



Irving Berlin's WHITE CHRISTMAS AUDITION PACKET

AUDITION DATES AND TIMES:

- **ADULT AND TEEN (13+) AUDITIONS:** September 19th and 20th 7:00pm – 9:00pm
- **CHILDREN/AUDITIONS FOR “SUSAN WAVERLY”:** September 21st 6:00pm – 7:00PM
- **CALLBACKS (if needed):** Friday September 22nd 7:00pm
- Auditions will be held at the Sequim High School choral facility (from Sequim Ave, turn left on Fir St. Look for the large concrete building on the left side of the street, across from the tennis courts)

If you cannot make these auditions, please call GLP at 360-207-0130 or email us at gl_productions@hotmail.com. We will do our best to arrange another time.

Sign up in advance for a 5 minute time slot at www.ghostlight-productions.com (available 1 week prior to auditions) or by calling GLP at 360-207-0130. You may also sign up for a slot on audition day. Otherwise auditions will be run “first come first served”. *A monitor will be provided during the auditions*

AUDITION PREPERATION:

- Please prepare an excerpt from the musical theatre repertoire that shows off your vocal abilities (golden oldies are preferred as this show is set in the 1950's). Try to keep your selection limited to 1 verse and 1 chorus and please clearly mark the cut in your sheet music. An accompanist will be provided. You may also use a karaoke style track on your own device (phone, iPod, cd). A cd player with aux cord will be provided.
- Sides from the show will be provided to cold read.
- There is a dance call with this audition. Please bring appropriate clothing and shoes.

AUDITION PROCEDURE

- After signing in with the monitor you will be led into the waiting room where you will be called in one by one to sing and do a cold reading for the audition committee.
- You will then go into the dance room where you and 3-4 others will learn and perform a short combination.
- If callbacks are deemed necessary, you will be contacted no later than the evening of Thursday the 21st.
- The cast list will be posted the following weekend.

IF YOU HAVE ANY QUESTIONS, CONTACT US AT 360-207-0130 or gl_productions@hotmail.com.

BREAK A LEG!!!

CHARACTER BREAKDOWN

BOB WALLACE – (late 20's to mid 30's) A major singing star, Bob is the guiding force behind the song and dance team of Wallace and Davis. He wears his fame easily and is a born leader, but has some trouble with social and romantic interactions. Despite his occasional gruffness, he is a deeply kind and principled man who is searching for his true love. A superb singer with a crooning style who moves very well. Baritone.

PHIL DAVIS – (late 20's to mid 30's) The fun-loving, go-getting song-and-dance partner of the team of Wallace and Davis. An irrepressible clown, operator and incorrigible ladies' man who is determined to see his friend happy, even if it requires scheming and outright deception. He has a boyish charm and sex appeal. Strong dancing role. A song-and-dance comic performer. Bari-Tenor.

BETTY HAYNES – (mid to late 20's) The sensible, responsible half of the upcoming song-and-dance team, The Haynes Sisters. Destined to be a star in her own right, she is nonetheless hesitant to take the spotlight for herself. A woman of decent, upstanding principles, she is devoted to her younger sister. Like Bob, she hides her yearning for true love under a protective shell. A female singer of quiet beauty and charm with a rich chest mix sound and a soprano extension. Must move well.

JUDY HAYNES – (early 20's) The younger, more ambitious, slightly scheming Haynes sister. While wholesome and adorable, she is sexy and flirty-a winning charmer whom no man can resist. Strong dancing role. A major song-and-dance performer. Chest/Mix.

GENERAL HENRY WAVERLY – (late 50's to mid 60's) A retired U.S. Army General, adjusting to returning to civilian life in post World War II America. Once a powerful leader, he now struggles to run an Inn in Vermont. He remains a man of great principle and dignity. Beneath his curmudgeonly military exterior lies a warm, compassionate man in need of family and love.

MARTHA WATSON – (late 40's to mid 60's) Once a Broadway star, now the general's housekeeper at the Inn, Martha has a very dry, wry, wisecracking sense of humor. Bighearted but completely unsentimental, she runs the General's life in spite of his protestations. She is an irrepressible meddler, but always for what she believes to be the other guy's best interests. A winning, appealing character-comedienne with a clarion belt voice.

