



2019 ALL-OHIO APPLICATION PACKET (ACTORS & TECHNICIANS)

The Educational Theatre Association, Ohio Chapter
presents the 2019 All-Ohio Show

Carrie the musical

by Michael Gore, Dean Pitchford, Lawrence D. Cohen
adapted from the book *Carrie* by Stephen King

Director: Thom Warren • Music Director: Ian LeRoy • Choreographer: Edward Carignan

Technical Director: Derrick McPeak

Coordinators: Luke Bovenizer, Matt Wolfe, and Gigi Morelli

Casting: 9 men, 11 women, including an ensemble (these numbers may change based on the needs of the show following auditions).

Synopsis: Carrie White is a misfit. At school, she's an outcast who's bullied by the popular crowd, and virtually invisible to everyone else. At home, she's at the mercy of her loving but cruelly over-protective mother. But Carrie's just discovered she's got a special power, and if pushed too far, she's not afraid to use it...

Based on Stephen King's bestselling novel, the musical of *Carrie* hasn't been seen since its legendary 1988 Broadway production. Now, the show's original authors have joined with director Stafford Arima (*Altar Boyz*) and MCC Theater for a newly reworked and fully re-imagined vision of this gripping tale. Set today, in the small town of Chamberlain, Maine, *Carrie* features a book by Lawrence D. Cohen (screenwriter of the classic film), music by Academy Award winner Michael Gore (*Fame*, *Terms of Endearment*), and lyrics by Academy Award winner Dean Pitchford (*Fame*, *Footloose*).

Timeline and Mandatory Dates:

9/1/18	Applications & Auditions will open on www.getacceptd.com
11/1/18	Applications & Auditions will close on www.getacceptd.com
11/18/18	In person interviews and callbacks at Westerville South HS
12/9/18	Full Company Meeting at Westerville South HS
1/18/18-1/21/19	First rehearsal weekend at Westerville South HS
2/15/18-2/18/18	Second rehearsal weekend at Westerville South HS
3/22/18-3/24/18	Third rehearsal weekend at Firestone, Akron School for the Arts
3/28/19	Public preview performance at Firestone, Akron School for the Arts
3/29/19	2 performances at state conference at Firestone, ASFTA
3/30/19	Talkback at state conference

Actor Auditions & Technical Applications: Online via www.getacceptd.com

There is a \$15 fee to apply.

If cast, actors and technicians will pay a \$100 participation fee due 12/9/18 (unless payment plan or other arrangements have been made). Scholarships are available for the All-Ohio fee. Do not let the prospect of a fee keep you from applying.

ACTORS: Students should familiarize themselves with the score, and may use the Off-Broadway 2012 Cast Recording as a reference point. For the initial audition, students should sing music appropriate to the style of the show (think *Heathers*, *Bring It On*, *Legally Blonde*, *Mean Girls*, etc. rather than *Les Miz*, anything Disney, or *The Music Man*.) You may sing from the show if you choose, but not a requirement.

Actors, please prepare two songs - they may be full songs or 16-32 bar cuts. PLEASE NO A CAPPELLA submissions. You may sing with either a live piano or recorded track. Those auditioning for Carrie, Sue Snell, Chris Hargensen and Margaret White should prepare contrasting songs to showcase both a strong, high belt and a more simple, honest and straight-forward ballad.

TECHNICIANS will submit a resume and examples of their work including, but not limited to, photos, drawings, plots, prompt scripts, publicity files, etc. Select technicians will have callback interviews with the technical director on the callback date.

Director's Vision:

What I see in Dean Pitchford, Michael Gore and Lawrence D. Cohen's adaptation of Stephen King's *Carrie* - right from the opening number "In" - is a collective community of young people; nerds, popular girls, jocks, cheerleaders, students struggling to navigate sexual identity....outcasts, sometimes in their own minds...all desperately trying to fit in, to feel a part of a tribe - a connection to their fellow classmates which would allow them to navigate high school with confidence. I see a heroin Carrie and a hero in the plays true protagonist, Sue Snell as they each attempt to treat others with decency, kindness and empathy, all set against the backdrop of bullying. Yes, there is magic in this play...it's fun and smart and necessary to tell Carrie's story...but this play is about so much more than Carrie's supernatural abilities. This play tells the story of a mother who finds herself alone and pregnant and heartbroken, who turns to her faith to guide her through motherhood and while the audience can see that her misguided faith leads her to abuse her child in so many ways, Carrie's mother does what she does to protect her child from pain. The play tells the story of two young people; well-liked kids who enjoy great social standing in their community of peers; athletic, smart, good-looking and most importantly...popular. Throughout the story, both Carrie and Sue discover their own strength and moral compasses, which extend far beyond how they are perceived by others.

