Bye Bye Birdie
Audition Packet
“We Love You Conrad!”
# Bye Bye Birdie Workshop Schedule
## January 20\textsuperscript{th} to January 24\textsuperscript{th}

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Who’s Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, January 20\textsuperscript{th}</td>
<td>None</td>
<td>Martin Luther King Day</td>
</tr>
</tbody>
</table>
| Tuesday, January 21\textsuperscript{st} | 3:30 to 5:00 pm | Dance workshop  
Dance & move for individual audition  
- In the Loretto Rm. |
| Tuesday, January 21\textsuperscript{st} | 4:00 to 5:30 pm | Song workshop  
Learn songs for the individual audition  
- in the Music Room |
| Wed., January 22\textsuperscript{nd} | 3:30 to 5:00 pm | Dance workshop  
Dance and movement for individual audition |
| Thur., January 23\textsuperscript{rd} | 3:15 to 5:00 pm | Dance workshop  
Dance & move for individual audition  
- In the Loretto Rm. |
| Thur., January 23\textsuperscript{rd} | 3:15 to 5:30 pm | Song workshop  
Learn songs for the individual audition  
- in the Music Room |

**Note:** These workshops are not mandatory; they are provided to help prepare for individual auditions beginning January 27\textsuperscript{th}.
# Bye Bye Birdie – Audition Schedule

**January 27th to January 31st**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Who’s Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, January 27th</td>
<td>3:15 to 6:45 pm</td>
<td>5th Grade Audition Music Room (Loretto Rm. - Actor sign-in )</td>
</tr>
<tr>
<td>Tuesday, January 28th</td>
<td>3:15 to 6:45 pm</td>
<td>5th Grade Audition Music Room (Loretto Rm. - Actor sign-in )</td>
</tr>
<tr>
<td>Wed., January 29th</td>
<td>3:15 to 6:45 pm</td>
<td>5th Grade Audition Music Room (Loretto Rm. - Actor sign-in )</td>
</tr>
<tr>
<td>Thursday, January 30th</td>
<td>12:30 to 6:00 pm</td>
<td>8th Grade Audition Music Room (Loretto Rm. - Actor sign-in )</td>
</tr>
<tr>
<td>Friday, January 31st</td>
<td>3:15 to 6:45 pm</td>
<td>8th Grade Audition Music Room. (Loretto Rm. - Actor sign-in )</td>
</tr>
</tbody>
</table>

**Note:** I will need parent volunteers to chaperone in the Loretto room during auditions. Parents should assist with photos, costume measurements, and t-shirt sizing. Chaperones will also maintain a study room and facilitate actor preparation for the audition.
# Bye Bye Birdie – Audition Schedule

**February 3rd to February 7th**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Who’s Needed</th>
</tr>
</thead>
</table>
| Monday, February 3rd | 3:15 to 6:45 pm | 6th Grade Audition  
Music Room  
(Loretto Rm. - Actor sign-in ) |
| Tuesday, February 4th | 3:15 to 6:45 pm | 6th Grade Audition  
Music Room  
(Loretto Rm. - Actor sign-in ) |
| Wed., February 5th  | 3:15 to 6:45 pm | 7th Grade Audition  
Music Room  
(Loretto Rm. - Actor sign-in ) |
| Thursday, February 6th | 3:15 to 6:45 pm | 7th Grade Audition  
Music Room  
(Loretto Rm. - Actor sign-in ) |
| Friday, February 7th | 3:15 to 5:00 pm | Make-up Audition  
With Prior arrangements.  
(Music Rm. - Actor sign-in ) |

**Note:** I will need parent volunteers to chaperone in the Loretto room during auditions. Parents should assist with photos, costume measurements, and t-shirt sizing. Chaperones will also maintain a study room and facilitate actor preparation for the audition.
Characters

Albert Peterson – Conrad Birdie's manager, who formerly aspired to be an English teacher.

Rose "Rosie" Alvarez – Albert's secretary and long-suffering girlfriend.

Conrad Birdie – a 1950s rock and roll star a la Elvis Presley.

Kim MacAfee – a teenage girl who is chosen to receive the 'one last kiss' from Conrad Birdie who lives in Sweet Apple.

Mr. MacAfee – Kim and Randolph's befuddled father.

Mrs. MacAfee – Kim and Randolph's mother.

Randolph MacAfee – Kim's well-behaved younger brother.

Hugo Peabody – Kim's boyfriend or "steady" who is quite jealous of Conrad.

