



**FAHS**  
**Feilding High School**  
Presents

# WEST SIDE STORY

SHARKS  
JETS

**Based on an Original Movie Score and Stage Production**

By arrangement with Hal Leonard Australia Pty Ltd, Exclusive agent for Music Theatre International (NY)

**Arranged and Organised by the Faculty of Arts**

Music Director: Mrs Grove

Producer: Sasa Jeric

Choreography: Mrs Dundass

Directors: Fraser Findlay and Kelly Harris

## Synopsis

Inspired by the timeless story of Romeo and Juliet, *West Side Story* takes Shakespeare's star-crossed lovers, and places them in the vibrant battleground of New York City's West Side in the 1950s. In the midst of the deep-seated rivalry between the Puerto Rican gang, the Sharks, and the white gang, the Jets, Maria and Tony discover that ancient grudges are no match for true love. Their warring factions, however, refuse to back down, and the "rumbles", romance, and resentment lead the bloody path to the lovers' ultimate, tragic conclusion. With soaring, sophisticated, and diverse melodies, energetic and athletic dance battles, and its remarkably salient social message.

## Important Dates

Auditions Wednesday 24<sup>th</sup> and Thursday 25<sup>th</sup> February, ***West Side Story***, 3pm.

Block 3 days Friday 23<sup>rd</sup>, Saturday 24<sup>th</sup> and Sunday 25<sup>th</sup> July, ***West Side Story***, 10am-3pm.

***Dress rehearsal*** 29<sup>th</sup> July, 12pm Matinee (primary schools).

***Opening*** Friday 30<sup>th</sup> July, Saturday 31<sup>st</sup> July, 7pm performances, Sunday 1<sup>st</sup> August, 12pm Matinee, Wednesday 4<sup>th</sup> August, 12pm Matinee (FAHS), ***Closing night*** Thursday 5<sup>th</sup> August, 7pm.

***Packout*** Friday 6<sup>th</sup> August, 10-1pm.

## AUDITIONS for

# WEST SIDE STORY

**PREPARATION:** Please prepare a brief contemporary musical song from the show or in the style of the show. Bring backing track or sheet music, in the correct key, as an accompanist will be provided. (check to see if character has singing role)

## Principal characters

Maria - A young Puerto Rican- Singing, dancing  
Tony - Her sweetheart- Singing  
Anita - Bernardo's girl- Singing, dancing  
Riff - Leader of the Jets- Singing, dancing  
Bernardo - Leader of the Sharks- Singing, dancing  
Snowboy - A Jet gang member- Singing, dancing  
Big Deal - A Jet gang member- Singing, dancing  
Anybody's - A Jet gang member  
Rosalia - A Shark girlfriend- Singing, dancing  
Doc - A Grown-up  
Chino - A Shark gang member

## Information about characters with lines or solos.

Gang members all sing and dance. Vocal parts and dance features will be assigned appropriate to our cast.

**Jets and Sharks:** We are looking for cast members who, ON STAGE, read age-wise from the late teens to the mid-twenties.

### *The Jets*

**Tony:** A romantic young man who was the leader of the Jets, but has matured and outgrown the gang. Genuinely sincere and natural. Falls in love with Maria and is torn between his love for her and friends in the gang. Strong singing and acting role with limited dancing; Tenor

**Riff** – Leader of the Jets and best friend of Tony. Passionate, likeable, energetic and still full of love for the gang. All around actor, dancer, and singer. High Baritone

**Diesel** – Lieutenant to Riff.

**Baby John** – The youngest member of the gang, awed at everything, including that he is a jet, tries to act the big man, but is vulnerable.

**Action** – He is the most aggressive of the Jet gang and takes over as leader when Riff is killed. Baritone

**A-rab** – Enjoys everything, takes nothing seriously, unaware and can be explosive.

**Big Deal** – A bespectacled self-styled expert.

**Snow Boy** – Member of the gang with limited lines.

**Anybodys** – A scrawny, teenaged tomboy. Desperately wants to be in the Jets gang with the boys. Will do most of her rehearsals with the Jet boys.

**Graziella** – Riff's girlfriend. Smaller acting role, but must have dance ability to carry off the Dance at the Gym with Riff.

**Velma** – Diesel's girlfriend, impressed with herself

The Sharks:

**Maria** – Innocent and pretty sister of Bernardo, the leader of the Puerto Rican Shark gang. She falls in love with Tony, heightening the gang warfare. Maria grows up quickly through the show to reveal a strong, emotional young woman. Very strong vocal and acting role with limited dancing. Soprano

**Anita** - Bernardo's girlfriend, a feisty, alluring, realistic and assertive young woman who acts as an 'older sister' to Maria. All around strong acting, singing, dancing role. Alto/Mezzo-Soprano

**Bernardo** - The leader of the Sharks and Maria's older brother. Handsome and charismatic with real Latin style and pride. Strong actor and dancer. Baritone

**Chino** – Quiet and innocent member of the Sharks who is the 'intended' husband of Maria. Smaller acting role, however he has a highly emotional scene with Maria when he tells her that Tony killed her brother.

