Sound of Music Auditions

Adults and Children 5 & up welcome!

Production Dates: July19th-28th

Audition Dates:

May 7th: 6:00-8:00pm

May 11th: 9:00-11:00am

Possible Callbacks: May 14th 6:00-8:00

Email Video Auditions Before May 11th to Encore@SaltwaterPAC.org

Audition Details:

32 bars of a musical theatre song in the style of the show. Bring recorded accompaniment on your mobile device, there will be Bluetooth speakers available. You will be asked to read monologues from the script, they are available on the website.

Rehearsals Began May 18th

Rehearsal schedule is available upon request. We will rehearse Mondays, Tuesdays, Thursdays 6:30-9:30pm Saturdays 9:00-12:00pm. Not everyone will be called for every rehearsal and children will be excused earlier until July.

The final collaboration between Richard Rodgers & Oscar Hammerstein II, The Sound of Music, has become a play beloved around the world. Based on the true story of the Von Trapp Family Singers, this play captures a personal tale of growth and hope amidst the horrors of World War II. The Sound of Music tells the tale of young postulant Maria Rainer, whose free spirit has trouble fitting into the rules and regulations of Nonnberg Abbey. Commissioned by the Mother Abbess to serve as the governess for seven motherless children, Maria transforms the Von Trapp family home from a place of dour rules and regulations to one filled with joy, with laughter, and with music. In the process, Maria wins the hearts of all seven children--and their widower father, Captain Von Trapp. With the Mother Abbess’ blessing, and to the children’s delight, Maria follows her heart, and Maria and the Captain marry. Upon returning home from their honeymoon, Maria and the Captain learn that their beloved Austria has been taken over by the Nazis, and the retired Captain is asked to report for immediate service in the Nazi Navy. When the Nazis show up at their door to take Captain Von Trapp away, it is a family singing engagement (wily navigated by their friend Max) that buys the family time to make their narrow escape. Their Austrian convictions compel Maria, the Captain, and the children to flee over the mountains of Switzerland to safety, taking the words of the Mother Abbess to heart: “Climb Every Mountain… till you find your dream.”

MARIA: (to Captain Von Trapp) I know you don’t know your children, but you’ve got to. Take Liesl – Liesl isn’t a child any more. And if you keep treating her as one, Captain, you’re going to have a mutiny on your hands. And Friedrich- Friedrich’s afraid to be himself- he’s shy- he’s aloof, Friedrich needs you- he needs your confidence- Brigitta could tell you about him. She could tell you a lot more if you got to know her, because she notices things. And she always tells the truth-especially when you don’t want to hear it. Kurt-is sensitive-he’s easily hurt-and you ignore him-you brush him aside the way you do all of them. (The CAPTAIN starts to leave.) I haven ‘t finished yet! Louisa-wants to have a good time. You’ve just got to let her have a good time. Marta-I don’t know about yet but someone has to find out about her. And little Gretl -just wants to be loved-Oh, please, Captain, love Gretl, love all of them. They need you.

MARIA: Dear God, I know that you have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in thy sight. God bless the captain. God bless Liesl, and Friedrich, Louisa, Brigitta, Marta, and little Gretl - and, oh yes, I forgot the other boy - what’s his name? Well, God bless what’s his name! God bless the Reverend Mother, and Sister Margaretta, and everybody at Nonnberg Abbey. And now, dear God, about Liesl...help her to know that I am her friend, and help her to tell me what she’s up to. Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen.

CAPTAIN: I'm Captain von Trapp. You are Fraulein Maria? Now, Fraulein, as to your duties here. You will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline. Children, this is your new fraulein - Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

ELSA: Georg, you’re quite an experience for me. Somewhere in you there’s a fascinating man. Occasionally, I catch a glimpse of him, and when I do, he’s exciting. I’m beginning to understand you better now that I see you here. You know, you’re a little like those mountains - except that you keep moving. How can you be away from this place as much as you are? I like it here very much. Oh, of course we’d have to spend some time back in Vienna. But first, I’d like to meet all your friends. Georg, why don’t you give a dinner for me while I’m here? Nothing very much - just something lavish.