Mae Peterson – Albert's overbearing and prejudiced mother.


Gloria Rasputin – A dancing blonde. Mae brings her to Albert, hoping she will be chosen over Rosie.

The Mayor – the mayor of Sweet Apple.

The Mayor's Wife – his repressed wife.

Ed Sullivan – the host of the Ed Sullivan Show.

Mrs. Merkle - Ursula's mother.

Maude - owner of Maude's Roadside Retreat; 2nd tenor in male quartet and part of the adult ensemble

Deborah Sue "Suzie" Miller - One of Kim's best friends. Solo in "Telephone Hour".

Margie Johnson - Harvey's sister Solo in "Telephone Hour".

Alice - The Mayor's daughter, another one of Kim's friends. Solo in "Telephone Hour".

Helen - Solo in "Telephone Hour".

Nancy - Solo in "Telephone Hour".

Harvey Johnson - The nerdy son of Mr. Johnson. Solo in "Telephone Hour".

Penelope Ann Henkel - Solo in "Telephone Hour".

Phyllis - a crippled teenager who moves by wheelchair.

Charity Garfein - Solo in "Telephone Hour", asked out by Harvey Johnson

Lee - Close friend to Phyllis, he helps her with her wheelchair.

Fred - friend, possible boyfriend, of Alice.

Bob - friend

Suzie - Kim's friend. Solo in "Telephone Hour"
Musical Synopsis

Act I

Overture- Orchestra
An English Teacher – Rosie
The Telephone Hour – Helen, Nancy, Alice, Margie, Penelope Ann, Harvey Johnson and Teenagers
How Lovely to Be a Woman – Kim
Penn Station Transition/We Love You, Conrad! – Orchestra/Teen Trio
Put on a Happy Face – Albert
A Healthy, Normal, American Boy – Albert, Rosie, Teen and Adult Chorus
One Boy – Kim, Deborah Sue, Alice *One Boy (Reprise) – Rosie
Honestly Sincere – Conrad Birdie, Ursula, and Teenagers
Wounded- Ursula, Deborah Sue, and Margie
Hymn for a Sunday Evening – The MacAfee Family & Company
How to Kill a Man (Ballet) – Rosie, Albert, Company
One Last Kiss – Conrad & Company
A Healthy, Normal, American Boy (Reprise, Act One Finale) – The Company

Act II

Entr’acte
What Did I Ever See in Him? – Rosie & Kim
What Did I Ever See in Him? (Reprise) – Rosie
A Mother Doesn’t Matter Any More – Mae
A Lot of Livin’ to Do – Conrad, Kim and Teenagers
Kids – Mr. and Mrs. MacAfee
Baby, Talk to Me – Albert & Quartet (Maude, dishwasher, bar-goers)
Shriner’s Ballet (dance) – Rosie & Shriners
Kids (Reprise) – Adults, Mr & Mrs Macafee, Randolph
Spanish Rose – Rosie
Rosie – Rosie & Albert
Bye Bye Birdie – the Company
Finale- Orchestra
Audition Format

Everyone will audition alone. Each audition will include some or all of the following (not necessarily in this order):

**Introductions** – Audition forms and measurement sheets (both contained in the packet) collected and reviewed. Be prepared to answer questions about your other commitments through the beginning of June. We will want to know a little about you - for instance, why you want to audition or the name of your favorite movie or actor.

**Free Dance** – Perform an un-choreographed dance to a short piece of music. We will be watching your rhythm and expression!

**Vocal Warm-up** – Warm up your voice, and identify your vocal range.

**Vocal Performance** –

1. Sing one of the following songs from Bye Bye Birdie with piano accompaniment (the sheet music is enclosed in audition packet and the full piano accompaniment is available upon request).
   
   a. Girls will sing “How Lovely to Be a Women”
   b. Boys will sing “Honestly Sincere”

2. Sing a song of your choice. This song should be very familiar to you; something you know without looking at the words or music. It is strongly suggested that you choose a song from music class. You must bring your own accompaniment (such as i-pod, mp3, or CD, singing a cappella is not recommended). You can play the piano, guitar or other instrument while you sing if you choose.

