

Welcome!

We are so excited that you are considering auditioning for the 2023 TYA musical *Anastasia!* To have the best audition experience possible, please spend some time closely reading all the material in this audition packet.

Many of your questions will be answered here. If you have questions that are NOT answered in this packet, please email us at trumbullyouth@gmail.com.

Auditions happen in time slots so that no one is waiting around for too long. Please arrive 15 minutes prior to the beginning of your time slot and plan on being flexible in case auditions are running a little bit behind.

TYA Audition Checklist:

- Read audition packet
- Sign up online for either a 5/20 or 5/21 audition time slot and 6/8 movement call time slot ([link to sign-up](#))
- Complete the online contact form (also accessible from link above)
- Attend required vocal audition on 5/20 or 5/21
- Check callback lists posted on TYA website (posted 5/21)
- Attend acting and vocal callbacks on 5/23 if invited
- Attend required movement call on 6/8
- Check final cast list posted on TYA website (posted 6/9)
- Confirm participation by completing role acceptance form online (will be posted with cast list)

FAQ:

What will I do at the vocal audition?

Arrive to your scheduled audition time 15 minutes prior to the time slot. Come to the vocal audition with sheet music for the song you will sing. The cut should be approximately 1 minute in length (approx. 16 - 32 bars of music), not an entire song. It should be a musical theatre song that is appropriate for the style show that we are doing. (If you are unsure, do some research into the style of *Anastasia*.) The sheet music should be in the key you wish to sing the song in. You should clearly mark your starting and ending places in the music. Your music should be hole-punched and in a binder or taped together so the accompanist can move between pages easily.

When it is your turn, you will come into the audition room individually and sing your audition piece for the audition panel: the music director, the artistic director, and the producers (and any other members of the creative team). When you are done with your vocal audition, you may leave. You do not have to stay until all the auditions are complete. While the auditions are scheduled in time slots so no one is waiting around too long, please be prepared to be flexible in case they are running a little behind.

Tips for a good vocal audition:

- PREPARE. The better prepared you are, the better you'll be able to control your nerves.
- Do not come into the room and tell the panel, "I'm sick," "I don't know what to sing," or "I'm 'just' a dancer." Just come in with the intent to do your best. Then do your best.
- Volume & energy matter in an audition—show us what you can do.

What will I do at the movement call on Thurs 6/8?

The movement call is required for EVERYONE who wants to be considered for any role in the show, including an ensemble role. At this audition, you will learn a short dance combination and then do it in small groups so that the choreographer and director can see your aptitude for musical staging, ability to listen, focus & pick up choreography, your willingness to learn, and your energy.

Dress comfortably and so we can see you move. Sneakers, jazz shoes, or ballet slippers are all fine for this audition. You will be able to leave at the end of your time slot.

Who will be invited to vocal & acting callbacks and what will happen at this audition?

On the evening of Sun 5/21, a callback list will be posted on the TYA website inviting a small group of people to attend vocal and acting callbacks on Tues 5/23. These callbacks will be for select principal roles. If you are invited to this callback, you do not need to prepare anything special. This is not a closed audition—the other auditionees will be in the room when you sing. Not all roles will have callbacks.

Will everyone who auditions be cast in the show?

Yes. Everyone who auditions will be cast in this production. Some roles will be cast right away and be posted on the cast list and some different ensembles and small featured roles will be assigned as rehearsals progress. You can increase your chances of being cast in anything by doing some research on the show, being prepared, and showing us great energy, enthusiasm, focus, & listening skills during auditions and early rehearsals. We want to work with people who are great to spend a lot of time with and who are as invested as we are in putting on an amazing show.

The final cast list will be posted on the TYA website as soon after the 6/8 movement call as possible.

The read-through will be on Thurs 6/15. This is a mandatory rehearsal.

The regular rehearsal schedule begins on Mon 6/19.

Schedule & Commitment

Before you audition, you should understand the commitment you are making if you are cast in the show. Being in the musical is the same level of commitment as being on an athletic team or having a part-time job. The production period lasts from 6/19 - 8/6 and you must be at all required practices, tech days, and performances. This is not a casual commitment. Rehearsals are a collective effort: saying that you “know your lines” or “will practice at home” does not make up for missing a rehearsal. Your absence affects everyone else, no matter how prepared you believe you are individually.

We ask that you disclose ALL conflicts on your audition sheet (to be filled out at your initial audition) so that the production team can make decisions about if/how previous commitments can be honored or worked around.

