perform "Losing My Mind / Not A Day Goes By." Sondheim is now discussing the question of his songs being autobiographical - he insists the characters are not him...they are new people, created with the help of his collaborators. He adds that there is only one autobiographical song written: a trio of actors appears and performs "Opening Doors" from MERRILY WE ROLL ALONG. Next, he mentions the creation of a show called BOUNCE (now known as ROAD SHOW). The cast performs a song from the musical titled "The Best Thing That Ever Has Happened." A new video begins; Sondheim is discussing the origins of COMPANY and how marriages are. He reveals that he took out a notepad, called Mary Rodgers, and began a long discussion with many notes. Sondheim then goes on to explain that there were three endings to the musical - the first involving a proposal from Bobby to a girl named Amy. The song was called "Multitudes of Amys." Sondheim then notes that they changed it to end with a song, by Bobby, assessing all of the marriages. This song was titled "Happily Ever After." The producers, he says, thought it was too much of a downer. He took that song and turned it into the final ending: "Being Alive." We transition to the issue of poetry vs. lyrics. Sondheim is discussing changes he made in the London revival of FOLLIES and why he made them. "Ah, But Underneath" is performed. A clip from the Levin Interviews plays; Sondheim tries to define the difference between poetry versus lyrics and what he writes: poetic lyrics. A woman appears on stage and sings "In Buddy's Ears" from FOLLIES. Sondheim comes onto the screen again and proclaims that ASSASSINS is the show he has ever come the closest to being satisfied with - he cannot think of any way to fix it. The cast performs "Something Just Broke." This transitions into "The Gun Song." We now begin finding out more about the shows Sondheim collaborated on as a contributor - both as a lyricist and composer. The first addressed is DO I HEART A WALTZ?, in which Sondheim wonders why he spent a year and a half working on it. The cast performs the title song. The next collaboration mentioned is GYPSY. Sondheim reveals a cut song, from the second act, intended for Rose called "Smile, Girls." It was kept in for one performance. He proceeds to relay his favorite Ethel Merman story, involving the Loretta Young Show. Sondheim now begins talking about the show 'closest to his heart,' which is SUNDAY IN THE PARK WITH GEORGE. The song "Finishing The Hat" is performed. It is followed by the song "Beautiful. Discussing mothers and children, Sondheim reveals that he had a difficult relationship with his mom and feels she never wanted him. The cast performs "Children Will Listen" from INTO THE WOODS. An interview is played, and Sondheim admits to regretting not having children but insists that teaching his art is another way to do that. An actress sings "Send In The Clowns" from A LITTLE NIGHT MUSIC. The show ends with a section about the role of collaborators, and how they have had an impact on Sondheim as a person and writer. The cast closes with various tunes from Sondheim favorites, including: COMPANY, MERRILY WE ROLL ALONG, and ANYONE CAN WHISTLE



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# Audition Form

Please print this form and the conflict calendar on the next page and bring them completed to your audition. Please answer all questions honestly, and be up front about conflicts. We will work around conflicts as much as possible, but need to know about them before casting decisions are made.

If possible, please bring a resume and recent headshot or snapshot.

Name: \_\_\_\_\_ My real age falls: 14-18 19-23 24-29 30+

Height: \_\_\_\_\_ E-mail: \_\_\_\_\_

Address: \_\_\_\_\_ Home Phone: \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Vocal Range: Soprano Mezzo Alto Tenor Baritone Bass

Audition Song Selection: \_\_\_\_\_ From: \_\_\_\_\_

Are you auditioning for a specific role(s)? If so, which one(s): \_\_\_\_\_ Yes No

If you are cast, will you accept any role you are cast in? If no, please be specific: \_\_\_\_\_ Yes No

Do you understand that if you are cast you will be required to purchase /sell a minimum of ten (10) tickets for the show? Yes No

Do you understand that the performance is February 20th @ 8pm? Yes No

Do you understand that by signing this form you are committing to ALL rehearsals and performances except those you indicate on your conflict sheet and absences may result in your role being changed or eliminated? Yes No

Do you understand that all cast members may be responsible for supplying/purchasing stage make-up as well as some costumes and shoes for the show? Yes No

What role(s) have you played in Sondheim shows in the past?

*By signing this document, I hereby consent to the use, publication, broadcast, telecast, distribution, and circulation of my name, photograph, image, and/or likeness by SLATE at Governors State University in any SLATE-sponsored product and/or publication used for recruiting, promotional, advertising, or commercial purposes. This shall include, but is not limited to, the SLATE website, playbills, ads, and brochures. I further understand and agree that this picture release consent shall remain in full effect unless canceled in writing and in reasonable advance of any said publication.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Please list all conflicts from November 23 - February 20. Please list the date and times you are unavailable. Please include weekend events. Rehearsals will be scheduled around conflicts, so please list them now. This includes family obligations, work activities, vacations and appointments. **There will be NO rehearsal on greyed out days.**

**Weekday rehearsals will be 6:30-10:00 pm. Weekend rehearsal times will be dependent on cast conflicts**  
**Please note: Major conflicts after February 1 might make it difficult for you to be cast in the show.**

**NAME:** \_\_\_\_\_

2015/2016	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
November	22	23	24	25	26	27	28
December	29	30	1	2	3	4	5
December	6	7	8	9	10	11	12
December	13	14	15	16	17	18	19
December	20	21	22	23	24	25	26
December	27	28	29	30	31	1	2
January	3	4	5	6	7	8	9
January	10	11	12	13	14	15	16
January	17	18	19	20	21	22	23
January	24	25	26	27	28	29	30
February	31	1	2	3	4	5	6
February	7	8	9	10	11	12	13 TECH 10-6
February	14	15	16 Zitsprobe 6-10	17 TBA if needed	18 Dress #1 6pm	19 Dress #2 6pm	20 Performance 8pm