

THE PATUXENT HARLEQUINS PROUDLY PRESENT

A CHORUS LINE

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APRIL 21ST, 22ND, 27TH, 28TH & 29TH @ 7PM & 23RD @ 2PM

TICKETS: ADULTS-\$10 STUDENTS/SENIORS-\$8 BUY ONLINE OR AT THE BOX OFFICE

WWW.PATUXENTHARLEQUINS.WEEBLY.COM

A CHORUS LINE

IMPORTANT AUDITION INFORMATION

Auditions will be held DECEMBER 5TH AND 6TH after school from 2:40 until . You will need to do the following things in order to participate in an audition.

1. Have a completed A Chorus Line Audition Form WITH a parent signature!
2. First, pick a character to audition for. Then select a song that matches what you are going for. You will sing a capella, without music. Just you and your voice.
3. You will perform the selected portion of the text for the character you are auditioning for. Lines are memorized. A reader will recite all other character parts that aren't yours.
4. Then you will perform the dance portion of the audition. If you are just here to audition for dancing, you will perform your acting selection and then the dancing portion.
5. You will perform for a panel of judges and may be video recorded. Casting announcement will not happen until the following day.
6. After your school work, the musical must be the first thing in your life. If you work, your schedule must be adjusted to fit around rehearsals. REHEARSALS ARE EXTREMELY IMPORTANT! Also, start moving those doctor's appointments.

IMPORTANT DATES

CHOREOGRAPHY DAY- DECEMBER 3RD

AUDITIONS- DECEMBER 5TH AND 6TH

WEBSITE

<http://patuxentharlequins.weebly.com/>

Go to the drop down menu under "Musicals" and select A Chorus Line. You will see another drop down menu for Audition Material and Audition Tips.

A CHORUS LINE

Write CLEARLY on all parts of this form and complete all parts. MUST BE SIGNED TO AUDITION.

Name: _____ Grade: _____ 1st Period: _____

Phone Numbers: Home: _____ CELL: _____

E-mail: _____

Which roles are you seeking? _____
First Choice *Second Choice* *Third Choice*

Can you sing? Adele-like (Very Well) Good Auto-Tune (Fair) Dying Goat (Not at All) (Try to Learn)

What voice part do you sing? _____ If you do not know, do you sing high or low? High _____ Low _____

Can you dance? Very Well Good Fair Not at All Will Try to Learn

Previous Acting Experience (Production & Role):

Sherlock: _____ Anything Goes: _____ Dearly Departed: _____ Mary Poppins _____

OUTSIDE PRODUCTIONS:

What song are you singing for today's audition (or dancing)? _____

What character are you reading for today? _____

(Although you have selected more than one choice above, you are to memorize lines for only one character. If dialogue from other characters is involved another person will read the other characters for you. He/she will read the words without any emotion, but you must respond based on the words and not her tone.)

If not selected for any of the roles listed above, are you willing to accept a different role? YES _____ NO _____
(If you selected NO to this answer, we will not consider you for a call back for parts other than what you listed above.)

Do you anticipate any problems with participating in all rehearsals? If so, list potential conflicts here:

I understand that by auditioning that if I am selected I am agreeing to make a commitment to myself and my fellow cast & crew mates and that if I fail to meet my responsibilities I will be replaced.

Student Signature: _____ Date: _____

I am aware of my child's interest in being selected for a role in the PHS Spring Production of *A Chorus Line* I support them in this and understand they are agreeing to serious time commitment between January 2016 and April 2016.

Parent Signature: _____ Date: _____

Parent Name: _____ Phone Number: _____

ACTING CONTRACT

Read and initial each of the following statements. Then sign at the bottom of the form and also have a parent sign it.

