Majors & Minors: Welcome back!
New Freshmen & Transfers:
Welcome to Chico!

We are excited that you are here. Our program is an excellent one, full of great opportunities to learn and practice Theatre.

Important Meeting for Majors and Minors before Classes begin: Wildcat Welcome! Please plan to meet the faculty, staff and some senior students of the department for a general introduction, important audition and portfolio information and a chance to ask questions.

Friday, August 19, from 10:30am-11:30am in the Performing Arts Center room 132)

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Mandatory Advising: If you are a returning student you did advising last spring, if you are a freshman or transfer student, you probably had advising over the summer during Summer Orientation. If, for some reason you did not get advising, please come to the department office after August 18 so that we can make sure you are in the classes you need.

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Auditions for Fall 2016
Current theatre and musical theatre dance minors, entering freshmen and new transfer majors, general CSU, Chico students, and area community members are all welcome to audition. The semester auditions are casting Into the Woods, Under Construction and Tour Troupe – one audition serves all performance opportunities!

Sunday, August 21 6:00 – 9:00 PM:
Returning Theatre and Musical Theatre majors and minors
Required for all Musical Theatre and Theatre majors unless you are planning to do portfolios.
The same rules apply as always, eligibility, etc.
Mon. August 22 6:00 – 8:00 PM:
Theatre and Musical Theatre Freshman & Theatre and Musical Theatre new transfer students / General CSUC student / community actor auditions

Callbacks - (Specifics for each show will be posted when callback lists are posted)
- Tuesday, August 23   6pm – 10pm
- Wednesday, August 24 6pm – 10pm
- Thursday, August 25   6pm – 10pm

Audition Procedures
The Theatre Department holds several auditions throughout the year to cast our productions and provide feedback to our students. Auditions are open to all CSU, Chico students as well as Chico community members. Theatre and musical theatre majors are always given first consideration according to the needs of the student and of each individual production.

Audition sign-up sheets will be posted in front of PAC 106 (Music and Theatre Department Office) beginning August 17, 2015.

Acting and Singing Audition
Continuing theatre and musical theatre majors prepare one of the following standard, memorized audition packages, not to exceed two minutes:
• Two contrasting monologues or
• One monologue and one contrasting song or
• Two contrasting monologues plus your "best 16 bars" of a song.

All Others
Entering freshmen and new transfer majors, theatre and musical theatre dance minors, general CSU, Chico students, and area community members have the option to
• prepare an audition package as described above or
• prepare a single monologue or song or
• read from a script provided at the audition.

Accompaniment is provided. Bring sheet music in your key, clearly marked.
Call Back Material For

\textbf{INTO THE WOODS}

Baker's Wife and Baker- It Takes Two. MM.64 to end.

Jack – Giants in the Sky. MM. 52 to end.

Cinderella – Birds in the Sky MM.72-90

Little Red – Know Things Now MM. 27 to end


Rapunzel – Ahs. 143

Princes – Agony MM. 40 to end.

Wolf- MM.57-77

Witch- Stay with Me. MM. 1-18; Last midnight. 154- to end.

Sisters and Mother – Opening Act I and Opening Act II

\textbf{NOTE-} You do not have to memorize this material.

Be familiar with all roles especially those for your voice type and range. We may call you back for multiple roles.

We are looking for the characterization, but also can you handle the difficulties of the score.

Thanks for auditioning and BREAK A LEG!
VOCAL RANGES

Innermost notes indicate tessitura (general lie of the vocal part),
outer quarter notes indicate complete solo singing range,
cue-size stemless quarter notes indicate range in ensembles

Rapunzel

Cinderella

Baker's Wife

Little Red Ridinghood

Witch

Florinda

Lucinda

Stepmother

Jack's Mother

Cinderella's Mother

Grandmother

Snow White & Sleeping Beauty

Jack

Baker

Cinderella's Prince
& Wolf 1

Rapunzel's Prince
& Wolf 2

Narrator / Mysterious Man

Cinderella's Father

Steward
Baker & Baker's wife

#28. It Takes Two

BAKER'S WIFE

We've changed. We're strangers. I'm

Baker

Of what's there. We've changed. We're strangers. I'm

Pno.

meet-ing you in the woods. Who minds what

Baker

meet-ing you in the woods. Who minds what

Pno.-mf cresc.

Baker's Wife

dangers? I know we'll get past the woods. And

Baker

dangers? I know we'll get past the woods. And

Pno.-mf cresc.
# 28. It Takes Two

Baker's Wife

once we're past, Let's hope the changes last Beyond

Baker

once we're past, Let's hope the changes last Beyond

(Bells) Pno., Strs. sustain Fl.

Pno.

f
c, Bn.