**Pepe** – Lieutenant to Bernardo, typically proud and resentful of discrimination.

**Indio** – Typically proud and resentful of discrimination.

**Rosalia/Consuelo/Francisca** – 3 of the Shark girls who sing "I Feel Pretty with Maria". Ensemble - For both Sharks and Jets, additional gang members and/or girlfriends may be cast as needed.

The Adults:

**Doc** – The middle-aged owner of the drugstore where Tony works. Tired, worn out, caring and acts as a father figure to Tony. Must have a commanding presence, but in a very gentle way. Acting role only.

**Lieutenant Schrank** – Plainclothes detective who tries to clean up the streets and stop the gang warfare more for an easy life than because he cares. Sarcastic and superficially pleasant to cover up his bigotry, racism and fear. Acting role only.

**Officer Krupke** – Big, not-too-bright street cop. Acting role only.

**Glad Hand** - Nerdy, overly cheerful and ill-equipped school social director. Acting role only.

## School Production Personnel (SPP).

### Director- Fraser Findlay and Kelly Harris

- Final authority on all artistic decisions related to the production
- Expected to block all scenes and run blocking rehearsals and general rehearsals
- Works with the musical director, choreographer, technicians and set designer while still retaining responsibility for overall artistic quality and consistency of the production
- Organizes auditions and responsible for final casting decisions
- Arranges communication with cast and crew
- Updates webpage with rehearsal schedule and changes

### Music Director- Danielle Grove

- Represents the director on all musical matters and decisions for the production
- Selects additional musicians, as needed

### Choreographer- Megan Dundass

- Represents the director on all choreographic matters and decisions for the production
- Runs choreography rehearsals

### Producer- Sasa Jeric

- Develops budget for production including performance fees, theatre rentals, theatre technicians, publicity, programs, music, costumes, set construction
- Secures rights to production
- Books theatre
- Develops and maintains production schedules
- Calls regular meetings and acts as chair
- Creates contact sheet
- Coordinates production team and communication
- Receives all money related to the production
- Pays all outstanding bills
- Advertises shows
- Arranges for distribution of posters
- Cast contact if they cannot attend rehearsal
- Letter of invitation to schools for dress rehearsal

Fundraising/ Sponsorship- TBA

- Organises sponsorship, raffles etc...

House Manager – **Jenna Couper**

- Arranges for ticket printing
- Coordinates ticket distribution to cast
- Responsible for providing and tracking complimentary tickets
- Manages ticket sales for show

Stage Manager – **TBA**

- Oversees rehearsal schedule
- Manages the assistant stage managers
- Acts as liaison with technical director, sound crew and light crew
- Calls show from booth
- Sets props for each performance
- Oversees transitions and set changes from behind the scenes
- Assists cast with cues (entrances)
- May act as prompter

**Technical Director – Phil Boniface**

- Surveys performance space for technical production elements/capabilities and serves as a consultant to production staff on technical issues
- Works with set designer, as needed
- Obtains and sets up any technical theatre elements (slide shows, etc.)
- Develops lighting design and works with lighting crew
- Oversees use of sound effects, recorded music and works with sound crew

Set Designer – TBA

- Designs sets with input from director
- Creates set construction sessions and schedule

Costume Designer – TBA

- Identifies all necessary costume requirements for production
- Obtains (purchases, rents, sews) necessary costumes
- Organizes cast members to acquire necessary costumes
- Repairs costumes as necessary
- Assists and supervises costume and wardrobe

Lighting Designer – **Talya Pilcher**

- Runs lighting board

Assistant Lighting Designer – TBA

Sound engineer – **Phil Boniface**

- Runs sound board
- Responsible to check all mics (batteries)

Music board – **Phil Boniface**

- Runs Music board for show and rehearsals

Hair and Makeup – TBA

- Purchases required makeup
- Assists/advises cast with makeup
- Assists/advises cast with hair requirements

#### Props- Kelly Harris

- Supervises the collection of props
- Ensures identification of props so they are returned to owners
- Ensures that props are delivered to the theatre and returned after the shows

#### Prompt –TBA

- Assists cast with reading lines when books are down

#### Programme Manager –

- Designs program. The producer is responsible to getting all relevant information to the program designer. The fundraising chairperson is responsible for providing all sold advertisements.
- Arranges to have the program printed
- Coordinates with house manager to have programs distributed to audience
- Creates poster to advertise production
- Arranges for printing and delivery to advertising committee

#### Audition Committee:

Director- Mr Findlay, Music Director- Mrs Grove, Mrs Dundass and Miss Harris  
Media committee (cast photos)

#### Prologue

The opening is a carefully choreographed, half-danced/half-mimed ballet of sorts. It shows the growing tensions between the Sharks, a Puerto Rican gang, and the Jets, a gang made up of "American" boys. An incident between the Jets and Shark leader, Bernardo, escalates into an all-out fight between the two gangs. Officers Schrank and Krupke arrive to break up the fight.

