



**V_T THE VALLEY
TROUBADOURS**

Homeschool Music & Theater Program

Coming May, 2024

HELLO DOLLY – Synopsis/Story

Hello, Dolly! is the story of Mrs. Dolly Levi's efforts to marry Horace Vandergelder, the well-known half-a-millionaire, and send his money circulating among the people like rainwater the way her late husband, Ephraim Levi, taught her. Along the way she also succeeds in matching up the young and beautiful Widow Molloy with Vandergelder's head clerk, Cornelius Hackl; Cornelius' assistant, Barnaby Tucker, with Mrs. Molloy's assistant, Minnie Fay; and the struggling artist, Ambrose Kemper, with Mr. Vandergelder's weeping niece, Ermengarde.

Mrs. Levi tracks Vandergelder to his hay & feed store in Yonkers, then by train back to Mrs. Molloy's hat shop in New York, out into the streets of the city where they are all caught up in the great Fourteenth Street Association Parade, and finally to the most elegant and expensive restaurant in town, the Harmonia Gardens. There, Dolly is greeted by the waiters, cooks, doormen and wine stewards in one of the most famous songs in the history of American musical comedy, *Hello, Dolly!*

What happens in the end? Dolly gets her man, of course. Even makes him glad she caught him. Dolly leaves the stage at the end of Act II with a wink to the audience as she takes a peep into Vandergelder's bulging cash register, and promises that his fortune will soon be put to good use. She quotes her late husband as she says, "Money, pardon the expression, is like manure. It's not worth a thing unless it's spread around encouraging young things to grow."

Hello, Dolly! is an ebullient and irresistible story of the joy of living, glittering with happy songs, shining with loving scenes, alive with the personality of one of the most fabulous characters on the musical stage...Dolly Gallagher Levi!

Classic musical numbers include *Put On Your Sunday Clothes*, *Ribbons Down My Back*, *Before the Parade Passes By*, *Elegance*, *It Only Takes A Moment* and *So Long, Dearie*.

Character Descriptions for *Hello, Dolly!*

Dolly Levi: Matchmaker, widow, meddler, opportunist, life-loving, commanding, strong stage presence. Stage age: 35-50. Mezzo-Soprano.

Horace Vandergelder: Well-known half-a-millionaire, widower, owns the Feed Store, gruff, set in his ways, authoritative. Stage age: 40-60. Baritone.

Cornelius Hackl: Head clerk at the Feed Store, energetic, enthusiastic, and adventurous. Stage age: 30-35. Baritone.

Barnaby Tucker: Assistant to Cornelius at the Feed Store, naïve, energized, follower. Stage age: 17-20. Baritone.

Irene Molloy: Owns the Hat Shop, widow, beautiful, smart, fun-loving. Stage age: 30-35. Soprano.

Minnie Fay: Irene's assistant, naïve, straight-laced, fresh, follower. Stage age: 17-20. Mezzo-Soprano..

Ambrose Kemper: Struggling artist, good-natured, accommodating, wants to marry Ermengarde. Stage age: 19-23. Tenor.

Ermengarde: Horace's niece, whining, high-strung, wants to marry Ambrose. Stage age: 17-20. Vocal range: any.

Ernestina: Accommodating, good-time girl. Stage age: 30-45. Vocal range: any.

Rudolph Reisenweber: Maitre'd of the Harmonia Gardens, proper, commanding. Stage age: 40-60. Bass.

Mrs. Rose: Street vendor (will be cast from the chorus). Stage age: 35-50.

Stanley: A young waiter at Harmonia Gardens - cast from the chorus.

Coachman: Non-speaking, Chorus

Fritz, Harry, Louie, Danny, Manny, & Hank: Waiters at Harmonia Gardens. Vocal range: even split of tenors/basses.

First Cook, Second Cook: One has German accent (Chorus)

Paperhanger, Judge, Police Officers, Court Clerk, Townspeople, Customers, Polka Contest Dancers...

Vocal Ranges: We will be using the “optional, medium-voice transpositions” for the part of Dolly.