1. ____ I will attend all required rehearsals and arrive in a timely fashion. I am permitted to miss no more than 2 rehearsals. **If I miss a 3rd rehearsal, I understand that my part may be recast.** (This **may even** be the case for illness. Consistently missing rehearsals hurts the production and your fellow cast members are counting on you to be present.)
2. ____ If I know in advance I will miss a rehearsal, I will notify Mr. Price in writing. This paper will have the date I will be missing, why I will be missing, and my name.
3. ____ I will know my lines and/or music and blocking by the deadlines. If I do not, I will receive one warning that I have 24 hours to learn my material. If I do not meet this requirement or I continue upon new deadlines to not be prepared, then my part may be recast.
4. ____ I will show respect to ALL people involved in the production. If at any point I speak disrespectfully, play on my phone or iPod during rehearsal, or speak ill of others, I will be given one warning. If it happens again, my part may be recast.
5. ____ I will **not** post negative comments about theatre, music, or any of my peers or adults involved in the production on any online format including Facebook or Twitter. Frustration happens. We all get irritated. But this is a fundraising activity and negative comments hurt profits. Buy a punching bag.
6. ____ I will pay a costume/make up/t-shirt **fee of \$50.00** and may need to provide some of my own belongings in addition to this.
7. ____ I understand that I am expected to **sell at least \$25 of advertising space** in our playbill. This may be advertising from a business or a message from me or family. (The smallest space is \$25.)
8. ____ I understand that the microphones should be treated with the utmost care.
9. ____ I will clean up the rehearsal space and/or performance space (costumes, props, etc.) before leaving each day.
10. ____ I will volunteer for at least **6 hours of TECH time** that is not part of an assigned rehearsal. (Saturday tech days would be an example of this time.)
11. ____ I understand that my behavior in all places at Patuxent High School also reflects on the Theatre Program. I will strive to keep that in mind. I know that Mr. Price expects me to maintain my grades, assignments turned in, and make behavior choices that reflect PROWL expectations.
12. ____ I understand that if I lose any of the show materials, particularly those being rented from MTI that I will have to pay the replacement cost.
13. ____ I understand that I must report on time to all call times and participate in actor warm ups.
14. ____ I understand that I must participate in all six show dates.

I have read and understand the items listed above and agree to all of them. I understand that if I fail to meet these expectations that I may lose my part in the show.

Student Signature: _____

Parent Signature: _____

HARLEQUINS PARENT FORM

Student Name: _____ Graduation Year: _____

Parent(s) Name(s): _____

Mailing Address: _____

Best phone #: _____

Best e-mail address: _____

Does your child have any known food allergies? If so, please list: _____

WANT TO HELP?

A good theater department has strong parental support. Do you have any special skills or talents? Are you willing to donate a little of your time? Please check the things you may be able to help the theater department with:

In which areas would you like to assist?

___ Concessions/Tickets ___ Lighting/Sound ___ Advertising

___ Set Construction & Painting ___ Costumes/Props

___ Chaperone ___ Fundraising

___ Hair/Make-up ___ Set Up/Clean Up ___ Food

Any other area not listed above:

PHOTO PERMISSION FORM

Dear Parents/Guardians,

Do you give permission for _____ (student) to be filmed or photographed during classes, field trips and /or before or after school activities for school purposes? (PHS year book, PAWS newspaper, and etc.) His or her picture will be posted on our *Beauty and the Beast* webpage in the "Cast and Crew" section along with "Show Pics."