SUSAN WAVERLY – (9-13 years old) The General's granddaughter, Susan is a lovable and outgoing real kid. She is very smart, wise beyond her years, and cares deeply about her grandfather. Once bitten hard by the showbiz bug, she demonstrates everything that is winning in the ultimate child performer. She must have an excellent belt voice, and be able to move well.

RALPH SHELDRAKE – (mid to late 30's) Army buddy of Bob and Phil's, now a major television executive with the Ed Sullivan Show. Fast-talking, New York professional. A Baritone.

RYTA AND RHONDA – (mid 20's to early 30's) Bob and Phil's two star chorus girls, they are brash, sexy, and fun, although perhaps not the smartest.

EZEKIEL FOSTER – (mid 40's to late 50's) The ultimate taciturn New Englander, who helps out at the inn and takes life at a very slow pace.

MIKE – (mid 20's to late 30's) Bob and Phil's stage manager. Has a tendency to be over-dramatic and completely hysterical, but will get things done. Never seen without his whistle and clipboard, which he uses to attempt to keep order.

TESSIE – Bob and Phil's extremely competent assistant.

ENSEMBLE: Male and Female. Must move and sing well. This is 1950s Hollywood movie musical dancing. Multiple ensemble speaking/solo roles available.



AUDITION COMMITTEE NOTES ONLY

WHITE CHRISTMAS AUDITION FORM

NAME: _____ **PHONE:** _____

EMAIL: _____

AGE: _____ **VOCAL TYPE/RANGE:** _____

STAGE EXPERIENCE (or attach resume to this sheet)

Play/Show Title	Role	Location(Theatre Performed at)	Date
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Is there a particular role you are most interested in? Yes _____ No _____

If yes, which one? _____

Will you accept another role if offered (other than listed above)? Yes _____ No _____

If you do not get a role, would you be interested in other tech/ production roles Yes _____ No _____

List any other special skills/talents:

Do you have any conflicts with rehearsal/performance dates? (See below) Yes _____ No _____

If yes please use the back of this sheet to list conflicts. Please be as specific as possible.

**Rehearsals are typically Mon – Thurs 6pm – 8pm beginning October 2nd
Performances will be between Dec 7th and Dec 17th 2017**

SIDE #1: Bob, Phil, Rhoda & Rita

RITA

Oh, Philly-dilly!

RHODA

Once we're in Florida, are we gonna work on that new quote-unquote "routine" unquote?

PHIL

Yeah, honey, yeah, I've got it all worked out.

RITA

That last routine did wonders for my sacroiliac.

RHODA

Hiya, Bobby! See ya in Florida!

RITA

And remember. Use Oxydol!

RHODA & RITA

(Bawdily.)

For purity!

(RITA and RHODA exit giggling.)

BOB

"Philly-Dilly ... " Have you ever considered giving the female sex a breather?

PHIL

What, and give up show business?

BOB

I don't know what's getting older faster-me, or your jokes.

PHIL

Hey, why don't we go for a drink before the train? I heard about this great little club downtown ...

(Continued next page)

BOB

Whoa. Whoa. Whoa. I smell an angle. Skip the scam, Phil, what do you actually want from me?

PHIL

Okay-you remember mess sergeant Frankie Haynes?

BOB

Freckle-faced Haynes? The dog-faced boy?

PHIL

Yeah. His sisters are doing a show in some joint. We're doing a new revue — and we said we wanted a sister act.

BOB

This isn't a plot to hook me up with another belly-dancing rocket scientist?

PHIL

It's a way to find a sister act! Of course, we could always take Rita and Rhoda along ...

BOB

Stop. Ever since we were in the army, you've been trying to fix me up with something female. Ten years now —

PHIL

You wanna know why, Bob?

BOB

— let me finish — big ones, little ones, dumpy ones, as long as it wears a skirt and it's still breathing, you trot it out.

PHIL

I'm trying to put a little romance in your life, Bob! I want you to go out and have some fun. Remember fun? I want you to stop being Bob Wallace Incorporated and fall in love! I want you to get married and have nine children, so you can have a home and I can go out and get a massage or something!

BOB

Okay. Okay. Maybe you've got a point there, about home.

(END)

SIDE #2: Bob, Phil, Betty & Judy

BOB

What do you mean, talk to her ... ?

PHIL

They'll be here in a second. I invited them for a drink.

BOB

You what!?

PHIL

You think I'm sitting here so I can see some more of you?

BOB

What am I supposed to do?

PHIL

I won't say be yourself, so why don't you try to be relaxed. Be natural.