Vocal Ranges

The image displays two columns of musical staves, each representing the vocal range for a specific character. Each staff shows a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notes are connected by a line, indicating the range of the voice. The characters listed are:

- DOLLY** (sounds 8^{va} lower)
- MRS. MOLLOY**
- MINNIE**
- ERNESTINA**
- ERMENGARDE**
- HORACE**
- CORNELIUS**
- BARNABY**
- AMBROSE**

Below the character charts, there is a note: "Using the Optional, Medium-Voice Transpositions: DOLLY (sounds at pitch)". This is followed by a musical staff showing the vocal range for Dolly when using these transpositions, which is higher than the original range shown in the first chart.

Performance Dates:

May 9-12 at UW Oshkosh-Fox Cities Perry Hall in Menasha

Costs:

Participating students will need to register for the class through Valley Troubadours. The cost for the semester is \$125 (not included in Family Cap)

While we make every effort to minimize additional costs to our students and families, actors may be asked to bring something from home or to purchase items that would be natural for them to keep after the show (make-up, shoes, base layer clothing, socks, tights, etc).

If participation in the show is cost-prohibitive, either in registration fees or “extras,” please reach out to us. The Troubadours Boosters may be able to help with costs.

Audition Details

Audition Workshop

Fri- Dec. 8, 12-12:30 in Band Room

Venue

Belfry Hall, Rooms D1-D3 (the downstairs "Drama Wing")

****Audition Instructions****

- Auditions will be held on Monday, December 11 from 9 AM-6 PM
- Auditions will be held in groups of 20 for a duration of two hours
 - *Time Slots: 9:00-11:00, 11:00-1:00, 1:30-3:30, 4:00-6:00*
- All auditionees must first register for an audition time
- Auditionees must be age 14 or older by first performance date
- Arrive 10 minutes before audition time.
- Students may not audition without a completed and signed audition application
- Auditionees will be asked to warm up as a group, then after the group is dismissed, individuals will be called in for their interview, monologue, voicing and prepared songs. Some students may be called back into the room to run scenes together.
- Links to audition materials, including songs and character dialogue, are available through the VT website
- Remain QUIET in the hallways
- Callbacks: Wednesday, December 13 (8-noon).
 - Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain actors together in order to make final decisions on some characters.

...and a few important comments about the audition process

Commitment

Before you audition, review the essential dates provided. You must be prepared to make arrangements with your family, school, employer, coach, or other extracurricular activity to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

If you have more than 3 planned absences, you will not be cast. Please don't audition.

(Start date: Jan 12. 17 weeks until performance week.)

Absences could affect casting and/or your role.

Only illness or family emergency will be excused beyond your planned absences.

No absences allowed in the month of May ("NO MISS MAY").

ALL CAST should expect to be called Fridays 9:00 AM - 9:00 PM

(some rehearsals will end earlier initially, or may not require the full cast, but - BE PREPARED)

Students will be excused to participate in Concert Band/Jazz Band/Handbells/Concert Choir

Timeliness

Please arrive early for your audition. We are running a very tight schedule. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

Following Directions

Following directions is a very important skill in theater. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

Preparation

There is a lot of material in this packet! We know, because we made it! We are giving you the opportunity to prepare

for your audition so that you can give us your strongest performance. We have provided plenty of resources, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

Respect

Please treat each other and the production team with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

Audition Logistics

Your audition begins at your designated time. What to expect:

- 1) You need to arrive 10 minutes before your designated time and quietly wait for us to call your name.
- 2) Please wait in the designated warm up room.
- 3) If you are asked to read scenes with others, be respectful and encouraging of fellow auditionees.
- 4) Bring water.
- 5) Wear comfortable but nice, neat clothing (no "costume"-type items please). An audition is a form of an "interview." Wear something to present yourself well.
- 6) Remember that we like you! We have to keep neutral expressions, but we really do want you to do well. Give us your best shot in the moment and remember to have fun!!

Rehearsal Commitment

The production team expects that everyone involved in this production will be available for all scheduled rehearsals from the date of their casting through May. This is only fair to all other cast members. Everyone's time is valuable and it is vital that rehearsal time is not wasted by the absence of cast members.

