



FLORIDA'S PREMIER DINNER THEATRE **BROADWAY PALM**

1380 Colonial Boulevard Fort Myers, FL 33907 (239) 278-4422 www.BroadwayPalm.com

NEWS RELEASE

FOR IMMEDIATE RELEASE

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BROADWAY PALM ACCEPTING CHILDREN'S AUDITION VIDEOS FOR THE ROLE OF SUSAN WAVERLY IN "WHITE CHRISTMAS"

FORT MYERS, Fla – September 21, 2022 - Broadway Palm is accepting children's audition videos for the role of Susan Waverly in their upcoming production of *White Christmas*. All submissions need to be emailed to Brian Enzman (brian@broadwaypalm.com) by 5 p.m. on Saturday, October 8, 2022. Audition materials are available at the box office or at broadwaypalm.com/backstage/auditions/.

Role information: Susan Waverly is the 9-year-old granddaughter of the General. She is loveable, outgoing, and wise beyond her years. She gets the bite for "show biz" during the musical. Must have an excellent belt voice and be able to move well. Ages 9 to 12 will be accepted but must be able to play a 9-year-old.

Anyone interested in auditioning should record a vocal/reading audition from the selected song and script sides provided. All video submissions should show a full body shot. Along with the video please submit the completed audition form and include a current headshot/picture and resume with height and ages noted. ***The audition materials are available at broadwaypalm.com/backstage/auditions/ or at the Broadway Palm box office.***

Broadway Palm is a professional theatre. Productions require a rehearsal process from November 3 through November 16, 2022 (November 3 – 9: after school hours; November 10 and 11: 2 p.m. – 6 p.m.; November 15 – 17: Noon through 10 p.m. with a dinner break; weekend times TBD). Performances are Tuesday through Sunday evenings with selected matinees. The role will be double cast and children will alternate performances. Performance schedule is included in the audition packet. Anyone interested must be available for all rehearsals and all alternated/assigned performances. If there are conflicts, please do not submit as we cannot be flexible.

All submissions need to be emailed to Brian Enzman (brian@broadwaypalm.com) by 5 p.m. on Saturday, October 8, 2022. *White Christmas* will be playing at Broadway Palm, 1380 Colonial Boulevard in Fort Myers from November 17 through December 30, 2022. For more information, visit broadwaypalm.com/backstage/auditions/ or call (239) 278-4422.

WHITE CHRISTMAS

SUSAN SIDES
AND VOCAL

SUSAN

Zeke! Close me up!

(The stage curtain closes, shutting off the barn. In one:)

Catch you later, Philly.

RITA

I'll be the one wearin' next to nothin'.

RHODA

(RITA and RHODA exit.)

(Witheringly)
"Philly-dilly-oh."

JUDY

Judy, listen. Those girls are my cousins. We were in kindergarten together...!

PHIL

(PHIL and JUDY exit.)

(To a small group of the CHORUS KIDS, including MIKE.)
You kids are all staying out in the ski lodge.

MARTHA

Which way is the ski lodge?

MIKE

I'm glad you asked me that, senator.

MARTHA

Music 10A: MARTHA'S exit / INTO PORCH

(Sings, leading them off:)
LET ME SHOW YOU WHERE THAT IS,
AND I'M HAPPY!

(ALL exit. The scene changes to...)

Scene 8: The Front Porch of the Inn - that night

START *(SUSAN is on the porch swing in pajamas and slippers.)*

SUSAN

Dear God, please, please bless Grandpa this Christmas. And bless Mommy and Daddy and the state of California, especially Pasadena. But remember to bless Grandpa most of all. I'll even give up snow - though frankly I'd rather not. Amen.

(BOB enters.)

BOB

Say there, Miss Susan, what are you doing wandering around in the middle of the night? It's bedtime.

SUSAN

It's all right, Mr. Wallace, I'm on Pacific time. I'm three hours behind.

BOB

Your grandfather will put you on military time if you don't get some shut-eye. C'mon.

SUSAN

I haven't been sleeping so well in Vermont anyway.

BOB

Why is that? Are you homesick?

(SUSAN shakes her head.)

Have you got something on your mind?

SUSAN

No. Nothing. Just the usual day-to-day concerns and stuff.

BOB

Those day-to-day concerns are killers, all right.

(BETTY steps into view on the opposite side of the stage and stands, unseen, in the shadows, watching and listening in.)

SUSAN

Mr. Wallace, is Grandpa really going back in the army?

BOB

I don't know. He might sometime.

SUSAN

Could I go into the army with him?

BOB

You could volunteer, but you might be on the short side.

SUSAN

Mr. Wallace, is Grandpa very unhappy?

BOB

Yeah, Susan, I think he is.

SUSAN

I wish I could find a way to help him. Oh, I love him so much, Mr. Wallace.