#### Act One

Detective Schrank, the senior cop on the beat, tries to get the Jets to tell him which Puerto Ricans are starting trouble in the neighbourhood, as he claims he is on their side. The Jets, however, are not stool pigeons and won't tell him anything. Frustrated, Schrank threatens to beat the crap out of the Jets unless they make nice. When the police leave, the Jets bemoan the Sharks coming onto their turf. They decide that they need to have one big rumble to settle the matter once and for all – even if winning requires fighting with knives and guns. Riff plans to have a war council with Bernardo to decide on weapons. Action wants to be his second, but Riff says that Tony is always his second. The other boys complain that Tony hasn't been around for a month, but Riff doesn't care; once you're a Jet, you're a Jet for life ("Jet Song").

Riff goes to see Tony, who is now working at Doc's drugstore. Riff presses him to come to the school dance for the war council, but Tony resists; he's lost the thrill of being a Jet. He explains that, every night for a month, he's had a strange feeling that something important is just around the corner. Nevertheless, Riff convinces Tony to come to the dance. Riff leaves Tony to wonder about this strange feeling that he's been having ("Something's Coming").

In a bridal shop, Anita remakes Maria's communion dress into a party dress. They are both Puerto Rican. Anita is knowing, sexual and sharp. Maria is excited, enthusiastic and childlike, but also growing into an adult. Maria complains that the dress is too young-looking, but Anita explains that Bernardo, her boyfriend and Maria's brother, made her promise not to make the dress too short. It turns out that the dress is for the dance, which Maria is attending with Chino, whom she is expected to marry, despite the fact that she does not have any feelings for him.

At the dance in the local gym, the group is divided: Jets and their girls on one side and Sharks and their girls on the other. Riff and his lieutenants move to challenge Bernardo and his lieutenants, but they are interrupted by Glad Hand, the chaperone who is overseeing the dance, and Officer Krupke. The two initiate some dances to get the kids to dance together, across the gang lines. In the promenade leading up to the dance, though, the girls and boys end up facing each other at random, Jet girls across from Shark boys and vice versa. Bernardo reaches across the Jet girl in front of him to take Anita's hand, and Riff does the same with his girlfriend, Velma. Everyone dances with their own group as Tony enters ("Mambo"). During the dance, Maria and Tony spot each other. There is an instant connection. Bernardo interrupts them, telling Tony to stay away from his sister and asking Chino to take her home. Riff and Bernardo agree to meet at Doc's in half an hour for the war council. As everyone else disappears, Tony is overcome with the feeling of having met the most beautiful girl ever ("Maria").

Later, Tony finds the fire escape outside of Maria's apartment and calls up to her. She appears in the window, but is nervous that they will get caught. Her parents call her inside, but she stays. She and Tony profess their love to each other ("Tonight"). He agrees to meet her at the bridal shop the next day. Bernardo calls Maria inside. Anita admonishes him, saying that Maria already has a mother and father to take care of her. Bernardo insists that they, like Maria, don't understand this country. Bernardo, Anita, Chino and their friends discuss the unfairness of America – they are treated like foreigners, while "Polacks" like Tony are treated like real Americans, paid twice as much for their jobs. Anita tries to lure Bernardo inside and away from the war council, but he refuses. As the boys leave for the council, one of Anita's friends, Rosalia, claims to be homesick for Puerto Rico. Anita scoffs at this. While Rosalia expounds on the beauties of the country, Anita responds with why she prefers her new home ("America").

At the drugstore, the Jets wait for the Sharks. discussing what weapons, they might have to use. Doc is upset that the boys are planning to fight at all. Anybodys, a tomboy who is trying to join the Jets, asks Riff if she can participate in the rumble, but he says no. Doc doesn't understand why the boys are making trouble for the Puerto Ricans, and the boys respond that the Sharks make trouble for them. Doc calls them hoodlums and Action and A-rab get very upset. Riff tells them that they have to save their steam for the rumble and keep cool, rather than freaking out ("Cool").

Bernardo arrives at the drugstore and he and Riff begin laying out the terms of the rumble. Tony arrives and convinces them all to agree to a fair fight – just skin, no weapons. The Sharks' best man fights the Jets' best man; Bernardo agrees, thinking that means he will get to fight Tony, but the Jets say they get to pick their fighter.