All known absences at the time of the auditions must be recorded on the audition form. Missing rehearsals without notice will result in cast members forfeiting their place in the production.

Audition Monologues:

Do not need to be memorized. If you want to be in the ensemble, still please plan on auditioning, and performing a monologue.

Dolly Levi

Ephraim, let me go! It's been long enough, Ephraim! Every evening for all these years I've put out the cat, I've locked the door, I've made myself a little rum toddy, and before I went to bed I said a prayer, thanking God that I was independent, that no one else's life was mixed up with mine.

Then one night an oak leaf fell out of my Bible. I placed it there when you asked me to marry you, Ephraim. A perfectly good oak leaf but without color and without life.

And I suddenly realized that I was like that leaf. For years I had not shed one tear nor had I been filled with the wonderful hope that something or other would turn out well. And so I decided to rejoin the human race, and Ephraim, I want you to give me away.

Dolly Levi

Well I certainly do hope not! But if I had any intention of marrying again, it would be a far more pleasure loving man than you. However, we won't discuss it any more. Here's the waiter with our food. I'll serve Mr. Vandergelder, Rudolf. Here's some white meat for you and dumplings, lighter than air they are, and some giblets, very tender and very good for you. No, as I said before you go your way, and I'll go mine. Start right in on the wine. I think you'll feel better at once. However, since you brought the matter up, there's one more thing I ought to say. I am a woman who likes to know everything that's going on, who likes to manage things, but I wouldn't like to manage anything as out of control as your household.

Dolly Levi

Ephraim Levi, I'm going to get married again. Ephraim, I'm marrying Horace Vandergelder for his money. I'm going to send his money out doing all the things you taught me. Oh, it won't be a marriage in the sense that we had one---but I shall certainly make him happy, and---Ephraim---I'm tired. I'm tired of living from hand to mouth, and I'm asking for your permission. Ephraim---will you give me away?

Horace Vandergelder

I'll be there Dolly. But only because I already paid for the introduction and I might as well get my money's worth! But from this point on you are hereby discharged as my marriage broker. Is that clear? From now on, Dolly Gallagher, you're just a woman like anyone else! Where are you taking me? What's happening?

Horace Vandergelder

I'm a man of sense, I guess you were surprised to hear that I'm planning to get married again. I have two reasons for it. In the first place, I like my house run with order, comfort and economy. That's a woman's work; but even a woman can't do it well if she's merely being paid for it. In order to run a house well, a woman must have the feeling that she owns it. Marriage is a bribe to make a housekeeper think she's a householder. Did you ever watch an ant carry a burden twice its size? What excitement! What patience! What will! Well, that's what I think of when I see a woman running a house.

Horace Vandergelder

Ninety-nine percent of the people in the world are fools and the rest of us are in great danger of contagion. But I wasn't always free of foolishness as I am now. I was once young, which was foolish; I fell in love, which was foolish; and I got married, which was foolish; and for a while I was poor, which was more foolish than all the other things put together. Then my wife died, which was foolish of her; I grew older, which was sensible of me; then I became a rich man which is as sensible as it is rare.

Cornelius

Thirty-three years old and I still don't get an evening free. When am I going to begin to live? How much money have you got--- where you can get at it? You and I are going to New York. Barnaby, we're going to live! So go and get your Sunday clothes on. Yes, I mean it. We're going to have a good meal; and we're going to be in danger; and we're

going to get almost arrested; and we're going to spend all our money. And one more thing; we're not coming back to Yonkers until we've kissed a girl!

Cornelius

Women are so different from men. Why, everything that they say and do is so different that you feel like laughing all the time. Golly, they're different from men. And they're awfully mysterious too. You never can be really sure what's going on in their heads. They have a kind of wall around them all the time---of pride, and a sort of play acting; I bet you could know a woman a hundred years without ever being really sure whether she liked you or not. This minute I'm in danger. I'm in danger of losing my job and my future and everything that people think is important but I don't care. Even if I have to dig ditches for the rest of my life, I'll be a ditch-digger who once had a wonderful day.