On the audition form, you will be asked to disclose ALL conflicts that you have with the rehearsal schedule, both single day conflicts and any standing weekly conflicts. Please be honest and detailed about your conflicts. This is your only opportunity to allow the production team to say that we’re willing to work around a conflict. Once we’ve cast the show, any other conflicts will count as regular absences. You are allowed 2 regular absences (including illness, scheduled appointments, vacations, etc). Once you have exceeded 2 absences, we will begin to prepare an understudy for your role. If we have to use your understudy more than once, they may be afforded the opportunity to play the role in your place in one or more performances. ***You need to be honest about your conflicts upfront and then you need to keep the commitment you have made to TYA and your castmates.***

Rehearsals are held from 6:00pm - 10:00pm, Monday through Friday, beginning on Mon 6/19.

There will be no rehearsals on July 3 & 4.

We also rehearse on some Saturdays or Sundays as the show gets closer.

SYNOPSIS of *Anastasia*

The musical takes place in three different times & places: 1907 St. Petersburg; , 1927 St. Petersburg; and 1927 Paris.

1907 St. Petersburg: When the Dowager Empress Maria Fyodorovna Romanov gives her beloved granddaughter Anastasia a music box, she has no idea it is the last time she will see her. As the musical ANASTASIA begins, Russia is on the verge of revolution.

Time jumps from 1907 to 192 in St. Petersburg: Anastasia's family, the imperial Romanovs, fall victim to the tide of history. When the Dowager Empress receives the news that they have been put to death, she believes she has lost her entire family. Russia is now firmly under the Bolshevik Communists' rule, but the winters are still cold, the people are still hungry, and rumors have begun to surface that one Romanov daughter might have survived. Dmitry and Vlad, two opportunistic Russian con artists, attempt to find an impressionable girl to pass off as Anastasia to the Dowager Empress, who is offering a reward for her granddaughter's safe return to Paris. Their patience is rewarded when they find Anya, a young woman suffering from amnesia, who has spent the past years traveling across Russia, from Perm to Odessa and finally to Saint Petersburg. Dmitry and Vlad begin to "teach" her what she needs to know. Striking similarities between Anya and Anastasia begin to surface. However, Anya's activities have caught the notice of a rising Communist official, Gleb, whose father was involved in the murders of the Romanov family. Gleb wonders to himself if he could have pulled the trigger, but tells Anya—in no uncertain terms—that if she continues to pose as Anastasia, she will end up like the Romanovs. Anya, Vlad, and Dmitry escape Russia and Gleb's reaches just in time, traveling through Poland, Germany, and more on the way to Paris.

1927 Paris: Once in the city of lights, Vlad attempts to reconnect with Lily, the Dowager Empress' lady-in-waiting and his lost love, to arrange a meeting between the Dowager and Anya. Anya, meanwhile, is haunted by a nightmare of the Romanov family and continues to wonder if she could possibly be Anastasia. Dmitry comforts her, telling her a story of when he saw Anastasia as a young boy and fell instantly in love. The story triggers something in Anya, and she remembers seeing Dmitry that day, proving that she is Anastasia. But when she finally meets the Dowager Empress at the Paris Opera, the Dowager is determined not to recognize her as her granddaughter. When Anya shows her the music box, however, there can be no denying their connection. As Vlad and Lily prepare the press to be introduced to Anastasia, the Dowager Empress readies Anya for the life she will lead—one in which she will lose Dmitry, who is not a proper match for a royal princess. Anya intends to choose a life with Dmitry and leave, but she is stopped by Gleb, who has tracked her all the way from Russia to finish the job his father started. Haunted by memories of the Romanov family, however, he cannot pull the trigger. Anya disappears with Dmitry, and the Dowager announces to the press that the memory of Anastasia will live on only as a legend.

(synopsis adapted from *Anastasia* Education Guide)

Ensemble MUSICAL NUMBERS

- The Last Dance of the Romanovs
- A Rumor in St. Petersburg
- The Rumors Never End
- The Neva Flows (reprise)
- Once Upon a December
- Stay I Pray You
- We'll Go From There
- Paris Holds the Key
- Land of Yesterday
- The Press Conference
- Still / The Neva Flows
- Finale

CASTING INFO

Anya: brave, fiery, witty, and above all determined. With no memory of her life before age 17 and having lived through the horrors of the Russian Revolution, Anya jumps at the sound of gunshots and is mistrustful of strangers, but there is steel hiding just beneath the surface. Anya is strong-willed and compassionate. Her mantra, "Home, love, family" is her goal. All she knows is her family is in Paris and she will find them however she can. Disney-esque soprano or mezzo; some movement required.