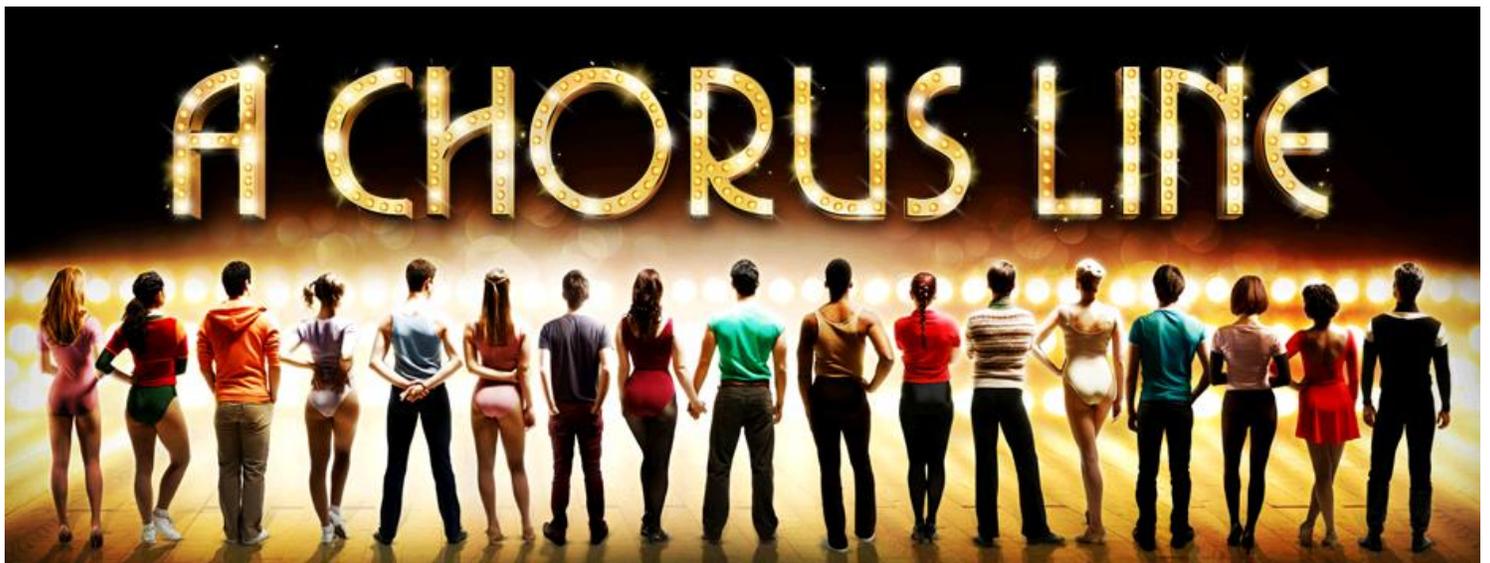
_____ **YES, I give permission**

_____ **No, I do not give permission**

Thank you,

Signature of Parent/Guardian

Date



ACTING RUBRIC A CHORUS LINE

Name: _____

Grade: _____ Part Auditioning for: _____

1-Poor 3-Average 5-Excellent	1	2	3	4	5
Clarity- Can we understand the words you are speaking?					
Stage Presence- Did you keep your audience engaged?					
Characterization- Did the gestures, tone, and overall sound of your voice match to what is appropriate for your character?					
Physical Representation- Were you a cinderblock or did you perform?					
Accuracy/Memorization- Did you remember the lines accurately?					
Projection- Can we hear you?					

ADDITIONAL COMMENTS:

TOTAL: _____

SINGING RUBRIC A CHORUS LINE

Name: _____

Grade: _____ Part Auditioning for: _____

NUMBER MEANINGS

5- Musician's tone quality is at a level beyond their age
 4- Consistently focused and clear, open warm and mature
 3- Usually clear, focused, somewhat warm
 2- Somewhat unfocused, thin
 1- Very unfocused and strident, detracts from performance

5- Musician's rhythmic capabilities is at a level beyond their age
 4- Beat is secure, rhythms accurate
 3- Beat is secure, rhythms mostly accurate
 2- Beat erratic, frequent or repeated duration errors detract from overall performance
 1- Erratic beat and rhythms detract significantly from performance

5- Musician's ability to control pitch is at a level beyond their age
 4- Virtually no errors, pitch is very accurate
 3- Occasional isolated error, most of the time pitch is accurate and secure
 2- Very few accurate or secure pitches
 1- Pitch of voice has no relation to pitch of accompaniment

5- Musician's interpretive capacity is at a level beyond their age
 4- Performs with creative nuance and style appropriate to the music
 3- Sometimes performs with creative nuance and style appropriate to the music
 2- Very little demonstration of style or expressive nuance
 1- No demonstration of style or expressive nuance

5- Student's overall impact is at a level beyond their age
 4- Student consistently engages the audience
 3- Student sings accurately and sometimes engages the audience
 2- Student sings with accuracy but lacks artistic interpretation
 1- Student is poorly prepared and lacks confidence

	1	2	3	4	5
TONE QUALITY					
RHYTHM					
INTONATION					
EXPRESSION AND STYLE					
OVERALL IMPACT					

ADDITIONAL COMMENTS:

TOTAL: _____

DANCING RUBRIC A CHORUS LINE

Name: _____

Grade: _____ Part Auditioning for: _____

NOTES

	1	2	3	4	5
ACCURACY: Are you doing the correct steps?					
PERFORMANCE: Was the performance enjoyable to watch?					
TECHNIQUE: Were your moves fully formed?					
OVERALL IMPACT					

ADDITIONAL COMMENTS:

TOTAL: _____

A CHORUS LINE CHARACTER LIST

Select the character you wish to audition for and memorize the selected lines for that character. However, being able to recite the lines will get you nowhere. You must capture the voice of the character and be able to present us your interpretation. You are only responsible for the lines that your character speaks. Another person will read the other lines without any emotion. You, however, must maintain proper emotion and gestures.