BOB

Be natural.

PHIL

A couple of casual questions. And here they come. Natural, Bob.

BOB

Natural.

(BETTY & JUDY enter at the other side of the stage, having changed their dresses.)

BETTY

Am I lopsided?

JUDY

You're gorgeous. Now relax. Talk to them Betty. Be natural.

(continued next page)

JUDY

Hello.

BOB

That was a great number.

PHIL

A fantastic number.

BETTY

(Stiff and formal.)

How do you do.

JUDY

I'm Judy Haynes- and this is my sister, Betty.

PHIL

Wallace. Davis. Davis. Wallace.

JUDY

Oh, we know who you are.

PHIL

Sit down, sit down, have some champagne. Come on, Bob, don't be shy.

(“Aside, “ to the girls:)

The formal type.

(They all sit and PHIL picks up a champagne glass.)

Well, here's lookin' at you!

JUDY

(Lifting her glass and toasting.)

Cheers!

BOB

Are you married, Miss Haynes?

(BETTY chokes on her champagne at the abruptness of the question.)

PHIL

You know, Bob and I are doing a new Revue. You two would fit right in if you could make a Wednesday rehearsal in Miami.

(continues next page)

BETTY

Actually, I happen to be single, without any children, which is to say, I don't have any children to speak of.

BOB

Well, we've got a train to Florida tonight ..
(together, rising to go)

BETTY

It was very nice of you two to find the time ...

BOB

Maybe we'd better get going ...

JUDY & PHIL

Sit down, sit down

PHIL

So-rehearsal in Miami?

JUDY

Too bad we've got a train of our own tonight.

BETTY

We're booked for the holidays in Pinetree, Vermont.

PHIL

Vermont? Where is that? And what's there-besides good-lookin' girls?

JUDY

A lot of snow.

PHIL

(Takes out a letter.)

Frankie wrote us a terrific letter about you ...

BETTY

So that's how you found out about us ...

(Taking letter from PHIL.)

And isn't that funny. Frankie has exactly the same handwriting as Judy. Even the little faces in the O's.

(continues next page)

JUDY

Just a family resemblance.

BETTY

Yes. The rat side of the family.

PHIL

You're kidding. You mean I got taken and I didn't even see it?!

JUDY

Mr. Davis, I'm so sorry ...

PHIL

Sorry? You were brilliant! Care to dance?

BETTY

We have a train, Judy.

JUDY

Oh, shush. — The formal type.

(PHIL and JUDY go out on the floor to join the OTHER COUPLES.)

BETTY

Mr. Wallace, I apologize for my sister.

BOB

Judy didn't do anything wrong. She saw an angle and she worked it.

BETTY

An "angle"?

BOB

Sure, she played the percentage and she got what she wanted.

BETTY

Percentages and angles. Isn't that pretty cynical?

BOB

Come on, Miss Haynes. There's a little bit of larceny in all of us.

(continues next page)

BETTY

My sister and I do not play angles.

BOB

Well, what was that phony letter if not an angle? I'm sorry, do you mind if I just enjoy my drink?

BETTY

Please do. Just make sure you sip it from the right angle.
(It's BOB 's turn to choke on his drink. Meanwhile, out on the dance floor.)

JUDY

Look at that. They're crazy about each other.

PHIL

Maybe Bob and I should come up to Vermont, join you two on that train tonight.

JUDY

But Bob doesn't want to go to Vermont.

PHIL

We won't tell him he's going there.

JUDY

Should be beautiful up there, all that snow.

PHIL

It can't be half as beautiful as this.

(END)

SIDE #3: Martha & Sheldrake

MARTHA

Good morning, Columbia Inn. Weather? Yes, we have plenty of weather, come on up and see it.

(Switchboard buzzes.)

— Good morning, Columbia Inn. Do we have entertainment?

(She bursts into song.)

“And if my song can make you—!”

(She’s been cut off)

Hello? Hello?

(Switchboard buzzes.)

— Good morning, Columbia Inn.

SHELDRAKE

Morning, Captain Wallace!

MARTHA

This is not Captain Wallace, this is Martha Watson.

SHELDRAKE

Martha Washington?

MARTHA

Watson. Watson.

SHELDRAKE

Oh, Martha Watson. I didn’t think I was that old.

MARTHA

Neither did I.

SHELDRAKE

Martha, this is Ralph Sheldrake in New York.