Barnaby

You mean close the store? Cornelius, we can't go to New York City! Holy cabooses! We don't even know anyone there! I'm only seventeen, Cornelius. It isn't so urgent for me!

Irene Molloy

Don't protest Minnie! All millineresses are suspected of being wicken women. That's why I can't go into restaurants or balls or theaters-- that's all the proof they need! Take my word for it, Minnie -- either I marry Horace Vandergelder or I break out of this place like a fire engine!

Irene Malloy

Take my word for it, Minnie, either I marry Horace Vandergelder, or I break out of this place like a fire-engine. I'll go to every theater and ball and opera in New York City. But what I think Mr. Vandergelder is---and it's very important---I think he'd make a good fighter. Take my word for it, Minnie; the best of married life is the fights. The rest is merely so-so. Now Peter Molloy---God rest him!---was a fine arguing man. I pity the woman whose husband slams the door and walks out of the house at the beginning of an argument. Peter Molloy would stand up and fight for hours on end. He'd even throw things, Minnie, and there's no pleasure to equal that.

Minnie Faye

Oh dear, oh my, will you look at that, ten o'clock and the shop's not opened yet. It's all because of that impending marriage, I tell you. What marriage? Oh, I thought you knew. Why the marriage Mrs. Levi is arranging between Mr. Horace Vandergelder, the well known Yonkers half millionaire, and my employer and friend Irene Molloy.

Ermengarde

I can't help it, Uncle. I love Ambrose Kemper! I'm not too young! I'm seventeen and in another year I'll be an old maid. (starts crying) I can't help it! I'm unhappy.

Ambrose

Mrs Levi! Mrs. Levi, the train or Yonkers leaves in five minutes and if we don't get there on time....I know all about it Mrs. Levi! Half of New York says he's going to propose to Mrs. Irene Molloy this very afternoon! I have some change here somewhere! I only hope this isn't a wild goose chase, Mrs Levi!

Audition Scenes:

[Scene 1](#)

[Scene 2](#)

[Scene 3](#)

[Scene 4](#)

[Scene 5](#)

Audition Songs:

All auditionees will be asked to prepare **two** song selections.

Memorization is not necessary, but is helpful when working on the inflection and emotion of the song.

Please note: We are singing in keys that are different from the Original Broadway musical, as they are better suited for the High School Level.

Females: ["Before the Parade Passes By"](#)

Please use the Karaoke accompaniment provided on the website.

***ALL ladies are to sing the song ONE OCTAVE LOWER THAN WRITTEN

Males: ["Hello, Dolly"](#)

Please use the accompaniment provided on the website

***ALL gentlemen are to sing the song ONE OCTAVE LOWER THAN WRITTEN

All Students: ["Put On Your Sunday Clothes"](#)

Please use the Karaoke accompaniment provided on the website

***Sing in your octave

Rehearsal Etiquette

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette).

We will follow the Code of Conduct for Valley Troubadours.

Read Your Email This is on you, and email is our primary mode of communication.

Attendance and Punctuality:

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager know well in advance.***

Come Prepared:

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

Proper Attire:

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

Safety is extremely important.

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

Rehearsal Process and **Leaving and Entering the Rehearsal Space:**

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, causing distraction. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.

Do not leave Belfry Hall grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.

If you leave, you must be back on time for your scene.

Notes:

What are "notes"? Directions from the directors are often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director's vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during "notes" session. NEVER give another actor or crew member notes or advice that undermines the director's authority or vision. Sharing general techniques or tips with other actors is

acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director's decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

Experiment and Be Supportive:

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

"Putting yourself out there" is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

Boundaries:

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other's personal space, regardless of the other's gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their "real" name, striking up casual conversation, or asking them questions about their "real" lives.

Respect Rehearsal Spaces:

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

Respect Each Other:

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

Unsung Heroes:

Whenever you have the chance, thank the unsung heroes of every production—the crew, the designers, the production assistant—these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

Trust the Process. Trust the Process. Trust the Process:

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum – rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

We reserve the right to recast characters for behavioral or attendance issues.

Thank you All!

~ Your Production Team

Code of Conduct

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress.
- I will uphold this code of conduct during my time in this production.