The Crew

- **Zach**, the imperious, successful director running the audition.
- **Larry**, his assistant.

The Auditionees:

- **Don Kerr**, a married man who once worked in a club.
- **Maggie Winslow**, a sweet woman who grew up in a broken home.
- **Mike Costa**, an aggressive dancer who learned to tap at an early age.
- **Connie Wong**, a petite Chinese-American who seems ageless.
- **Greg Gardner**, a sassy Jewish gay man who divulges his first experience with a woman.
- **Cassie Ferguson**, a once successful solo dancer down on her luck and a former love of Zach's.
- **Sheila Bryant**, a sassy, sexy, aging dancer who tells of her unhappy childhood.
- **Bobby Mills**, Sheila's best friend who jokes about his conservative upbringing in Buffalo, New York.
- **Bebe Benzenheimer**, a young dancer who only feels beautiful when she dances.
- **Judy Turner**, a tall, gawky, and quirky dancer.
- **Richie Walters**, an enthusiastic black man who once planned to be a kindergarten teacher.
- **Al DeLuca**, an Italian-American who takes care of his wife.
- **Kristine Urich** (DeLuca), Al's scatter-brained wife who can't sing.
- **Val Clark**, a foul-mouthed but excellent dancer who couldn't get performing jobs because of her looks until she had plastic surgery.
- **Mark Anthony**, the youngest dancer who recounts the time he told his priest he thought he had a disease.
- **Paul San Marco**, a gay Puerto Rican who dropped out of high school and survived a troubled childhood.
- **Diana Morales**, Paul's friend, another Puerto Rican who was underestimated by her teachers.

Cut dancers:

- **Tricia**, who has a brief vocal solo.
- **Vicki**, who never studied ballet.
- **Lois**, who dances like a ballerina.
- **Roy**, who can't get the arms right ("Wrong arms Roy").
- **Butch**, who gives attitude in the audition.
- **Tom**, an all-American jock.
- **Frank**, who looks at his feet when he dances ("headband").

FEMALE ROLES

PICK ONE MONOLOGUE TO PERFORM

VAL: That was my plan. New York, New York. Except I had one minor problem. See, I was ugly as sin. I was ugly, skinny, homely, unattractive and flat as a pancake. Get the picture? Anyway, I got off this bus in my little white shoes, my little white tights, little white dress, my little ugly face, and my long blonde hair - which was natural then. I looked like a frickin' nurse! I had 87 dollars in my pocket and seven years of tap and acrobatics. I could do a hundred and eighty degree split and come up tapping the Morse Code. Well, with that kind of talent I figured the Mayor would be waiting for me at Port Authority. Wrong! I had to wait 6 months for an audition. Well, finally the big day came. I showed up at the Music Hall with my red patent leather tap shoes. And I did my little tap routine. And this man said to me: Can you do fan kicks? - Well, sure I could do terrific fan kicks. But they weren't good enough. Of course, what he was trying to tell me was...it was the way I looked, not the fan kicks. So I said: Screw you, Radio City and the Rockettes! I'm gonna make on Broadway!

KRISTINE: Oh, no - me? Well, ah ... Oh. God - I don't know where to begin. Oh - Ah, well, everybody says that when I was little every time they put on the radio, I'd just get up and start dancing. And, ah ... Oh, this man came around to my house - selling ... ah, lessons. Oh, and he was a terrific salesman - I'll never forget it - he put me up against this television set - it was one of those great big square things - and then he turned me around, picked up my foot and touched it to the back of my head and said: "This little girl could be a star." Well, I don't know if it was the look on my face - or the fact that I wouldn't let go of his leg. But my mother saw how much it meant to me. I mean, I watched everything on television that had dancing on it - Especially - oh, God - every Sunday, it was, ah ... ah ... Ed Sullivan - every Sunday - like church. And, ah ... oh, dear, what was I talking about? It was - oh, right - Ed Sullivan. *(Steps back downstage)* I'm sorry. It's just - I'm really nervous. But anyway, I knew what I wanted to do. I wanted to, like, be all those people in the movies