MARTHA

Oh!

SHELDRAKE

Would you pass on a message to Bob Wallace for me? Just tell him our secret scheme is going great.

(continues next page)

MARTHA
Secret scheme ?

SHELDRAKE
About this inn up there. The Columbia Inn. Here's the deal: the company is ready to come up and take it over—Christrnas Eve.

MARTHA
A company is taking over the Inn ... ?

SHELDRAKE
The whole division's been alerted. The old man'll never know what hit him. Say this to Bob, quote: this is a million-dollar proposition.

MARTHA
A million dollars? But Mr. Sheldrake, I don't understand ...

SHELDRAKE
Don't worry, Bob'll know what I mean. And say, Martha, keep this on the q.t., will you?

MARTHA
Yes, but Mr. Sheldrake ...

SHELDRAKE
Great! You're a peach!
(SHELDRAKE hangs up. The switchboard buzzes several times.)

MARTHA
(Trying to make sense of what she's just heard.)
Bob's got a company ... ? Oh my gosh! He's trying to buy up the Inn!

(END)

SIDE #4: Martha, Waverly & Ezekiel

WAVERLY

This whole place seems to have gone insane ... Martha, where are all my suits?

MARTHA

I sent them to the cleaners.

WAVERLY

All of them? On Christmas Eve?

MARTHA

Oh, don't worry about the show, you can wear your uniform tonight.

WAVERLY

No, I will not wear my uniform.

MARTHA

Then you'll wear your undershorts. And you'll make quite a picture. Folks won't be able to tell you from the Christmas tree stand.

WAVERLY

I got along very well in the army without you.

MARTHA

Yeah, but it took 17,000 men to take my place! And you are wearing your uniform tonight!

WAVERLY

You know what you're acting like right now? You're acting like a wife.

MARTHA

Well, I've had enough practice. We fight all the time and we never have sex—people think we are married!

(EZEKIEL enters.)

EZEKIEL

Afternoon, General.

WAVERLY

Ezekiel.

(continues next page)

EZEKIEL

Martha.

MARTHA

Zeke.

EZEKIEL

Merry Christmas.

MARTHA

And God bless us blah blah blah.

EZEKIEL

I been hearing that all day. Got a package for Mr. Wallace ...

(Sets down a package.)

... and a special delivery for you, sir-from Washington D.C.

WAVERLY

From Washington ... ?

EZEKIEL

Ay-yup. The White House. Says so right there in the corner. Don't see too many of those ...

(WAVERLY grabs the letter.)

Wind's comin' up, better light a fire tonight. Happy holidays!

MARTHA

Bah, humbug.

EZEKIEL

Been hearin' a lot of that too. See ya.

(EZEKIEL exits.)

(END)

SIDE #5: Susan & Bob

SUSAN

Dear God, please, please bless Grandpa this Christmas. And bless Mommy and Daddy and the state of California, especially Pasadena. But remember to bless Grandpa most of all. I'll even give up snow though frankly I'd rather not. Amen.
(BOB enters.)

BOB

Say there, Miss Susan, what are you doing wandering around in the middle of the night? It's bedtime.

SUSAN

It's all right, Mr. Wallace, I'm on Pacific time. I'm three hours behind.

BOB

Your grandfather will put you on military time if you don't get some shut-eye. C'mon.

SUSAN

I haven't been sleeping so well in Vermont anyway.

BOB

Why is that? Are you homesick?
(SUSAN shakes her head)
Have you got something on your mind?

SUSAN

No. Nothing. Just the usual day-to-day concerns and stuff.

BOB

Those day-to-day concerns are killers, all right.
(BETTY steps into view on the opposite side of the stage and stands, unseen, in the shadows, watching and listening in.)

SUSAN

Mr. Wallace, is Grandpa really going back in the army?

BOB

I don't know. He might sometime.

SUSAN

Could I go into the army with him?

(continues next page)

BOB

You could volunteer, but you might be on the short side.

SUSAN

Mr. Wallace, is Grandpa very unhappy?

BOB

Yeah, Susan, I think he is.

SUSAN

I wish I could find a way to help him. Oh, I love' him so much, Mr. Wallace.

BOB

You just tell him. Maybe that's all the help he needs.

SUSAN

I want to tell him. I almost did today. But I'm-I'm kind of scared of him.

BOB

Don't feel bad. He used to scare 6,000 grown men at a time. Now you go on in and get to sleep.