Dmitry: a scoundrel with a heart of gold. A street rat who grew into a conman, Dima does all he does to get out of poverty and is not above lying, cheating, and stealing to do so—that is until he meets Anya. What starts as just another scheme (albeit much bigger than anything he's tried to pull off before) turns into the adventure of a life time that requires Dimitry to look inward and figure out how to put the one he loves before himself. Bari-tenor; some movement required.

Vlad: Dmitry's partner in crime (literally) and surrogate father. Before the revolution he scammed his way through society pretending to be a count. Vlad is dramatic, crafty, and a big softie at heart. While he, like Dmitry, is not above lying, cheating, and stealing, he cares greatly for his loved ones and is generally affable, though he can be calculating when he needs to be. Comic baritone; strong mover.

Gleb: the villain of the show, though not a bad person. He fully believes in the Communist ideals he follows. Loyal, honest, and hard working, Gleb almost has the potential to be a hero (he's very much the hero of his own story). A deeply conflicted person, Gleb's infatuation (and borderline obsession) with Anya leads to his battle with the idea of doing one's duty vs. doing what is right. Baritone; no movement required.

Dowager Empress: has lost everything she once held dear and must now put up with imposter upon imposter never allowing her to grieve in peace. She is icy, proud, and regal (not to mention intimidating) to all but her family. Though, she does have a very sharp wit. She is especially warm with Anastasia both when a child and after it's revealed that Anya really is the princess. She commands authority and attention the minute she enters a room. Mezzo; no movement required.

Countess Lily: the lady in waiting to the Dowager Empress. She has been by the Dowager's side since before the revolution. Lily is clever, dutiful, and above all fun (when not working for the Dowager). She deals with her exile from Russia with a sort of resigned dark humor...and a LOT of vodka. She and Vlad were once an item (unbeknownst to her oblivious husband) and re-kindle their romance upon re-uniting. Mezzo w/ upper extension; strong dancer.

Ensemble roles: There is a ton for the ensemble to do in this show, both as a group and in over 25 small - medium features. All of the Ensemble plays Townsfolk, Royal Servants, Bolshevik Officers and Soldiers, Parisians, Reporters, and Aristocrats. Singing and some movement required.

Casting Guidelines

Casting is a difficult process. A cast list is developed to create the strongest ensemble for a particular show. The creative team does not decide who is “good” and who isn’t; it decides who is best for each role in order to assemble the best cast for *this* production. It is not always possible to cast everyone who auditions in the role they envision for themselves. This can result in disappointment in the casting decisions of the creative team. These feelings are understandable and are part of learning and growing, as people and artists. We encourage everyone to take the time to process difficult feelings after the cast list is posted. It is also appropriate to be happy and excited for yourself and for others and to congratulate them.

To guide people in processing the cast list, we have policies regarding actions that follow after a cast list is posted:

If you are accepting your role, we ask you to complete a Google form with some basic information that helps us organize the cast. Completing the form is the online equivalent of initialing next to your name on a physical cast list. It allows you to say, “Yes! I’m in!”

If you are choosing not to accept your role after the cast list has been posted, the courteous and appropriate action is to email the producers with a message that says, “I will not be able to accept my role in the TYA musical this year. Thank you for your time and consideration.”

It’s best to share and process all feelings in person after casting. Celebrate and talk with friends & family. If posting on social media, posts should be of a positive nature and demonstrate humility. Consider how your posts portray you and our program.

Wait 48 hours to process your feelings before reaching out with questions. Emotional questions are not going to yield the most productive feedback or foster a positive future role for you in TYA. And many questions and emotions work themselves out after a day or two.

It is neither appropriate nor acceptable to verbally attack a member of the creative team or a cast member in person, via email, or on social media.

If after 48 hours you would still like feedback on your audition and how to improve for future auditions, please contact the producers who will share next steps for you to get feedback on your audition if possible. The conversation will focus on your audition only and what you can do in future auditions. We will not discuss others’ auditions or the casting decisions themselves. The conversations will be held with auditionees only, not parents and not a support team of friends. Know that the first answer to “Why wasn’t I cast in this role?” is almost always, “Because there was someone better for the role at this time in this cast.” That’s not something you can control.

We want to support you in navigating auditions appropriately and healthily. Please be clear on these guidelines before sign up for an audition.

[Here is some advice](#) from the International Thespians Society on how to handle casting decisions.