BOB

You just tell him. Maybe that's all the help he needs.

SUSAN

I want to tell him. I almost did today. But I'm - I'm kind of scared of him.

BOB

Don't feel bad. He used to scare 6,000 grown men at a time. Now you go on in and get to sleep.

Music 11: COUNT YOUR BLESSINGS INSTEAD OF SHEEP

SUSAN

But how can I? All I think about is Grandpa.

SUSAN

BOB & PHIL

(Saluting)
General Waverly, sir!

WAVERLY

At ease, men.

BOB & PHIL

(Still stiffly saluting.)
Yes, sir!

WAVERLY

I said at ease!

PHIL

Yes, sir.

WAVERLY

How are you, Captain?

BOB

I'm fine, General Waverly, but what are you doing up here?

WAVERLY

I happen to own this establishment. What's your excuse?

PHIL

Well, we were just telling your wife...

MARTHA

Aaagh! No! No! Anything but that. His "wife"? You just put ten years on me.

WAVERLY

This is Martha Watson, my concierge.

MARTHA

"Concierge." At least he doesn't call me "sergeant" anymore. You know he once posted a sign, "Breakfast after calisthenics, 0600 hours"? In answer to the question, Your Majesty, they brought these gals to sing for the holidays.

PHIL

They're the sisters of Frankie Haynes, sir.

WAVERLY

Freckle-faced Haynes, the dog-faced boy?

JUDY

Frankie will be so pleased you remembered him.

BETTY

It's a real honor to meet you, General.

SUSAN

(Entering)
My grandfather is a hero.

→
START

WAVERLY

I think I hear my granddaughter. Susie is visiting for the holidays from California.

SUSAN

It's Susan, actually.

WAVERLY

Yes -- the smart one in the family.

BOB

(Noting the enormous book she is carrying.)

The strongest one, too. What is that, a Gutenberg Bible?

SUSAN

I'm writing a report about the American Revolution and New England is where America began. But I really came for the snow.

MARTHA

Out of the mouths of you-know-who.

SUSAN

Don't make any personal calls. Martha listens at the switchboard.

MARTHA

I do not. I check the connection. Anyway, I already told the girls we'd have to cancel.

WAVERLY

Cancel? Why? We've got a stage out in that barn, don't we?

(BOB reacts.)

Something wrong, Captain?

BOB

No, sir. Just "barn," sir.

MARTHA

We've got a stage all right, but who are they going to sing to?

WAVERLY

We drafted these girls for the holidays and we'll pay them for the holidays.

BETTY

That's very generous, but we don't want to...

WAVERLY

Miss Haynes, we're going to have two feet of snow tonight and be full up tomorrow.

JUDY

Is that the forecast?

WAVERLY

No, it's pigheadedness. If there's one thing the Army taught me, it's to be positive -- especially when I don't know what I'm talking about. Now Martha, has the mail come? I'm expecting a letter from Washington.

MARTHA

Washington? No, no, I haven't seen any letter from Washington...

SUSAN

(Producing the letter.)

You mean this letter, Grandpa?

WAVERLY

That's the one. As you boys may have noticed, this inn isn't a paying proposition yet.

(Martha: "Ha!")

This letter is my ticket. I'm going back into the army.

MARTHA

Yes, he misses the food. Come on girls, let me show you up before Light-Horse Harry puts you on KP.

PHIL

(Pepe LePew-style, kissing Judy's hand.)

Au revoir, my leetle mountain flower.

JUDY

This is what I call Christmas!

(MARTHA exits with BETTY and JUDY.)

WAVERLY

Anyway I wrote my old pal Carlton and applied for active duty. Maybe a training command, or a posting overseas...

SUSAN

Could I read the letter for you, Grandpa?

WAVERLY

(Gives her the letter.)

Nice and clear, Susie.

SUSAN

(Reads:)

"Dear Hank, why you dirty old B-A-S-T..."

WAVERLY

I'll read that, honey, I'll read that.

(Takes letter and reads:)

"Dear Hank" – etcetera. "I got your very amusing letter. You must be turning into a real practical joker, asking for a post at your ripe age..." Mm-hm...mm-hm... The rest is about his family...

SUSAN

Doesn't the army want you back, Grandpa?

WAVERLY

Not right now they don't.

SUSAN

But you're a hero, Grandpa. You should write to the president and ask him.

WAVERLY

Susie, that's a very good idea – and you can help me write that letter. Good to see you boys.

(To SUSAN:)

About face!

SUSAN

I-7-35

(BETTY and JUDY exit.)

MARTHA

Mr. Wallace, there's this woman up here who used to be in show business. She sings and dances...

BOB

Great, she can work backstage as a dresser. Meantime, get me long distance. I have to call New York.

MARTHA

Aye aye, Captain!