MOTHER ABBESS: Maria, our abbey is not to be used as an escape. What is it you can’t face...are you in love with Captain von Trapp? Did you let him see how you felt? Maria, the love of a man and a woman is holy. The time we talked together, you told me that you remembered your father and mother before they died. You remembered that they were happy. Maria, you were born of their happiness, of their love. And, my child, you have a great capacity to love. What you must find out is how God wants you to spend your love. My daughter, if you love this man, it doesn’t mean you love God any less. You must find out. You must go back. These walls were not meant to shut out our problems. You have to face them. You have to find the life you were born to live.

MAX: How would you like this for the Kaltzberg Festival… the finest choral group in Austria, the greatest mixed quartet in all of Europe, and... the best soprano in the world? (Longingly) Wouldn’t that be wonderful. But all I’ve got now is a basso who isn’t even profundo. (Changing back to his normal positive carefree self) But I always come up with a good Festival Concert. And why? Because my motto is: “Never start out looking for the people you wind up getting.”

MAX: Georg, you know I have no political convictions. Can I help it if other people have? If the Nazis come, I’ll do what anyone with any sense would do - just sit and wait for it to blow over. (Georg leaves) (To Maria) Maria, he must pretend to work with these people. I admire the way he feels - but you must convince him, he has to compromise. You must talk to him. If these children don’t sing in the Festival - well, it would be a reflection on Austria - and it wouldn’t do me any good, either.

SOLDIER: Captain, we are here on business. A telegram was sent to you three days ago. Your record in the war is very well remembered by us, Captain. In our Navy we hold you in very high regard. That explains why I am here. Having had no answer to our telegram, the High Command has sent me in person. I am here to present you with your commission, and your orders are to report immediately to the naval base at Bremerhaven. If you would like to audition for any of the von Trapp children (except Liesl), please prepare the following line to perform at your audition!

FRAU SCHMIDT: he's leaving for Vienna in the morning.....The last time he visited the Baroness he stayed for a month.....I shouldn't be saying this -- not to you, I mean I don't know you that well -- but if you ask me, the Captain's thinking very seriously of marrying the woman before the summer's over....Yes ... well ... Good night.

ROLF: Liesl! You don’t have to say good night this early just because your father’s home. I mean (endearingly uncomfortable)...well, can I come again tomorrow night? I could come here by mistake - with a telegram for Colonel Schneider. He’s here from Berlin, but I - (suddenly concerned). No one’s supposed to know he’s here. Don’t you tell your father. He’s so...Austrian. And some people think we ought to be German. They’re pretty mad at those who don’t think so. They’re getting ready to - well... let’s just hope your father doesn’t get into trouble. But I don’t worry about him (changing the subject and instantly drawn back to Liesl’s charms)...the only one I worry about is his daughter.

LIESL: I was out taking a walk and somebody locked the doors earlier than usual and I didn't want to wake everybody up. So, when I saw your window open-- You're not going to tell Father, are you? That's how we always got into this room to play tricks on the governess. Louisa can make it with a whole jar of spiders in her hand. I told you today I didn't need a governess. Well, maybe I do.

LOUISA/BRIGITTA: Oh, Fraulein, Father’s never going to marry her. Why, he couldn’t, because he’s in love with you. … You must know that – Remember the other night when we were all sitting on the floor singing the Edelweiss song he taught us? After we finished, you laughed at him for forgetting the words. He didn’t forget the words. He just stopped singing to look at you. And when he speaks to you, the way his voice sounds — and the way you looked at him just now when you were dancing. You’re in love with him too!

MARTA/GRETL READINGS:

CAPTAIN: Well, something must have happened— for her to leave us without even saying goodbye.

MARTA/GRETL: Isn’t Fraulein Maria coming back?

CAPTAIN: No, darling. I don’t think so.

MARTA/GRETL: But she was the best governess we ever had.

CAPTAIN: You’re not going to have a governess anymore. You’re going to have a new mother. MARTA/GRETL: A new mother?