3. Sing one of the following well known songs. In addition, you may have to sing a specific style, such as Opera, Jazz, Rap, etc.
   
   a. Happy Birthday
   b. America the Beautiful
   c. What Makes You Beautiful by One Direction
   d. We Are Never Ever Getting Back Together by Taylor Swift

**Vocal Manipulations** – You may be asked to laugh, twitter, or giggle. This should be believable and infectious. You may also be asked to laugh in different ways, for
example, like a canary or a baboon, possibly like a big person or a really small person. It could be high or low pitched laughter. Be prepared to laugh, be creative. You may also be asked to cry, whine or express discomfort. Make this believable and emotional.

**Character Readings –**

1. Briefly discuss characters from the show (listed in the audition packet). The personality, motivation, emotional state and disposition the character will be outlined. As that character, you may read the selected dialogue from the script (Available at the workshops).

2. Deliver one of the following lines using different techniques or emotional styles. You should practice and become very comfortable with these lines.

   a. That’s not a Bigfoot, that’s just Bobo in a fur suit.

   b. Conrad Birdie…. Is coming here….. to kiss me? Doris (weakly). Mother (a bit louder)……Mommy (a shout).

   c. You don’t understand! Conrad Birdie is coming here to Sweet Apple to kiss me goodbye! Oh, Mommy, Mommy!

   d. Okay, brace yourself, chick!

   e. (You are a Jewish Mother in every sense of the word). – “Sonny! (to Albert) Don’t worry about me sonny. I’m just a little faint, from the subway…. (staggering a little). Taxi? What do I need with taxis? A mother can ride crowded in a dirty subway full of foreign people that wouldn’t give you a seat if your life depended on it, but what’s the difference; nowadays a mother is lower than dirt anyway!

   f. With an English accent and in a very nervous manner deliver the lines – “This is Rose Alverez? Pretty little Rose Alverez? I can’t believe it… Rose, what happened? You had a sudden shock or something?”

3. Tell a joke of your own choosing…..

**Improvisational performance –** You will improvise a scene (or two) using your own characterization (for example, you might be asked to play a teacher correcting a student or a person trying to give directions that can’t talk). Be prepared to fully embrace the character you have been asked to invent, from head to toe. Focus on the whole person; what you say is less important then how you say it with your face and body. Make your character believable.
Be prepared to pantomime an action. This could be anything from making faces to pretending to walk up a very steep hill on a very hot or cold day. You should use your whole body to make the action seem as real as possible. For example, if asked to push a very heavy car that was out of gas and on a railroad track with the train coming, your whole body should be part of the scene. Your feet, legs, torso, arms, hands, face, eyes and even your mouth should be working together to convey the sense of urgency and the difficulty with pushing. We will be looking at the whole person – watching to see if the actions are congruent from head to toe.

**Dance and Choreography –**

1. Be prepared to dance. You will dance to music from the show. We will be looking for good rhythm - dancing in this time period was all about having a great time. Look like you’re having fun!

2. You may be shown a series of dance steps (easy) and be asked to repeat them several times and to make correction or minor adjustments in the routine. Then you will perform the routine to music from the show.
Helpful Hints

❖ Review the Audition Packet and BE PREPARED.

❖ Fill out your Audition Form neatly and completely. Make sure to include your picture.

❖ Fill out the “Measurements Sheet” neatly and according to the instructions.

❖ Review the list of characters and songs from the show and think about who they are and what they’re singing about – you might be asked to describe one of the characters.

❖ Read through the required readings – you are not required to memorize the reading – but it’s better to look at the words a few times before your audition.

❖ Use the free dance as an opportunity to loosen up and relax! Be free and rhythmic with your movements.

❖ Learn how your face moves - practice facial expressions in front of a mirror.

❖ Learn the words to the songs and sing with emotion. Don’t worry about mistakes, you are not expected to be perfect. Sing with your whole body.
No 6

SONG (Kim)
"HOW LOVELY TO BE A WOMAN"

Cue: Kim: I'm fifteen years old and it's time I settled down

Kim

A Poco rubato

When you're a skinny child of fourteen Wired with braces from ear to ear, You

Fl. Vib.

in

Strange (cued on page at bar 5)

then doubt that you could ever be appealing

Pro. quaver

len. a tempo

Fl. Vib.

Then hal-le-lu-jah! You are fifteen and the braces disappear And your skin is smooth and clear And you

Voice

have that happy grown up female feeling!