PHIL

That's Navy.

MARTHA

So court-martial me.

(MARTHA exits.)

PHIL

New York? What for?

BOB

Sheldrake. He's the contact for the 151st. Ralph's office sends out a letter to all the guys, we get some of the division up here for Christmas and buck up the Old Man.

PHIL

Wow. You know what I call that?

BOB & PHIL

A million-dollar proposition!

WE'LL TAKE THE JOB OF ASSIGNING HIM
LET'S START WINING AND DINING HIM.
BECAUSE THIS COUNTRY NEVER HAS ENJOYED
SO MANY ONE-AND-TWO-AND THREE-
AND FOUR-STAR GENERALS UNEMPLOYED.
BUT WE'VE GOT A JOB FOR A GENERAL
WHO'S RETIRED!

Music 9A: "GENERAL" SCENE CHANGE

(THEY exit, the curtain closes, and the scene changes to...)

Scene 7: The Barn Rehearsal Hall – the next day.

START (MARTHA enters in front of the closed curtain with some old props, wearing a Follies-style hat.)

MARTHA

(Humming to herself)

"There's no business like show business, like no business I..."

(SUSAN appears, popping out from curtain.)

SUSAN

What are you doing?

MARTHA

Honey, you scared the life out of me.

SUSAN

Where did you get that silly hat?

MARTHA

Never mind. Now come on give me a hand setting up the barn for rehearsal.

SUSAN

But the barn is where I work on my history report.

MARTHA

The American Revolution will still be there tomorrow. Now come on! We've got show folks coming any minute.

SUSAN

Grandpa says show business is frivolous.

MARTHA

Frivolous? Do you know what Patrick Henry said?

SUSAN

"Give me liberty or give me death."

MARTHA

No. "Give me liberty and hand me my tap shoes." Now let's get tappin'.

(Calls out:)

Ezekiel! Ezekiel Foster!

(EZEKIEL enters in front of curtain, too. A taciturn, very slow-moving fellow.)

EZEKIEL

Ay-yuh.

MARTHA

Open up the curtain.

EZEKIEL

Ay-yuh.

(EZEKIEL exits, pretty much in slow-motion.)

SUSAN

Who is he?

MARTHA

He came with the barn.

Music 9B: BARN CURTAIN

(The stage curtain opens, revealing the barn, with a piano. BOB and PHIL enter.)

SUSAN

JUDY

AND WITH THE PEDAL
I LOVE TO MEDDLE.
NOT ONLY MUSIC FROM BROADWAY.

PHIL

I'M SO DELIGHTED,
IF I'M INVITED
TO HEAR A LONG-HAIRED GENIUS PLAY.

PHIL & JUDY

SO YOU CAN KEEP YOUR FIDDLE AND YOUR BOW.
GIVE ME A P-I-A-N-O, OH, OH,

JUDY

I LOVE TO STOP RIGHT
BESIDE AN UPRIGHT,

PHIL

OR A HIGH-TONED BABY GRAND.

FEMALE ENSEMBLE

I LOVE A PIANO,
I LOVE A PIANO.
I LOVE TO HEAR SOMEBODY PLAY

UPON A PIANO,
A GRAND PIANO,
IT SIMPLY CARRIES ME AWAY.

I KNOW A FINE WAY
TO TREAT A STEINWAY,
I LOVE TO RUN MY FINGERS O'ER THE KEYS,
THE IVORIES,

AND WITH THE PEDAL
I LOVE TO MEDDLE.
NOT ONLY MUSIC FROM BROADWAY.

I'M SO DELIGHTED,
IF I'M INVITED
TO HEAR A LONG-HAIRED GENIUS PLAY.

SO YOU CAN KEEP YOUR FIDDLE AND YOUR BOW,
GIVE ME A P-I-A-N-O, OH, OH,
I LOVE TO STOP RIGHT
BESIDE AN UPRIGHT,
OR A HIGH-TONED BABY GRAND.

(At end of number, the scenery is struck, the drops fly out, and we're back in the barn. SUSAN enters in a costume she obviously made herself.)

SUSAN

Mr. Davis! Mr. Davis, can I be in the show? I've been watching and it doesn't look too hard.

3rd act

PHIL
But Susie... I mean Susan—

SUSAN
Susie's fine. Or if you want, you can call me Broadway Sue.

SEAMSTRESS
(Entering)
Judy, you have ten minutes before your next number.

JUDY
Oh, that's right.

(JUDY hurries out.)

SUSAN
So Mr. Davis, can I be in the show?

PHIL
Broadway Sue, don't you have a history report to write?

SUSAN
What, and give up show business? Don't forget, this is my grandfather's barn.

PHIL
You're not a performer — you're a producer.

SUSAN
What does a producer do?

PHIL
Her homework. Go on, Broadway Sue. Take off your make-up. Show's over.