Baker's Wife

woods, Beyond witches and slippers and hoods, Just the two.

Baker

woods, Beyond witches and slippers and hoods, Just the two.

Cl., Bn., Hns., Tpt.,
SD, Pno., Bsn.

Pno.

Baker's Wife

of us, Beyond lies, Safe at home with our beautiful

Baker

of us, Beyond lies, Safe at home with our beautiful

Pno.
It Takes Two

Baker's Wife
prize, Just the few of us. It takes trust. It takes just_

Baker
prize, Just the few of us. It takes trust. It takes just_

Pno.

88 cresc. poco a poco

Baker's Wife
a bit more. and we're done. We want four, we had none, we've got

Baker
a bit more. and we're done. We want four, we had none, we've got

Pno. cres. poco a poco

89 f

Baker's Wife
three. We need one. It takes two.

Baker
three. We need one. It takes two.

Pno. f

Fl., Cl.

Turfi
then that you long for the things you've known And the world you've left and the little you own. The

fun is done. You steal what you can and run! And you

scramble down and you look below and the world you know begins to grow. The

Broadly

roof, the house, and your mother at the door.
The roof, the house, and the world— you never
thought to explore. And you think of all the things—
you've seen. And you wish that you could live in—
be-tween. And you're back again, only dif-
# 23. Giants in the Sky

Jack

rent than before, Af-ter the sky.

Pno.

Maestoso

mp (Intensely)

There are giants in the sky!

Pno.

Jack

There are big tall ter-rible awe-some scary

Cl., Hrs., BD, Pno., Synth., Stxs.

Tutti (no Bass)

Pno.

a tempo

Jack

Wonder-ful giants in the sky!

Pno.
(Baker gives Little Red Ridinghood a loaf of bread)

NARRATOR:
Cinderella's Stepmother had a surprise for her.
(Stepmother throws a pot of lentils into the fireplace)

STEPMOTHER:
I have emptied a pot of lentils into the ashes for you. If you have picked them out again in two hours' time, you shall go to the ball with us. (Stepmother, Florinda and Lucinda exit)

And perhaps a sticky bun? Or four?

Piu mosso (\( \breve{\mathbf{J}} = 138 \))
(Takes a bun)
(Takes three more and smiles sheepishly)

CINDERELLA

Birds in the sky, Birds in the eaves, in the leaves, in the fields, in the castles and ponds,

Come, little birds, And a few of those pies, please.

Pno.
Down from the eaves and the leaves, over fields, out of castles and ponds.

(Falling into a trance)

No, squeeze, pal.

Ah, Ah, Ah, Ah,
# 1. Act I Opening, Part 1

**Poco rall.**

Tempo primo \( \text{\textit{mf}} \) \( (J = 132) \)

*Birds descend to the fireplace*

Ah, Quick, lit-tle birds, Flick through the ash-es.

---

Cinderella

Pick and peck, but swift-ly, sift through the ash-es. In - to the pot.

---

JACK'S MOTHER:

Listen well, son. Milky-White must be taken to market. *(Cow bell clangs continuously as the birds work)*

JACK:

But Mother, no! He's the best cow...

---

JACK'S MOTHER:

Was! Was! She's been dry for a week. We've no food nor money, and no choice but to sell her while she can still command a price.

JACK: But Milky-White is my best friend in the whole world!
Ridinghood

#18. I Know Things Now

Little Red Ridinghood

sickening grin, How could I know what was in store? Once his

Pno.

Little Red Ridinghood

teeth were bared though, I really got scared... Well, excited and scared, But he

Pno.

Misterioso

drew me close And he swallowed me down, Down a dark slimy path Where lie
secrets that I never want to know, And when everything familiar seemed to disappear forever, At the end of the path was Granny once again! So we
wait in the dark Until someone sets us free, And we're
brought into the light, And we're back at the start. And I
know things now, many valuable things, That I hadn't known before:

Do not put your faith in a cape and a hood, They will not protect you the way that they should. And take extra care with strangers, Even
flowers have their dangers. And though scary is exciting,

Nice is dif’rent than good.

Now I know: don’t be scared. Granny is right, just be prepared. Isn’t it nice to know a lot!

And a little bit not...
5. Act I Opening, Part 5
Jack’s Mother, Jack, Narrator, Witch

(Jack has his cap and coat on)

JACK’S MOTHER:
Now listen to me, Jack. Lead Milky-White to market and fetch the best price you can. Take no less than five pounds.

Tempo primo (\( \frac{4}{4} \) = 132)

JACK’S MOTHER:
Are you listening to me?

JACK:
Yes.

JACK’S MOTHER:
Now how much are you to ask? No more than five pounds.

