

*Auditions for Archbishop Riordan High School Spring Musical:*  
**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**

Auditions: \*Monday, December 11, 2017 (Dance) 3:00-7:00pm  
\*Tuesday, December 12, 2017 (Singing) 3:00-7:00pm  
\*Wednesday, December 13, 2017 (Acting) 3:00-7:00pm

*\*Attendance to all **THREE days of auditions** are required to be cast in this production.*

**Monday, 12/11 3:00-7:00pm** (Dance Audition w/Registration & Headshots)

- Warm-up, fill out paperwork and ask questions if needed
- Dress in appropriate clothing that you can move in. NO jeans, short skirts or flip-flops. No bare feet/socks only. Wear jazz, character or tennis shoes.
- Dance Audition will consist of
  - 1 or 2 musical theatre-style dance numbers
  - Possible improvisation with strong character choices and facial expressions

**Tuesday, 12/12 3:00-7:00pm** (Singing Audition)

- All those interested in being casted should be prepared to sing. Familiarize yourself with the songs listed below.
- Those interested in lead/speaking roles, please prepare the specified songs as your audition pieces. Audition for lead roles will include vocal auditions in small groups/solo with accompanist. If you wish to be considered for a lead/speaking role, your vocal audition will be strongly considered.

**MUSIC CUTS:**

*Entire score available on Spotify & iTunes (see the Daniel Radcliff Broadway recording)*

**All Speaking Roles/Chorus/Ensemble**

- “Brotherhood of Man”
  - Opening – Measure F/49 (“The great, big brotherhood of man?”)
- “Coffee Break”
  - Opening – Measure D/29 (“No coffee!”)

**For Speaking Leads/Non-Chorus**

- *Girls:* “Happy to Keep His Dinner Warm”
  - Opening – Measure F/45 (“What’s new with you from downtown?”)
- *Guys/Girls:* “Been a Long Day”
  - Pick up into Measure C/35 – end of Measure E/35 (“Well, its been a long, been a long, been a long, been a long day.”)

**Preparation for roles:**

*It is not enough to just sing the song assigned to a character. If you are serious about obtaining a role, you should sing the song as the character when you audition, to the best of your ability in the time given. You will want to consider how the character would perform the song. Standing and singing as yourself is NOT to your advantage. There will be many students trying to obtain these roles and it is best to show the directors what you are capable of doing with a role; how else will they know?*

## Wednesday, 12/13 3:00-7:00pm (Acting Audition)

- There are two readings that each actor will perform. 1) **MONOLOGUE**: Prepare one of the acting monologue sides, listed on the next page. Be expressive and speak loudly and clearly. Memorized would be nice, but if you do not memorize the passage, rehearse it enough that you can read smoothly, expressively and loudly. Show us that you know and understand the character; 2) **SCENE**. There is one scene between FINCH and ROSEMARY, one between BIGGLEY and HEDY and an ENSEMBLE scene at the elevator.
- Take the sides and mark them as you would the actual script, with a pencil and highlighter to mark you lines and the operative words and any other helpful markings.
- If you don't like the size of the monologue you can retype it yourself so that it's double spaced or larger font -OR- you can print out the pages straight from the script.
- **FIGURE IT OUT!** An actor at an audition is his/her own director. You may get some directions and ideas during the auditions, but you should prepare with bold choices and show the directors that you know you can play the role, and that you want the role.
- **THE SCRIPT** of *How to Succeed in Business...* is available in its entirety at:

<https://coldreads.files.wordpress.com/2017/01/how-to-succeed-in-business-without-really-trying.pdf>

The preliminary **PRODUCTION CALENDAR** is meant to give you and your parent/guardian an overview of when you will be needed for this process. Compare this with your people at home so that you can mark your audition application with schedule conflicts. *NOTE: No actor or crew member can miss any of the calls in April. The show opens April 20, 2018.*

## CHARACTER DESCRIPTIONS

**J. PIERREPONT FINCH** (man – age 20 something) Our story's protagonist. An irrepressible, clear-eyed, almost puckish hero. He is a window washer who applies for a job at the World Wide Wicket Company and attempts to climb the 'ladder of success' with the aid of his trusty book. He is charming and self-assured, but occasionally un-nerved by the intensity and speed of his rise to power, and the rather underhanded way he is getting there. Quirky with many facets. With quite an opportunistic, self-centered personality, the role requires an actor with natural charisma and charm to keep the audience on his side.