Schrank arrives and breaks up the council. He tells the Puerto Ricans to get out. Bernardo and his gang exit. Schrank tries to get the Jets to reveal the location of the rumble and becomes increasingly frustrated when they refuse. He insults them and leaves. As Tony and Doc close up the shop, Tony reveals that he's in love with a Puerto Rican. Doc is worried.

The next day at the bridal shop, Maria tells Anita that she can leave, that Maria will clean up. Anita is about to go when Tony arrives. She suddenly understands and promises not to tell on them. When she leaves, Tony tells Maria that the rumble will be a fair fight, but even that's not acceptable for her, so she asks him to go to the rumble and stop it. He agrees. He'll do anything for her. They fantasize about being together and getting married ("One Hand, One Heart"). Later, the members of the ensemble wait expectantly for the fight, all for different reasons ("Tonight Quintet").

At the rumble, Diesel and Bernardo prepare to fight, with Chino and Riff as their seconds. Tony enters and tries to break up the fight, but provokes Bernardo against him instead. Bernardo calls Tony a chicken for not fighting him. Riff punches Bernardo and the fight escalates quickly until Riff and Bernardo pull out knives. Bernardo kills Riff and, in response, Tony kills Bernardo, instantly horrified by what he's done. The police arrive as everyone scatters; Anybody's pulls Tony away just in time.

## Act Two

In Maria's apartment, she gushes to her friends about how it is her wedding night and she is so excited ("I Feel Pretty"). Chino interrupts her reverie to tell her that Tony has killed Bernardo. She refuses to believe him, but when Tony arrives on her fire escape, he confesses. He offers to turn himself in, but she begs him to stay with her. She says that, although they are together, everyone is against them. Tony says they'll find a place where they can be together ("Somewhere").

In a back alley, the Jets regroup in shock. No one has seen Tony. Officer Krupke comes by, threatening to take them to the station house. The boys chase him away for the moment and then release some tension by play-acting the scenario of what would happen if Krupke actually did take them to the station house ("Gee, Officer Krupke"). Anybody's shows up with information about Tony and the fact that Chino is looking for him. She uses this information to get the boys to treat her like one of the gang. The Jets agree that they need to find Tony and warn him about Chino.

Meanwhile, Anita comes into Maria's room and finds her with Tony. Tony and Maria are planning to run away. Tony knows that Doc will give him money, so he goes to the drugstore and tells Maria to meet him there. She agrees. When he leaves, Anita explodes at her for loving the boy who killed her brother. Maria acknowledges that it's not smart, but she can't help it ("A Boy Like That / I Have a Love"). Anita tells Maria that Chino has a gun and is looking for Tony. Schrank arrives and detains Maria for questioning. Maria covertly asks Anita to go to Doc's and tell Tony that she has been delayed. Reluctantly, Anita agrees.



The Jets arrive at Doc's, learning that Tony and Doc are in the basement. Anita arrives and asks to speak to Doc. The Jets, recognizing her as Bernardo's girl and thinking that she is there to betray Tony to Chino, won't let her go down to the basement to talk to Doc. Instead, they harass and attack her. Doc arrives to find them ganging up on her; he breaks it up, but Anita, disgusted and hurt, lies to Doc and tells him to relay a message to Tony: Chino has shot Maria, and he will never see her again.

When Doc returns to Tony in the basement, he delivers Anita's message. Tony is distraught and heartbroken. He runs out into the streets and calls Chino to come for him. Anybody tries to stop him, but Tony doesn't care. He yells to Chino that he should come out and shoot him, too. Maria appears in the street – much to Tony's surprise – and they run towards each other. In that moment, Chino steps out of the shadows and shoots Tony, who falls into Maria's arms, gravely wounded.

The Jets, Sharks and Doc appear on the street. Maria picks up the gun and points it all of them, asking Chino if there are enough bullets to kill all of them and herself, as well. The depths of her sadness and anger move everyone as she breaks down over Tony's body. Officers Krupke and Schrank arrive. They stand with Doc, watching as two boys from each gang pick up Tony's body and form a procession. The rest follow the procession, with Baby John picking up Maria's shawl, giving it to her and helping her up. As Maria follows the others, the adults continue to bear silent witness ("Finale")

## Synopsis of Scenes

The action takes place on the West Side of New York City during the last days of summer.