Str. (cued on page at bar 8)

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* A reminder—Voice is not doubled in the orchestration.
The vocal line, included in the piano-reduction for this score, should be played for rehearsal only, not if this score is played in performance.
How lovely to be a woman!
The wait was well worth while,
wear mascara. And smile a woman's smile.

lovely to have a figure

That's round instead of

flat. Whenever you hear boys whistle

You're
"How Lovely To Be A Woman"

1. "How lovely to be a woman, And have one job to
   [pizz. Vns. opt. start thru bar 67]

2. The way a woman feels,
   It gives you such a
   [div. Vns. (pizz. on muted Tele)]

3. What they're whistling at! It's wonderful to feel
   [voice]

4. You're wearing lipstick and heels
   [div. Vns. (pizz. on Vibes.)]

5. Just to know

Ba.Cl., Solo Vc. pizz.
do; 

To pick out a boy and train him,

And then when you are through,

You've made him the man you want him to be.

Life's lovely when you're a woman like me!

How wonderful to loco
The things a woman knows!

How marvelous to wait

simply beautiful clothes?

woman—And change from boys to men!—To go to a
fancy night club, And stay out after ten!

How lovely to be so grown-up and

Life's lovely when you're a

woman like me!

Dialogue
No 14

SONG (Conrad and Teen Chorus)

"HONESTLY SINCERE"

Cue: Ursula: "Pausing jungle beast!"
(Conrad nods to stage guitar man)

(Dial) Mayor: "Edna, what's the matter?" Conrad

(Dial) Mayor: "Mr. Birdie, what are you doing?"

Rubato

Conrad

Stage Guitar Solo

You gotta be sincere!

Och. play only if no stage guitar.

You gotta feel it here. Cause if you feel it here, well then you're gonna

accel.

 Swing tempo

be Honestly sincere!

Guitar (Pender style)

Drum Brushes (Rock & Roll)

(used on 8th, 8th, 2nd)

If what you feel is true, (Really feel it) You make them feel it

(Drums continue)

[PH. Phr. "Harmonies till, optional tossed thru bar 27"]
too, (Write this down now!) You gotta be sincere, honestly sincere,

Dialogue. Mayor: "Edna!"

If you're really sincere, if you feel it in here, then it's gotta be right! screams.

Chorus. "Oh Baby" Conrad "ooh Honey"
If you're really sincere!

If you feel it in here,
Then it's gotta be right!

Chorus

Sax., Pro., Bb.

Conrad

"Suffer"

Chorus

If you're really sincere!

(Conrad shouts)
"Ooh Baby!"

You gotta be sincere
"Honesty Sincere"

Oh, oh, oh... You gotta feel it here

Oh oh oh my baby Oh my baby Oh

Yeah! Oh my baby oh

Dialogue. Mr. Johnson: "Harvey, Harvey, what are you doing?"

Mrs. Merkle: "Ursula! Ursula! come back here this minute!"
Conrad

Well ya gun-na be sina-cere! Well ya gun-na be sina-cere!

Teens Yeah!

Conrad

Well ya gun-na be sina-cere! Well ya gun-na be sina-cere!

Teens Yeah!

N Conrad

Oh my ba-by! oh yeah!

Teens Yeah!

Oh my ba-by! oh yeah!
Well ya gonna be sincere, Well ya gonna be sincere
my baby! oh yeah! oh
my baby! oh yeah! oh
my baby! oh yeah! oh
Segue on applause
Costume Information
Measurement Sheet

Please use the attached instructions to complete the following table with your child’s measurements. It is very important that you consider these directions carefully; a costume that doesn’t fit properly can be very discouraging.

<table>
<thead>
<tr>
<th>Your Name :</th>
<th>Grade :</th>
</tr>
</thead>
<tbody>
<tr>
<td>t-shirt size (Adult or Kids)</td>
<td>G Sleeve Length</td>
</tr>
<tr>
<td>Dress size (Womens or Girls sizes)</td>
<td>H Hat Size</td>
</tr>
<tr>
<td>Suit size (Mens or Boys sizes)</td>
<td>I Shoulder to Shoulder</td>
</tr>
<tr>
<td>Height</td>
<td>J Nape to Waist</td>
</tr>
<tr>
<td>Weight</td>
<td>K Nape to Floor</td>
</tr>
<tr>
<td>A Chest</td>
<td>Front Arms eye to Arms eye</td>
</tr>
<tr>
<td></td>
<td>Back Arms eye to Arms eye</td>
</tr>
<tr>
<td>B Waist</td>
<td>C Hip</td>
</tr>
<tr>
<td>D Out Seam</td>
<td>E Inseam</td>
</tr>
<tr>
<td>F Neck Size</td>
<td>G</td>
</tr>
</tbody>
</table>