SHEILA: My parents? My mother ... My mother was raised like a little nun. She couldn't go out - she couldn't even babysit. But she wanted to be a dancer and she had all these scholarships and all that. And when she got married my father made her give it up. Isn't this exciting? And then she had this daughter - me - and she made her what she wanted to be. And she was fabulous the way she did it ... Do you want to know how she did it? Oh, how she did it ... Well, first, she took me to see all the ballets. And then, she gave me her old toe shoes - which I used to run down the sidewalk in - on my toes - at five. And then I saw *The Red Shoes* - *(The girls on line respond)* - and I wanted to be that lady, that redhead. And then, when she saw I really had to dance, she said: "You can't do it until you're eight." Well by then, I was only six and I said "BUT I'VE GOT TO DANCE." *(To the group)* I mean, anything to get out of the house. Well ... Let's face it ... My family scene was - ah ... not good!

MALE ROLES

PICK ONE MONOLOGUE TO PERFORM

PAUL: One day I looked at myself in the mirror and said, "You're fourteen years old and you're gay. What are you going to do with your life?" By that time I was in Cardinal Hayes High School. There were three thousand boys there. I had no protection any more. No home-room where I could be charming and funny with the tough guys so they'd fight my battles for me. Like when I went to small schools. I liked school. But my grades got so bad. Even if I knew the answers to questions, I wouldn't raise my hand because I would be afraid they would laugh at me. They'd even whistle at me in the halls. It was awful ... just awful. Finally, I went down to the Principal's office and said: "I'm a homosexual." Well, it was a Catholic high school and at the age of fifteen you just didn't say that. He said: "Would you like to see a psychologist?" And I did. And he said: "I think you're very well-adjusted for your age and I think you should quit school." So, I did. But I didn't really want to. I couldn't take it anymore.

ZACK: Before we do any more dancing – and we will be dancing some more – let me explain something. I'm looking for a strong dancing chorus. I need people that look terrific together – and that can work together as a group. But there are some small parts that have to be played by the dancers I hire. Now, I have your pictures and resumes, I know what shows you've been in – but that's not gonna help me. And I don't want to give you just a few lines to read. I think it would be better if I knew something about you – about your personalities. So, I'm going to ask you some questions. I want to hear you talk. Treat it like an interview. I don't want you to think you have to perform. I just want to hear you talk and be ourselves. And everybody just relax – as much as you can.

MIKE: I'm Mike Costa – it used to be Costafalone. Born in Trenton, New Jersey, July 9, 1951, which makes me twenty-four. What do you wanna know? (*Fidgets*) Ah, I can't think of a thing. Why did I start dancing? Oh – because my sister did. I come from this big Italian family. My grandmother was always hanging out the window, leaning on a little pillow. 'Cause that's what Italian grandmothers do – hang out windows. I was the last of twelve ... I was an accident. (*The group laughs*) I was. That's what my sister told me ... Oh ... That was the sister, Rosalie – she was the one who started taking dance lessons. My mother would take her every Saturday, she used to take me along. I liked going.

I was four. And I'd sit there all perky and I'm watchin' Sis go pitterpat. Said, "I can do that, I can do that." Knew ev'ry step Right off the bat. Said, "I can do that, I can do that."

MUSICAL SELECTIONS



MALE

For the male roles, you will sing

EITHER

“I Can Do That”

OR

“I Hope I Get It”

SONG LIST FOR A CHORUS LINE 1975 Version

And
At The Ballet
Dance: Ten; Looks: Three
Hello Twelve, Hello Thirteen, Hello Love
I Can Do That
I Hope I Get It
Let Me Dance For You

FEMALE

For the female roles, you will sing

EITHER

“What I Did For Love”

OR

“At the Ballet”

Montage Ii
Mother
Nothing
One
One (Finale)
Sing!
The Monster Montage
The Music And The Mirror
The Tap Combination
What I Did For Love

MALE OPTION #1

I CAN DO THAT

13 (MIKE:) **Faster in 2**
Rosalle-- She was etc... and I'd sit there all perky and. VAMP MIKE:
(Last time) I'm watch-in' Sis. —

(Clar.)
pp
(B. Clar.) (+Bass)
(Tr.)