The play tells the story of a girl we will look at as the main 'villain' of the piece - and she's given a fantastic song which articulates her view of innate human hierarchy "The World According to Chris" - but also a teenager desperate not to be alone in a world where the weak get trampled. And finally, the play tells the story of Carrie. Through her TK, and led by the kindness of one of her teachers, Carrie finds her voice...she finds her strength and confidence and while many will know how this story ends, the audience truly does find themselves hoping that these young people have managed to find a way to be kind to each other. We see the results of teen (and adult)

bullying every day in our world - the teaching opportunities in this particular musical - in THIS moment in time - are countless. My hope as an educator and director is to allow students access to empathy through their art, and at its core, that is exactly what *Carrie* is about. There's magic. There's vibrant, exciting and relevant choreography. There's a fantastically fun score. And let's face it...there's blood. -Thom Warren, Director

Director's Bio: Thom Christopher Warren, currently on the faculty at Otterbein University in the Department of Theatre and Dance, comes to Ohio after decades of working on and off Broadway, in the companies of several national tours, and in regional theatres across the country. For fifteen years, Thom had the pleasure of being a cast member in Disney's *The Lion King*, in both the Broadway and national touring company, and served as the Resident Director of the plays 2nd national tour. Also on Broadway, Thom shared the stage with Sarah Jessica Parker in *Once Upon a Mattress* and created the role of Harry in the pre-broadway tryout of Barry Manilow and Bruce Sussman's *Harmony*. Touring credits include *Copacabana*, *Into the Woods*, and *Joseph and the Amazing Technicolor Dreamcoat*. Regional favorites include Black Stache in *Peter and the Starcatcher* at Theatre Aspen, Dan in *Next to Normal* at the Porthouse Theatre, as well as productions at the Paper Mill Playhouse, The Guthrie Theatre, Hartford Stage Company, and the La Jolla Playhouse. As a director, Thom most recently helmed Otterbein's production of *Thoroughly Modern Millie* and will direct *Big Fish* this coming fall. Other directing credits include *Little Women* and *Little Shop of Horrors* at Cincinnati College Conservatory of Music, and *Crossing Delancey* at the Bickford Theatre Company in NJ. Thom has had the honor of leading master classes in universities across the country, including the University of Michigan, Yale University, CCM, Kean University and Andersen University.

Cast Requirements

Stylistically, the score is a combination of pop, rock and a hybrid pop/broadway. All characters must sing EXTREMELY well. Physically, the show will have an athletic, hip hop vocabulary and everyone should move well and have an innate sense of their bodies in motion, particularly the actors playing the students. In terms of the tone of the play, the authors, in their notes preceding the script say "We were never interested in seeing our show done in a campy or kitschy style...treating the material seriously, however doesn't mean that it should be performed without humor, excitement or fun; on the contrary, it absolutely *needs* those elements." This play is visceral, urgent, relevant, great fun and ultimately heart-breaking.

Music from the show as well as potential scenes will be emailed out with the callback list.

Cast Breakdown

Carrie White: 17, an almost prohibitively shy introvert, does what she can to fit in with her classmates. Despite her efforts, she falls victim to cruel bullying from her peers, and strict (nearly maniacal and certainly abusive) control from her mother at home. Carrie begins the play perceived as an ugly duckling but transforms by play's end to a graceful and eventually vengeful swan. The role calls for a mezzo-soprano with an extraordinary

belt. E5-A3. Carrie has a LOT of singing and must be able to convey heartbreaking vulnerability and ferocious strength, both vocally and emotionally.

Margaret White: Carrie's mother, should read more mature - ruled by an unyielding sense of faith and religious zealotry, Margaret has no room in her heart for a changing world or for the possibility that her child might find her own way to a happy and healthy life. Governed by fear of an eternity in Hell, she is terrified of Carrie's emerging sexuality and sense of self, and yet there must exist a red-hot spark of maternal love and a tender protection for her child. The role calls for a soprano with an extraordinary belt. E5-Middle C. Like the actress playing Carrie, this role calls for unbridled fury, along with a gentle, tender honesty.