### ACT I

1. Prologue: - The months before
2. 5:00 P.M - The Street
3. 5:30 P.M - A Back Yard
4. 6:00 P.M - A Bridal Shop
5. 10:00 P.M -The Gym
6. 11:00 P.M - A Back Alley
7. MIDNIGHT - The Drugstore
8. The Next Day
9. 5:30 P.M - The Bridal Shop
10. 6.00 to 9:00 P.M - The Neighbourhood
11. 9:00 P.M - Under the Highway

### ACT II

1. 9:15 P.M - A Bedroom
2. 10:00 P.M - Another Alley
3. 11:30 P.M - The Bedroom
4. 11:40 P.M - The Drugstore
5. 11:50 P.M - The Cellar
6. MIDNIGHT - The Street

## Musical Numbers

### ACT I

1. PROLOGUE (*Instrumental*)
2. JET SONG (*Riff and Jets*)
- 2A. CHANGE OF SCENE (*Instrumental*)
3. SOMETHING'S COMING (*Tony*)
- 3A. CHANGE OF SCENE (*Instrumental*)
4. THE DANCE AT THE GYM (*Instrumental*)
  4. BLUES
  - 4A. PROMENADE
  - 4B. MAMBO
  - 4C. CHA-CHA
  - 4D. MEETING SCENE
  - 4E. JUMP
5. MARIA (*Tony*)
6. BALCONY SCENE (*Maria and Tony*)
7. AMERICA (*Anita, Rosalia and Girls*)
- 7A. CHANGE OF SCENE (*Instrumental*)
8. COOL (*Riff and Jets*)
- 8A. CONTINUATION OF SCENE (*Instrumental*)
- 8B. UNDER DIALOGUE AND CHANGE OF SCENE (*Instrumental*)
9. UNDER DIALOGUE (*Instrumental*)
- 9A. ONE HAND, ONE HEART (*Tony and Maria*)
10. TONIGHT (*Maria, Tony, Anita, Riff, Bernardo*)
11. THE RUMBLE (*Instrumental*)

### ACT II

12. I FEEL PRETTY (*Maria and the Girls*)
13. UNDER DIALOGUE (*Instrumental*)
- 13A. BALLET SEQUENCE (*Instrumental, Tony, Maria and a Girl*) .
  - 13B. TRANSITION TO SCHERZO
  - 13C. SCHERZO
  - 13D. SOMEWHERE
  - 13E. PROCESSION AND NIGHTMARE
14. GEE, OFFICER KRUPKE (*Jets*)
- 14A. CHANGE OF SCENE (*Instrumental*)
15. A BOY LIKE THAT (*Maria and Anita*)
  - I HAVE A LOVE (*Maria and Anita*)
- 15A. CHANGE OF SCENE (*Instrumental*)
16. TAUNTING SCENE (*Instrumental*)
17. FINALE (*Maria and Tony*)

### Audition Songs

(Tonight, Tonight) BALCONY SCENE (Maria and Tony)

## Outline for production

Date/ Time	Act/ people involved	Rehearsal/ meeting/ agenda	Production staff required
<b>Rehearsals will run at least once a week in Term 1. (Day Thursdays 3.30- 5.30)</b>			
<b>Term 1 2021</b>			
<b>Week 2</b>	<b>Create SPP (school production personnel)</b>	Meeting- staffing, plan, decide on show, dates etc..	DGE, FFY, SJ.
<b>Week 4</b>	<b>Audition panel</b>	Auditions for principal leads. photographs	DGE, KH, FFY, MD, SJ. Stage manager.
<b>Week 5</b>	Page 10-122	1 <sup>st</sup> table reading	FFY, SJ
<b>Week 6</b>	Vocal Rehearsal w/ TBA—male solos <b>Cast</b> Act-1 Reading <b>Interpretation</b> Working on Scenes  Page 10-82	Run Through	DGE, FFY, SJ.
<b>Week 7</b>	Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Act-2 Reading <b>Interpretation</b> Working on Scenes  Page 84-122	Run Through	DGE, FFY, SJ.
<b>Week 8</b>	Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—male solos <b>Cast</b> Act-1 Reading <b>Interpretation</b> Working on Scenes  Page 10-82	Run Through	DGE, FFY, SJ, MD.

<p><b>Week 9</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Act-2 Reading <b>Interpretation</b> Working on Scenes</p> <p>Page 84-122</p>	<p>Run Through</p>	<p>DGE, FFY, SJ, MD.</p>
<p><b>Week 10</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Act-1 Reading <b>Interpretation</b> Working on Scenes</p> <p>Page 10-82</p>	<p>Run Through</p>	<p>DGE, FFY, SJ, MD.</p>
<p><b>Week 11</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Act-2 Reading <b>Interpretation</b> Working on Scenes</p> <p>Page 84-122</p> <p><b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes</p> <p>Page TBA</p>	<p>Run-through, costume? For posters, skins preliminary advertising for show. Run Through</p>	<p>DGE, KH, FFY, SJ, MD. Stage manager. Poster designer Costume/ make-up Set designer.</p>