(Jack’s Mother pinches his ear, hard)

JACK’S MOTHER, JACK:
Less. Than five.

(She lets go)

Jack Jack Jack, Head in a sack, The

House is get-ting cold- er. This is not a time for dream-ing.
Chimney stack Starting to crack, The mice are getting bolder, The

floor's gone slack, Your mother's getting older, Your father's not back, And you

can't just sit here dreaming pretty dreams. To wish and wait from
day to day Will nev - er keep the wolves a - way, so

Leggiero, jauntily (\( \frac{\text{♩}}{\text{=}} = 138 \))

In - to the woods, the time is now. We have to live, I don't care how.

In - to the woods to sell the cow, You must be - gin the jour - ney.
Straight through the woods and don't delay, We have to face The marketplace.

(Opens the door)

Into the woods to journey's end.

JACK'S MOTHER:
Someday you'll have a real pet, Jack.
JACK:
A piggy?
(Jack's Mother shakes her head in disbelief)

NARRATOR:
Meanwhile, the Witch, for purposes of her own, explained how the Baker might lift the spell.
WITCH: What are you doing?
MYSTERIOUS MAN: I am here to make amends.
WITCH: I want you to stay out of this, old man!
MYSTERIOUS MAN: I am here to see your wishes granted.
WITCH: You've caused enough trouble! Keep out of my path! (Zaps him)

BAKER'S WIFE (To herself): I hope there are no Witches to encounter.

BAKER'S WIFE (Calling up): Rapunzel, Rapunzel! Let down your hair to me.
RAPUNZEL (Dubious): Is that you, my Prince?
BAKER'S WIFE (In a deep voice): Yes.

(Rapunzel lowers her hair)
BAKER'S WIFE: Excuse me for this. (Yanks hair three times. Rapunzel screams more loudly with each pull. On the third yank, some hair falls into Baker's Wife's hands)
#25. Agony

Cinderella's Prince

Agony!

Oh the torture they doors.

Rapunzel's Prince

Agony!

Oh the torture they

Pno.

Cl, Ban., Hes., Cello, Bass

dim.

35

P

Or

Cinderella's Prince

teach!

Rapunzel's Prince

teach!

What's as intriguing...

Vls., Cello, Bass

Synt. (Harp)

38

mp

half as fatiguing... As what's out of reach?

Am I not

Rapunzel's Prince

A what's out of reach?

Pno.

Cello, Bass
Cinderella's Prince

sensitive, clever, Well-mannered, considerate, Passionate, charming, As

Vln, Vla 8vo tremolo

Pno. pp cresc. poco a poco

Cinderella's Prince

kind as I'm handsome, And heir to a throne?

Rapunzel's Prince

You are ev'rything maidens could

Pno.

Cinderella's Prince

Then why no? The girl must be mad!

Rapunzel's Prince

wish for! Do I know?
You know nothing of madness
Till you're climbing her

a tempo

hair And you see her up there As you're nearing her, All the while hearing her

Agony! Misery!

"Aaahhh...
Agony!

(trill)
# 25. Agony

Cinderella's Prince

— Though it's dif-f'rent for each.

Al-ways ten steps be-

Rapunzel's Prince

Woe! Though it's dif-f'rent for each.

Al-ways ten feet be-

Pno.

hind...

And she's just out of reach.

And she's just out of reach.

Pno.

Ag-o-ny! That can cut like a knife!

Ag-o-ny! That can cut like a knife!

Cl., Bsn., Hns., Cello, Bass

Vln., Cello, Bass

Pno.

dim.
# 25. Agony

Cinderella’s Prince

I must have her to wife.

Rapunzel’s Prince

I must have her to wife.

(Both Princes exit)

APPLAUSE SEGUE

BAKER’S WIFE:
Two Princes, each more handsome than the other.
(Begins to follow Cinderella’s Prince and Rapunzel’s Prince; she stops)

BAKER’S WIFE:
No! Get the hair!
(Heads in the other direction frantically)
Grazioso

(Little Red Ridinghood stops again)

Mother said, "Come what may, follow the path and never stray."

ment, my dea-

Just

so, little girl, any path. So many worth exploring.

Just one would be so boring. And
From bar 63 there is an alternate two-wolf version with an insert of six bars; see page 74.

(To himself, sotto voce; Little Red Ridinghood looks around)

Look what you're ignoring. Think of those crisp, ag-ing bones. Then some-thing fresh on the palate.

Think of that scrump-tious car-nal-i-ty twice in one day!
# 11. Hello, Little Girl

Wolf:

There's no possible way
To describe what you feel

When you're talking to your meal!

LITTLE RED RIDINGHOOD

Little Red Ridinghood:

Mother said not to stray. Still, I suppose, a small delay...