Sue Snell: 17 and popular. Dating Tommy Ross and surrounded by all the "in" kids, Sue finds herself caught in an episode of bullying towards Carrie, whom she's known but not really known her whole life. Looking inward at her own capacity for both cruelty and kindness, Sue actively chooses kindness and empathy and is the true moral compass of the play. She is deeply honest and vulnerable in her quest to right a wrong and is the one character left at plays end, having lost everything she loved. Mezzo Soprano E5-A3 with a good belt. Good mover.

Chris Hargensen: 17 but she could easily pass for older and behaves with the mentality of a spoiled child. Pretty, perky and supremely malicious, Chris has been raised to believe that only the strong survive, and that rules don't apply to her. Loaded with carnal dynamite, she has serious daddy and anger-management issues. Chris is ruthless, angry, spiteful and single-minded in her mission to humiliate Carrie... because if she can only snuff out Carrie's weakness, then no one will see that she too has her own vulnerability...right? Mezzo Soprano with strong belt. E5-A3. Must move very well.

Miss Gardener: Should read older than the students. The school's gym teacher, Miss Gardener becomes Carrie's beacon of hope. Kind, caring and empathetic. Vocally she is warm and strong...just like the woman. Alto B4-A3

Tommy Ross: 17, handsome and popular, and while a star athlete, he reveals the deep thinking of a poet. Devoted to Sue, he's the boy that all the girls want to be with, and all the boys want to be. Surprisingly sensitive, he is just beginning his own journey towards self-discovery. Vocally, he should have an effortless pop tenor. C5-B2. Must move very well.

Billy Nolan: Now in his sixth year of high school - should appear to be 19, Billy's an attractive combination of stupid and cunning... a bad boy whose smart-ass trouble making has led him to spend more time in detention than in class. These qualities make him an easy mark for Chris to manipulate him into doing her bidding. Vocally, he's a wailing rocker. Baritone C5-B2. Must move very well.

Mr. Stephens: Should appear older than the students. Well-intentioned English teacher and guidance counselor who struggles to help his students to reach their potential. A dedicated educator, he's stretched thin in his duties, seriously underpaid and overwhelmed as to how to handle the Billy Nolans of the classroom combat zone. Baritone E4-G2

Norma: Vindictive, gossipy and a shameless suck-up to authority, Norma is second-in-command to Chris' queen bee. Mezzo Soprano E5-A3. Must move very well.

Frieda: Sue's brainy friend, she's an easy-going, get-along follower and a tireless extracurricular volunteer. Mezzo Soprano E5-A3. Must move very well.

Helen: Giggly and easily shocked, her immaturity and need to belong make her the perfect example of the herd mentality. Mezzo Soprano E5-A3. Must move very well.

George: Tommy's jock wingman since childhood, George idolizes him...perhaps even more. Rock tenor C5-B2. Must move very well.

Stokes: A bit of a nerd, Stokes is happy to be included as one of Tommy's posse. Rock tenor C5-B2. Must move very well.

Freddy: The wise-cracking class clown and official yearbook photographer, he can't believe any girl would ever give him the time of day. Rock tenor C5-B2. Must move very well.

Ensemble: Up to 3 Men and 3 Women at the discretion of the creative team. Will be high school students and involved with many numbers. All Vocal Types, Must move very well.

Tech Positions:

- Production Manager (1)
- Stage Manager (1)
- Assistant Director/ Publicity/ House Manager (1)
- Assistant Technical Director (1)
- Assistant Stage Manager (2)
- Set Designer (1)
- Light Designer, Master Electrician, Board Op (2-3)
- Sound Designer, Board Op/ Mixer (2-3)
- Props Artisan/ Special Effects (1-2)
- Costume Designer, crew (3-4)
- Hair/Makeup (1-2)
- Projections Designer (1)
- Scenic Carpenters/General Technicians (3-4)

Please note that depending on the production not all positions may be filled.

While no more than six actors and six technicians will be cast from any one troupe, there are no limits on how many students are able to submit videos and apply!

Please contact All-Ohio coordinator Luke Bovenizer at **LBovenizer@ohiothespians.org** with any questions or concerns.