17 ON CUE:
go pit-a-pat. — Said, "I can do that. —

(Clars.)
pp
(Bass) (+Gtr./Drs.) (+Tbn.)

21
I can do that. —

(Clars.)
pp
(Bass) (+Gtr./Drs.) (+Tbn.)

24

Knew ev-'ry step _____ right off the bat. _____ Said, "I can do that..."

CELESTA (pit.) (w./Clars.)
subito P

R. H.

28

I can do that..."

(+Tbn.)

32

One morn-ing Sis _____ won't go to dance class _____

(Piano)

f

(Clars.)

(+Ens.)

36

I grab her shoes _____ and tights and all, _____ but my foot's too small. So,

(Orch. tacet)
(C7+5)

10

I stuff her shoes _____ with ex-tra socks, _____ run sev-en blocks.

(Clar. Ten.)

41

_____ in noth-in' flat. _____ Hell, I can do that. _____

(Cl. Ten.) (Br./Ten./Bar.)

(vibes) 8va. *f*

R. H. L. H. *fz*

Cm7 Eb6 E7 F7 (+Gtr.) Bb9 G7

48

I can do that! _____

(Cl.) (Tpts.)

(Cow Bell) (+Tbns.) Tbn. 1

C7 F9

Dance

52 (Cl. Tpt.) (Ten.) ("RED HOT")

MALE OPTION #2

I HOPE I GET IT

365 *rall.* *a tempo*

get this show.

(+Harp.) (+tutti)

(Timp.)

INTRO

CUE:
ZACH: Collect the pictures and résumés, PLEASE.
(semplice)

ZACH: Larry,
370 (+tutti) (Dictates) 371

[Vamp] Last chord after Zach says "Larry"

(Bn.)

START HERE

373 PAUL:

Who am I an - y - way? Am I my ré - su - mé?

(Hp.)

(Bn.)

377

That is a pic - ture of a per - son I don't know.

Musical score for measures 377-380. Includes vocal line and piano accompaniment with markings (Ww.) and (Tbns.) (Drs. lead in).

381

What does he want from me? What should I try to be?

Musical score for measures 381-384. Includes vocal line and piano accompaniment with markings (Hp.) and (Bass).

385

So man - y fac - es all a - round, and here we go. I

Musical score for measures 385-388. Includes vocal line and piano accompaniment with marking *simile*.

389

need this job. Oh God, I need this show.

CELESTE

Turn fender to vol. 31/2

Musical score for measures 389-392. Includes vocal line and piano accompaniment with markings ((Wws./Harp), (Wws.), (Wws.) poco rit., and Ped. (+Bass)).



FEMALE OPTION #1

WHAT I DID FOR LOVE

"And I get this feeling"

1

Slowly
Flute

pp

Wws.

SHEILA SPEAKS:

Celeste

Harp

10

Wws.

"Wait and see"

14

Harp

18 ZACH: "Right"...

"How would you feel?"

DIANA:

Wws.

Kiss to-day good-

24 Tempo - Easy Rock

bye, _____ the sweet-ness and the sor-row. _____ Wish me luck, the

Piano
 Ab add9 Ab Cm7/F F7(b9) Bbm7 Dbm6

Organ

same to you, _____ but I can't re -

Flute

Vibes Harp

Ab Eb/G Fm6

gret what I did for love, _____ what I did for love. _____

Piano

Organ

(Ww., +Vib.)

Dbm6/9(maj7) Dbm/Cb Dbm/Bb Eb7

Tempo

Look, my eyes are dry. _____ The gift was ours to

ritard

Drums

Eb9/6 Eb9 Ab(add9) Cm7/F F7(b9)

37
 bor-row. It's as if we al - ways

Bbm7 Dbm6 Ab(add 9) Eb/G

40
 knew, and I won't for-get what I did for love,

(Fls.) *MR*

Fm6 Dbm6/9(maj7) Dbm/Cb

43
 what I did for love.

Dbm/Bb Eb Eb/Db Cm7 Eb7

46
 Gone, love is nev - er gone.

(Ww. Vibs.)

Fm Fm/Eb Dbmaj7 C7(b9) Fm Fm/Eb

simile

49

As we trav-el on, love's what we'll re -

Fm/D Abm6/G G7(b9) C(add9) C6 Cm7/F F7(b9)

52

mem - ber. Kiss to-day good -

Dbm/Bb Eb9

mf

54

bye, and point me t'ward to - mor-row.