From term 2 rehearsals will increase from 1 a week to 2-3 (Days: Wednesday 2.30-6pm, Thursdays 3- 6pm + extra day added from week 6 onwards TBA)

<b>Term 2</b>			
<b>Week 1</b>	Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—male solos Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes  Page TBA	Interpretation/ Movement <b>Setting</b> <b>Books down</b>	DGE, KH, FFY, SJ, MD. Stage manager. Set designer.
<b>Week 2</b>	Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes  Page TBA	Interpretation/ Movement <b>Setting</b>	DGE, KH, FFY, SJ, MD. Stage manager. Set designer
<b>Week 3</b>	Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—male solos Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes  Page TBA	Interpretation/ Movement <b>Setting</b> Band, costume.	DGE, KH, FFY, SJ, MD. Stage manager. Set designer Costume/ make-up

<p><b>Week 4</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes</p> <p>Page TBA</p>	<p>Interpretation/ Movement <b>Setting</b> Band, costume.</p>	<p>DGE, KH, FFY, SJ, MD. Stage manager. Set designer Costume/ make-up</p>
<p><b>Week 5</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—male solos Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes</p> <p>Page TBA</p>	<p>Interpretation/ Movement <b>Setting</b> Band, costume.</p>	<p>DGE, KH, FFY, SJ, MD. Stage manager. Set designer Costume/ make-up</p>
<p><b>Week 6</b></p>	<p>Choreography Rehearsal w/ TBA— Vocal Rehearsal w/ TBA—male solos Vocal Rehearsal w/ TBA—female solos <b>Cast</b> Full Reading <b>Interpretation</b> Working on Scenes</p> <p>Page TBA</p>	<p>Interpretation/ Movement, Band, costume.</p>	<p>DGE, KH, FFY, SJ, MD. Stage manager. prompt Costume/ make-up</p>

<b>Week 7</b>	<b>Blocking with vocals</b> Whole show <b>Everyone Interpretation</b> Working on difficult parts  Page TBA	Band, costume. Technical - lights, sound, gestures, movement etc...	DGE, KH, FFY, SJ, MD. Stage manager. prompt lighting and sound.
<b>Week 8</b>	Musical Rehearsal <b>Interpretation</b> Full Dress Working on difficult parts  Page TBA	Band, costume. Technical- difficult bits <b>Photography for media/ Facebook/ Newspaper of cast and crew. Program.</b> <b>Full advertising, online at school etc..</b>	DGE, KH, FFY, SJ, MD. Stage manager. prompt lighting and sound. Costume/ make-up
<b>Week 9</b>	<b>Blocking with vocals</b> Whole show <b>Everyone Interpretation</b> Full Dress Working on difficult parts  Page TBA	Band, costume. Technical- lights, sound, gestures, movement etc...	DGE, KH, FFY, SJ, MD. Stage manager. prompt lighting and sound. Costume/ make-up
<b>Week 10</b>	Musical Rehearsal <b>Interpretation</b> Full Dress Working on difficult parts  Page TBA	Band, costume. Technical- difficult bits	DGE, KH, FFY, SJ, MD. Stage manager. prompt lighting and sound. Costume/ make-up
<b>Block days Note: during Holidays</b>			
Friday 23 <sup>rd</sup> , July <b>10am-3pm</b>	<b>Blocking with vocals</b> Whole show <b>Everyone</b>	Technical - difficult bits	Everyone
Saturday 24 <sup>th</sup> , July <b>10am-3pm</b>	<b>Blocking with vocals</b> Whole show <b>Everyone</b>	Technical - difficult bits	Everyone

Sunday 25 <sup>th</sup> , July <b>10am-3pm</b>	<b>Blocking with vocals</b> Whole show <b>Everyone</b>	Technical - difficult bits	Everyone
<b>Term 3</b>			
<b>Week 1</b> <b>Monday</b> <b>3pm- 6pm</b>	<b>Cast and crew-</b> Musical Rehearsal <b>Interpretation</b> Full Dress Run-through	Band, costume. Technical- difficult bits <b>Program for show complete</b> Run Through scenes for photos Dressed	Everyone
<b>Tuesday</b> <b>3pm- 6pm</b>	<b>Blocking with vocals</b> Whole show <b>Everyone</b>	Dress Rehearsal	Everyone + FOH
<b>Wednesday</b> <b>2pm- 6pm</b>	<b>Optional</b> Extra rehearsal if needed	Dinner?	Everyone + FOH
<b>Thursday</b> <b>Matinee for primary schools</b> <b>12pm</b> 8.45am-3.00pm 29 <sup>th</sup> July	Whole cast and crew <b>Cast and crew</b>	Dress Rehearsal	Everyone
<b>Season</b>			
Friday 30 <sup>th</sup> July	Whole cast and crew <b>Cast and crew</b>	<b>Opening</b>	Everyone
Saturday 31 <sup>st</sup> July	Whole cast and crew <b>Cast and crew</b>	<b>Show 2</b>	Everyone
<b>Sunday</b> <b>Matinee 2pm</b> 12pm- 4pm 1 <sup>st</sup> August	Whole cast and crew <b>Cast and crew</b>	<b>Show 3</b>	Everyone
<b>Mid- Week show (optional)</b>			
<b>Wednesday</b> <b>Matinee for High School 12pm 4th August</b>	Whole cast and crew <b>Cast and crew</b>	Show 3	Everyone
Wednesday 4 <sup>th</sup> August	Whole cast and crew <b>Cast and crew</b>	<b>Show 4</b>	Everyone
Thursday 5 <sup>th</sup> August	Whole cast and crew <b>Cast and crew</b>	<b>Show 5</b> <b>Closing night</b> Wrap up?	Everyone