(END)

SIDE #6: Betty & Judy

JUDY

I told Jimmy to put them at a table right down front. I'm so excited. I hope I don't stare at them during the number.
(*BETTY HAYNES enters.*)

BETTY

Well, I still don't understand it...

JUDY

Oh, Betty, will you settle down? We've actually got Wallace and Davis coming to see us.

BETTY

Yes, but how did Wallace and Davis ever find out about Betty and Judy Haynes?

JUDY

I don't know. They were in the army with Frankie. Maybe through Frankie ...

BETTY

Frankie's in Alaska. How did he ever get to Wallace and Davis?

JUDY

I, uh

BETTY

I smell a rat here. Maybe the same rat who told this club owner we're his cousins.

JUDY

I didn't say cousins. I said we went to kindergarten together.

BETTY

Did you ever hear about honesty being the best policy?

JUDY

Yeah, and I never believed it for a second. Don't you want us to get someplace, Betty?
Do you want to go on playing dives like this forever?

BETTY

Oh, honey, I do want you to succeed ...

JUDY

We're a twosome, remember? I don't succeed if you don't.

BETTY

But Judy, I don't want you to hold the act together just because of me. If you get an offer, or if you find a really great guy ...

JUDY

How can you be so beautiful and so insecure? You're the one who deserves the offer-
and the guy.

BETTY

I don't know about deserving him.

(END)

SIDE #7: Betty, Bob & Sheldrake

BOB

That's a good song for you.

BETTY

Thanks. It's taken from life. Excuse me.
(*BETTY starts out, BOB steps in her way.*)

BOB

Betty, I'm kind of confused, to tell you the truth

BETTY

Look, Bob. I talked this all over with Judy ...

BOB

Whoa, whoa. What about talking it over with me, or Phil? What about that cast you left in the lurch up in Vermont? You don't want people to think you're underhanded, do you?

BETTY

Underhanded? You talk about underhanded?

BOB

That's a pretty mysterious remark.

BETTY

I can hardly speak to you, I'm so angry.

BOB

If I said or did something wrong, I'd like to set it right. I just want to know what it is.

BETTY

If you don't know, I can't explain it.

BOB

Now I'm totally lost.

(*SHELDRAKE enters.*)

SHELDRAKE

Evening, Bob. It's a good thing I ran into you.

(continues next page)

BOB

Glad you could make it. Betty Haynes-this is Ralph Shel Drake.

BETTY

Oh, yes, Mr. Shel Drake, I've heard all about you.

SHELDRAKE

I'm sure glad Bob called me in to see your act. Wow. You are TNT, Miss Haynes.

BOB

Ralph and I were in the army together. Now he works for the Ed Sullivan Show.

BETTY

I'm sorry-for the Ed Sullivan Show ... ? I thought you were in real estate.

SHELDRAKE

No, I'm only a humble TV producer. Anyway, I just talked to Ed about you, Miss Haynes. He wants to book you on the show. Now how's that for a million-dollar proposition?

BETTY

A million dollar proposition ...

SHELDRAKE

The folks out there'll never know what hit 'em. But look, Bob, I still haven't heard from half the guys. I think our letters got stuck in the holiday mail.

BOB

That's a tough break ... Say, do you think Ed would give me a spot on his show tomorrow?

SHELDRAKE

Sure--! I can cut Kate Smith down to three choruses of "God Bless America."

BETTY

I'm sorry-you're not in real estate?

SHELDRAKE

No, I'm not.

BETTY

And Bob, you called him in to see me, even though I left your show?

(continues next page)

BOB

You're good, that's all I know. If a single act is what you want, then take it. But say, I've got to scoot. Ralph, see you at the studio. Betty, take care. Good luck!

(BOB exits.)

SHELDRAKE

Can you believe a star like Bob Wallace, helping out the General? We sent out six hundred letters trying to set this up.

(END)

CREDITS

Irving Berlin's

WHITE CHRISTMAS

Music and Lyrics by IRVING BERLIN
Book by DAVID IVES & PAUL BLAKE

Produced by special arrangement with The Rodgers and Hammerstein Theatre Library

Directed by MARK LORENTZEN
Music Direction by JOHN LORENTZEN
Choreography by ANNA PEDERSON

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**GHOSTLIGHT PRODUCTIONS is a non-profit organization dedicated to
“enriching our communities through excellence in the performing arts”**