(E. Hn.) (Fls., Bln., Hp.)

Ab(no 7) Ab F7sus4 F7 Bbm7

(Celeste)

FEMALE OPTION #2

AT THE BALLET

CUE: ZACH: Sure, you're strong enough. (Begin Vamp)
SHEILA: "Well let's face it. My family scene was not good.

1 **Rock-strong four** ON CUE:

Dad-dy al-ways thought that he mar-ried be-neath him. That's what he said, that's what he said.

ff *mf* (+Tbns.)
ad lib VAMP

(Vibes)

ALL FENDER (Volume 6)

3

When he pro-posed he in-formed my moth-er he was prob-a-bly her ver-y last

+Ob., Cl.

5

chance. And though she was twen-ty two, — though she was twen-ty-two, —

(+Tbns.)

though she was twen-ty two_____ she mar-ried him.

(Ob., Cl.)

rall.
(Tbns., Gtr.)

a tempo
(Piano, Bass)

fp

(Hp.)

(Drs.)

Life with my Dad was-n't ev-er a pic-nic. More like a "Come as you are."_____

(Vibes)

(+Bass)

When I was five I re-mem-ber my moth-er dug ear-rings out of the car._____

I knew that they were-n't hers, but it was -n't some-thing you'd want to dis-cuss. He was -n't

(Wws.)

18 Slow 4

Valse Andante

warm. Well, not to her. Well, not to us. But

A (Cl., Hp., Vibes) (Tpts.)

(Tbns.) (Hp.)

(Bass) (+Gtr.)

22

ev - 'ry-thing — was beau-ti-ful — at the bal - let.

(Fls., Ob. Sva) (Cl., Hp., Vibes)

Tri.

26

Grace-ful men — lift love-ly girls — in white. — Yes,

(Sva.) (Hp.)

30

ev - 'ry-thing — was beau-ti-ful — at the bal - let. Hey! I was

loco (Hp., Vibes) (Ww.)

(Cl.) (Tbns.) R.H. (FENDER)

(Tbn., Bs.)

Spoken: That's when I started class...

34

hap- py at the bal - let.

(Fls., Cl.)

(Hp., Gtr.)

(+Ww., Bells)

Sva.

(Tbns., Hp.)

(Drs.)

38 SHEILA:

Up a steep and ver-y nar - row stair - way.

(Tbns.)

(Bs.)

41 SHEILA & BEBE:

To the voice like a met - ro -

41 SHEILA:

nome. Up a steep and ver-y nar - row stair - way. It

(Wws.)

(Bs.)

44 BEBE:

was - n't par - a - dise, — it was - n't par - a - dise, — it was - n't par - a - dise, —

(Wws., Hp.)

(Piano, Hp.)

(Tbns.)

(Bs.)

DANCING

IMPORTANT WEBSITE

<http://patuxentharlequins.weebly.com/audition-material.html>

At the current moment, nothing is there but the video should appear by this weekend.

If not, yell at Ms. Jacobson.

IMPORTANT DATE

December 3rd from 10-1 Ms. Jacobson will teach the audition dance and also work on other dance skills.

This is a must attend.

TIME SLOT	NAME/GRADE	DANCING/SINGING
2:40		
2:50		
3:00		
3:10		
3:20		
3:30		
3:40		
3:50		
4:00		
4:10		
4:20		
4:30		
4:40		
4:50		

TIME SLOT	NAME/GRADE	DANCING/SINGING
5:00		
5:10		
5:20		
5:30		
5:40		
5:50		
6:00		
6:10		
6:20		
6:30		
6:40		
6:50		
7:00		

THE TECH LIST

NAME	GRADE
Hannah Sherman	12th
Keli Stewart	12th
Shelby Kay	11th
Ceilia Bizzarro	9th
Nicole K.	12th
Jason Jett	10th



A CHORUS LINE

MUSICAL

INFORMATIONAL

MEETING

NOVEMBER 10TH

A LUNCH IN THE

AUDITORIUM

IF YOU WANT TO ACT, SING, DANCE, OR TECH, YOU MUST COME TO THE MEETING. YOU NEED TO PICK UP YOUR AUDITION PACKET AND SELECT YOUR AUDITION TIME OR GET YOUR NAME ON THE TECH LIST.