Friday 6 <sup>th</sup> August	Whole cast and crew <b>Cast and crew</b>	<b>Pack-out?</b>	Everyone
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**Pre-casting: preliminary information for show (audition pack)  
will be available online, school website and Facebook.  
December 1<sup>st</sup> 2020.**

**Cast List (to be determined)**

<b>West Side Story</b>	
<b>The Jets</b>	
<i><b>Tony</b></i>	
<i><b>Riff</b></i>	
Diesel	
Baby John	
Action	
A-rab	
<i><b>Big Deal</b></i>	
<i><b>Snowboy</b></i>	
<i><b>Anybody's</b></i>	
Graziella	
Velma	
<b>The Sharks</b>	
<i><b>Maria</b></i>	
<i><b>Anita</b></i>	
<i><b>Bernardo</b></i>	
<i><b>Chino</b></i>	
Pepe	
Indio	
Rosalia	
Consuelo	
Francisca	
<b>The Adults</b>	
<i><b>Doc</b></i>	
<i><b>Lt. Schrank</b></i>	
Officer Krupke	
Glad Hand	

## Acting Audition

### Directions and Materials

**Directions: Prepare ONE of the following speaking selections from *West Side Story*.**

- Select one character from your scene and memorize their lines.
- At your audition, you will perform your lines MEMORIZED.
- Another actor will perform as the other character in your scene.
- Any actor can read for any part.

## Female

### Audition Monologue Option #1

Ending monologue after Tony's murdered.

**(Maria is kneeling over Tony's murdered body)**

**Maria:** (to both gangs) Stay back!! **(She stands, and puts her hand out to Chino, motioning for the gun. Dazed, he gives it to her)** Maria: How do you fire this gun Chino? By pulling this little trigger!?! How many bullets are left Chino? Enough for YOU? Or YOU? All of you!! You ALL killed him! And my brother! And Riff! Not with bullets and knives! With HATE! Well, I can kill now too, because now I have hate!!! How many can I kill Chino? How many -- and still have one bullet left for me? Don't touch him!! **(she kneels down next to Tony's body)** Te adoro Anton.

## Male

### Audition Monologue Option #1

**From "West Side Story"**

The Jets and Sharks have just had a rumble in which Tony accidentally killed Bernardo. He is now

**Tony:** I tried to stop it; I did try. I don't know how it went wrong... I didn't mean to hurt him; I didn't want to; I didn't know I had. But Riff... Riff was like my brother. So when Bernardo killed Him... 'Nardo didn't mean it either. Oh, I don't know he didn't! Oh, no. I didn't come to tell you just for you to forgive me so I couldn't go to the police...

## Male

### Audition Monologue Option #2

**From "West Side Story"**

Detective Schrank: The Jets and Sharks just had a skirmish at the school dance. Schrank suspects that they have planned

**Detective Schrank:** If I don't put down the roughhouse, I get put down -on a traffic corner. Your friends don't like traffic corners. So you buddy boys are gonna play ball with me. I gotta put up with them and so do you. You're gonna make nice with them PRs from now on. Because otherwise I'm gonna beat the crap outa every one of ya and then run ya in.

## **Male**

### **Audition Monologue Option #3**

#### **From “West Side Story”**

The Jets and Sharks have had a skirmish at the school dance. Shrank suspects that they have planned

**Detective Schrank:** I always make it a rule to smoke in the can. And what else is a room with half-breeds in it, eh, Riff? Clear out, Spics. Sure; it's a free country and I ain't got the right. But it's a country with laws: and I can find the right. I got the badge, you got the skin. It's tough all over. Beat it! Say, where's the rumble gonna be? Ah, look: I know regular American don't rub with the gold-teeth otherwise. The river? The park? [Silence.] I'm for you. I want this beat cleaned up and you can do it for me. I'll even lend a hand if it gets rough. Where ya gonna rumble? The playground? Sweeney's lot? [Angered by the silence.] Ya think I'm a lousy stool pigeon?