**J. B. BIGGLEY** (man – age 40+) The stuffed-shirt, philandering President of World Wide Wicket Company. Beneath his ruthless exterior, he is a college lad at heart with a passion for knitting. Big character, comedic timing a must, blustery blowhard but need to show a soft side when it comes to Hedy. Will need to sing and dance through “Grand Old Ivy.”

**ROSEMARY PILKINGTON** (woman – age 20 something) An office secretary at the company who is more interested in finding a man than advancing her career. After meeting Finch, she immediately sets her sights on becoming Mrs. Finch. She supports him in his climb to succeed in the company. She is spurned and ignored several times throughout the show, but continues to return to Finch.

**SMITTY** (woman – age 25ish) A secretary with a painfully dry sense of humor. Smitty is a friend and confidant of Rosemary. She is a cynical, working woman who is on the lookout for a man. She encourages Rosemary's efforts to snag Finch. Good comedy role – quick-witted and cynical with a dry sense of humor.

**BUD FRUMP** (man – age 20 something) Biggely's nephew and scheming employee. Frump is Finch's nemesis. He is an arrogant, obnoxious sycophant who tries to advance his career by exploiting his family connections and devious schemes. A neurotic, sneaky, nerdy guy with great comedic body language. A very funny part.

**HEDY LaRUE** (woman – age 30-35) Hedy is the sexy bombshell who is having an affair with Biggely. She is a voluptuous, sexually-charged woman adored by all of the men. She may appear dim-witted, but she knows how to manipulate men to get what she wants. Clear character voice. Needs to be comfortable with self. She later appears as the pirate mascot in the company “treasure hunt.”

**MISS JONES** (woman – age 35-70) J.B.'s secretary who is abrupt and tough, but soft and kind to those who are good to her. She enjoys the respect her position and mature years command. Must have a strong singing voice as she sings “Brotherhood of Man.” Make strong character choices.

**BRATT** (man – age 30-50) The Personnel Manager, adept in the main skill required for holding his job - agreeing with the boss. Biggely's right hand man, a leader of the other men, but follows Biggely's recommendations to the comical T. Sings “A Secretary is Not a Toy.”

**MR. TWIMBLE** (man – age 50-70) He is a fussy, old-fashioned, yet loyal employee at the company with 25 years service. Climbing from mail-room worker to supervisor of the mailroom, he believes his success is due to his lack of ambition and knack at staying unnoticed. Looking for comedic warmth & enthusiasm.

**GATCH** (man – age 30-50) A sleazy, almost-successful executive with a penchant for the ladies. Speaking role & Ensemble singing.

**MISS KRUMHOLTZ** (woman – age 25-60) A secretary of Mr. Gatch, the Finch. Friend of Rosemary and Smitty. Spoken lines. Sings solo in “Paris, Original”

**OVINGTON** (man – age 30-65) The new head of advertising; gets fired right away. A loud mouth, who likes to hear himself talk. Speaking Role & Ensemble Singing

**WALLY WOMPER** (man – age 40+) The company's Chief Executive Officer and a former window washer. Good natured, appears scary but has a humorous physicality.

**ENSEMBLE**

Women – Scrubwomen/Secretaries: several women have smaller solo vocal lines.

Men – Executives: several men have smaller speaking roles

## ACTING (MONOLOGUE) SIDES

**J. PIERREPONT FINCH:** You know, J.B., I've always thought of you as a man of breadth and vision open to new ideas. But now I don't know. I'm thrown. The way you just spoke to Bud about his idea for a treasure hunt. You dismissed it. The fact is, there are treasure hunts and treasure hunts. When Bud brought it to me, I thought it was a rotten idea, too. But then I remembered something. J.B., you know an idea in itself is nothing. It's the development that counts. Leonardo da Vinci drew some sketches for a flying machine, but it took American know-how to develop them into the Boeing 707. A man named Gatling once invented a little machine gun, but it took a mighty brain to take this simple little machine gun and develop it into a great program like "The Untouchables." When I thought of that, Bud's silly little idea became a challenge to me, and I said, "I'm going to take this idea of Bud Frump's and defrump it." First or all, my treasure is not a bond, and it's not money. It's stock.