Safety (vocal last time)
(Crosses to flowers, starts to pick)

Granny might like a fresh bouquet...
31. Stay With Me
Witch, Rapunzel

Cue: (Rapunzel screams offstage)

NARRATOR: Unfortunately for Rapunzel...
RAPUNZEL (Offstage): No!
NARRATOR: the Witch discovered her affections for the Prince
before he could spirit her away. (Exits)

Adagio (Pesante) ($= 100$)

(Witch drags Rapunzel onstage
and throws her to the ground)

Safety (vocal last time)

RAPUNZEL

(Witch) Last time)

What did I clearly say?... Children must listen.

No, no, please!

(Rapunzel screams in protest)

No!

What were you not to do?... Children must see, And learn.
Why could you not obey? Children should listen.

What have I been to you? What would you have me be? Handsome like a

(Rapunzel whimpers)

No!

Ah, but I am old. I am ugly. I embar-rass you. Yes! You are a-
Rapunzel:
No!

Witch:
shamed of me. You are ashamed. You don't understand.

Rapunzel:
It was lonely atop that tower.

Witch:
I was not company enough?

Rapunzel:
I am no longer a child.
I wish to see the world.

Witch:

Don't you know what's out there in the world?

Rapunzel:

Someone has shielded you from the
# 61. Last Midnight

Witch

mid-night, It's the last verse.

_She pops a bean into her mouth_

mid-night, It's the last verse.

Pno.

Now, before it's past mid-night,

Now, before it's past mid-night.

Pno.

I'm leaving you my last curse:

I'm leaving you a-

Pno.

I'm leaving you my last curse:

I'm leaving you a-

_Cello, Bass, Bsn._
Witch

155

lone.

You can tend the gar-den, it's yours._ Sep-rate and a-

(Midnight chimes begin)

lone.

Squirm-ing in the mess that you've made._ Fix it on your

Pno.

159

cresc.

(Looks upward)

Witch

lone,

Ev-ry-bod-y down on all fours._ All right, Moth-er,

own.

Time for me to go, I'm a - fraid._ Back to what I

Pno.

163

when?

Lost the beans a - gain!

Witch

(She reveals an arm)

know.

Back to long a - go Safe in - side the

Tutti

(Fl. & Cl. 8vo)

Pno.
# 61. Last Midnight

Witch

way you did then! Give me claws and a hunch, Just a -

(Removes hair)

world that I'm from. Better ugly and spurned With my

Pno.

Pno.

way from this bunch And the gloom And the doom And the

(The final stroke of midnight is heard; she cocks an ear) (Throws hair) (Smiles brightly)

powers returned And I fear Midnight's here Time to dis-

Pno.

Pno.

(Screaching) on cue

(Disappears)

Witch

Boom Cruuunch!

(Raises her arms; thunder and lightning) (Scream) (Disappears)

pear. Mother, here I come!
# 41. Act II Opening, Part 2

**Stepmother & Sisters**

Cinderella

Baker's Wife

**Stepmother:** (To Cinderella)

_Happy now, happy hence, happy_

Jack's Mother

Jack

**Baker**

**Cinderella's Prince**

**Pno.**

**FLORINDA:** _mp_

_We're so happy you're so happy!

LUCINDA:** _mp_

_We're so happy you're so happy!

Stepmother

_ever after... We're so happy you're so happy!

**Pno., Strn.**
3. Act I Opening, Part 3
Cinderella, Florinda, Lucinda

(The birds have helped Cinderella with her task and are flying off)

\( \text{(}\text{\textit{Piu mosso}} \, \text{\textit{(d = 160, \, \textit{d} = 80)}} \text{\textit{)}} \)

\textbf{Vamp (vocal last time)}

\textbf{CINDERELLA (Last time)}

\textit{mp}

\textit{Fly, birds, Back to the sky,}

\textit{(Florinda and Lucinda enter, dressed for the Ball)}

\textit{Back to the eaves and the leaves And the fields And the}

\textbf{Con moto}

\textbf{FLORINDA}

\textit{(Cinderella fusses with her hair)}

\textit{(To Lucinda)}

\textit{Hurry up and do my hair, Cinderella! Are you really wearing that?}
# 3. Act I Opening, Part 3

**CINDERELLA**

Cinderella

LUCINDA *(Pointing to her sleeve)*

**Lucinda**

(To Florinda, eyeing her hair)

Here, I found a little tear, Cinderella! Can't you hide it with a hat?

Pno.

Cinderella

beau-ti-ful.

Florinda

I know.

(To Cinderella)

Put it in a

Lucinda

She means me.

Pno.

Bus., Cello gliss.