## **Male**

### **Audition Monologue Option #4**

#### **From “West Side Story”**

Glad Hand is a meek school principal trying to negotiate between two warring gangs, the Jets and sharks.

All right, boys and girls! Attention, please! Attention! Thank you. It sure is fine turnout tonight. We want to make friends here, so we're going to have a few get-together dances. You form two circles: boys on the outside and girls on the inside. All right. Now when the music stops, each boy dances with whichever girl is opposite. O.K.? O.K. Two circles, kids. Well, it won't hurt you to try

## **Music Audition**

### **Directions and Materials**

**Directions: bring a backing track for accompaniment of any of the following selections from *West Side Story*.**

- (Tonight, Tonight) BALCONY SCENE (Maria and Tony)
- see Mrs Grove for more details.

## **Dance Audition**

### **Directions and Materials**

**Directions: you will learn and perform movements at *Audition*.**

- see Mrs Dundass for more details.

Dear Parents,

\_\_\_\_\_ has the exciting opportunity to be part of our upcoming Musical for 2021, *West Side Story*. Students are required to attend all rehearsals, schedule will be provided to all cast and crew members (*some exceptions can be made through prior arrangement with Director*). It is also important to note there will be a few technical block days (3) leading to a dress rehearsal to schools' which students are expected to attend during term 2 holidays (TBA- most likely Friday, Saturday and Sunday weekend returning to school), 10am-3pm. Because of the commitment involved putting on this production it is required that all students get signed permission from parents confirming participation.

Thanks again and I look forward to meeting you at the performance.

Parent name:

Signature:

Date:

Yours Sincerely,

**Fraser Findlay**  
**HOF Arts, HOD Drama FAHS Feilding High School**  
**Churcher Street, Feilding 4702**  
**06 323 4029 ext. 714**  
**ffindlay@feildinghigh.school.nz**

Feilding High School  
**Faculty of The Arts**

AUDITION APPLICATION  
for

# WEST SIDE STORY

Friday 19<sup>th</sup> –Friday 25<sup>th</sup> March, performances, **West Side Story**, 6-10pm.

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

Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Phone Days: \_\_\_\_\_ Evenings: \_\_\_\_\_

Email Address: \_\_\_\_\_

**Formal Training** (acting, voice, dance, technical, other)

\_\_\_\_\_

**Past Experience** (name of show, part played, when, where, *continue on separate page if needed*)

\_\_\_\_\_

\_\_\_\_\_

Age: \_\_\_\_\_ Gender: \_\_\_\_\_ Ethnicity \_\_\_\_\_

Part or parts auditioning for: \_\_\_\_\_

Will you take another role, if offered? \_\_\_\_\_

Are you available as technical support? \_\_\_\_\_

If so, in what capacity? \_\_\_\_\_

Rehearsal conflict dates: \_\_\_\_\_

Anything else the Director should know about?

\_\_\_\_\_

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**DIRECTOR'S COMMENTS** (Do not write below this line)

General comments: \_\_\_\_\_

Voice: \_\_\_\_\_

Movement: \_\_\_\_\_

Technical help: \_\_\_\_\_

Other: \_\_\_\_\_

**TURN OVER FOR VOLUNTEER DISCLOSURE & PHOTO RELEASE**

## Photo Release Agreement for Feilding High School's production

### For those auditioning ...

- West Side Story runs for \_\_\_\_ performances over two weeks. Including dress rehearsal performances, held on a Thursday during the day. The director will provide performance dates at auditions.
- During the run of each show, the cast and crew are responsible for keeping the theatre/hall tidy for Feilding High School (this includes cleaning restrooms). Prior to opening night, the director will provide a list of housekeeping duties. They don't take a lot of time, and the school appreciates your help in keeping our "home" a welcoming place for visitors.
- You authorize Feilding High School to use photographs or videos of you for promotional purposes in any type of media, including its website, without payment or any other consideration.

Please talk any of the directors or the producer if you have questions about these or other issues.

Please read the following carefully and sign below to indicate your agreement.

I grant to Feilding High School the right to take photographs of me. I authorize Feilding High School to copyright, use and publish the same in print and/or electronically.

I agree that Feilding High School may use such photographs of me with or without my name and for any purpose, including publicity, illustration, advertising, social media and the school's website.

I have read and understand the above:

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

Printed name: \_\_\_\_\_

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

### Parent or guardian of individual under age 18:

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

Printed name: \_\_\_\_\_