**J. B. BIGGLEY:** Tell me, what are you heading for around here? What's your ambition in this outfit? Bright fellow like you must have it all planned out. Advertising! Son, I wouldn't want that for an old schoolmate of mine. It's too tough... too insecure. Why, this place has had fifteen new advertising managers in the past year alone. The poor devils disappear at the rate of about one a month. Ideas! That's what I look for. I keep hiring men who are supposed to have brilliant ideas and not one of them will ever do what I tell him. No, son, you stick to what you're doing. You'll do all right there. Damned good department.

**ROSEMARY PILKINGTON:** Hello, Ponty. Your first office. It's beautiful. I can only stay a minute. I just wanted to tell you that I had a good time the other night. I liked it. But - just one thing, Ponty. ... About what happened later. I mean, when we said good night. It was our first date and I don't want you to get a wrong impression of me, but ... well, I guess it's natural for a fellow to try to get a little fresh with a girl and make a pass at her, but you didn't do anything!

**SMITTY:** Good God, Rosemary you could at least have let me finish my Metrecal. But why this frantic, urgent urgency? Fill me in, girl. Wherefore is this creep different from all other creeps? Rosemary, your mother instinct is a big drag. Who is that? Yes, he's adorable, maybe. Helpless, no.

**BUD FRUMP:** Hello, Finch. I'm Bud Frump, Mr. Biggley's nephew. I hope you're not ambitious. Just keep that in mind. If you just remember who I am and remember who you are, we'll get on fine. It happens that my mother is Mrs. Biggley's sister. If I feel that anything is wrong, I phone my mother. She phones Mrs. Biggley and Mrs. Biggley phones Mr. Biggley. That's the democratic way.

**HEDY LaRUE:** I thought you were going to help me be a big business woman like Helena Rubinstein or Betty Crocker. So what happens? I'm stuck in the gosh darn stenographic pool with no one to fish me out. I give up a wonderful job. Head cigarette girl at the Copa. It's no different around here in big business. At least at the Copa, when I got pinched, I got tipped. Around here a girl can't bend down to pick up a pencil with confidence. Look, you did not keep your part of my bargain.

**WALLY WOMPER:** No kiddin'. I started as a window washer myself. What the hell did you think I was - a rail splitter? So you were a window washer. Boy, it's been a long time since I had someone around here I could talk to. You have a book on how to succeed in business? I started in business with a book myself. But my book was more useful. I booked bets for all the other window washers. I cleaned up a bundle. I should've stood in that business. Eight buildings wrecked, our stock is down five points. We're the laughing stock of the industry.

**MISS JONES:** Young man. You just want me to have this flower? You don't know who I am? I'm Miss Jones, Mr. Biggley's secretary. But you're a very interesting young man, Mr. Finch. And thank you for the flower. Mr. Gatch would be a good man for you to know. His department is very important and he has an opening, but he hasn't been able to make up his mind. Well, thank you for the flower, young man.

**BRATT:** Where do you think you're going? I'm the personnel manager and we're not hiring anyone today. But if you said you were talking to Biggley, J.B. Biggley, himself - well, then if you step into my office, I think we can work something out. My name is Bratt. And you are...

**MR. TWIMBLE:** Well, boys, it looks as if they're going to promote old Twimble to the shipping department. I won't say who will be the new head of the mailroom till it's official, but Mr. Bratt is going to leave the choice to me. "Twimble," he said, "The mailroom is the nerve center of this mighty organization. You've been an outstanding mailroom head and we want you to choose your successor. And we want you to choose him on merit. On merit alone. I've been here a long, long time. Last month I became a quarter-of-a-century man. I've been in the mailroom twenty-five years. Yep, it's not easy to get a medal like this. It takes a combination of skill, diplomacy and bold caution.

**GATCH:** How's the young junior executive feeling? Come on, I'll buy you lunch in the Executive Club up on the roof. Now that you're a junior exec, I can put you on my expense account. Okay. I'll meet you at the elevator. Ah, Rosemary, dear, seeing you always brightens up my days. Man, I've got to stop reading Playboy.

**MISS KRUMHOLTZ:** Hello, Mr. Gatch's office. One moment, please. Mr. Gatch, Mr. Finch's secretary is outside and she'd like to see you personally. I'll get her.

**OVINGTON:** Thanks, boys and girls. I just want to say that I'm proud to be joining the World Wide Wicket family. I don't know very much about wickets, but I do know about advertising. My theory of advertising can be summed up in one sentence: "Shove it down their throats with a soft sell."