(PHIL motions her out and SUSAN starts out, clearly dispirited.)

SEAMSTRESS
I like the costume, Susie.

SUSAN
Lot of good it did me. Guess I'll just go to my dressing room and have a scene.

(SUSAN exits.)

MIKE
Ten minutes! Ten glorious minutes!

(DANCERS exit.)

DANCERS
(Chanting and tapping as they go out.)
P-I-A-N-O-O-O!

MIKE
Set up for Betty and Judy's number!

(RITA and RHODA enter in skimpy show outfits.)

Let Me Sing And I'm Happy

(Reprise)

"White Christmas"

(SUSAN)

CUE:

SUSAN "Stand back Pinetree, Susan's back in town!"

START

Bright 4

3 SUSAN;

1 2 3 4 5 6 7 8 9 10

mf *mp*

Tpts, Tbn 1
Tbn 2-3, Bs Cls, Pno, Bs
Tbn 1, Pno, Vibes, Drs
Bs Cl, Bs
+ Cls
+ Hn, Tpts
+ Tbn 1
+ Tbn 2-3

fun - ny song — with cra - zy words — that roll a - long — Yeah! And

If my song — can start you laugh - ing I'm hap - - - py.

(gentle shake)

Cls, Pno, Vibes, Drs
Bs Cl, Bs

Rubato

23 24 25

if my song — can make you home - sick, Can start you laugh - ing, Can

Br

Sigs

Hr

27 A tempo

26 28

start you cry - ing — I'm —

Sigs

Sxs, Tpta

Tpts

Timp, Pno, Bs, Drs

29 30 31 32

hap - py!

Vlna (For)

Sxs, Brass, Pno, Drs

multo

- Vc

+ Timp

Timp solo

Audition # _____

Prather Production's Young Actor Audition Form

- Please Print Clearly

Today's Date _____

Name _____

Date of Birth _____ Height _____ Weight _____

Address _____

Parent's name(s) _____

Parent's Phone contact #s

Cell _____ Other _____

Email Address _____

Shows Auditioning for _____

***Attach Picture and Resume to this form. If a resume is not available please answer the following:**

List of Theatrical/ Musical Experience on back of this form is no resume is available

Have you studied dance (Types)? _____ How long _____

Voice? _____ Musical Instruments played well? _____

Rehearsals generally begin 2 weeks prior to the opening date. We do our best to work around school hours for the initial rehearsals but must be available for tech rehearsals during the opening week (generally beginning at 1 PM). Youth actors are generally double cast for a production. HAVE A GREAT AUDITION!

White Christmas

DATE	DAY	PERF		DATE	DAY	PERF	
11/17/22	THR	EVE	PREVIEW	12/13/22	TUE	EVE	
11/18/22	FRI	MAT		12/14/22	WED	MAT	
11/18/22	FRI	EVE	PRESS NIGHT	12/14/22	WED	EVE	
11/19/22	SAT	MAT		12/15/22	THU	EVE	Rehearsal
11/19/22	SAT	EVE		12/16/22	FRI	MAT	
11/20/22	SUN	TWI		12/16/22	FRI	EVE	
				12/17/22	SAT	EVE	
11/22/22	TUE	EVE		12/18/22	SUN	MAT	
11/23/22	WED	MAT		12/18/22	SUN	TWI	
11/23/22	WED	EVE					
11/24/22	THR	MAT	THANKSGIVING	12/20/22	TUE	EVE	
11/24/22	THR	EVE	THANKSGIVING	12/21/22	WED	MAT	
11/25/22	FRI	EVE		12/21/22	WED	EVE	
11/26/22	SAT	MAT		12/22/22	THR	EVE	
11/26/22	SAT	EVE		12/23/22	FRI	MAT	
11/27/22	SUN	TWI		12/23/22	FRI	EVE	
				12/25/22	SUN	MAT	CHRISTMAS
11/29/22	TUE	EVE		12/25/22	SUN	TWI	CHRISTMAS
11/30/22	WED	EVE					
12/1/22	THR	MAT		12/27/22	TUE	MAT	
12/1/22	THR	EVE		12/27/22	TUE	EVE	
12/2/22	FRI	EVE		12/28/22	WED	EVE	
12/3/22	SAT	MAT		12/29/22	THR	MAT	
12/3/22	SAT	EVE		12/29/22	THR	EVE	
12/4/22	SUN	MAT		12/30/22	FRI	MAT	
12/4/22	SUN	TWI		12/30/22	FRI	EVE	CLOSE
12/6/22	TUE	EVE					
12/7/22	WED	MAT					
12/7/22	WED	EVE					
12/8/22	THR	MAT					
12/8/22	THR	EVE					56 PERFS
12/9/22	FRI	EVE					
12/10/22	SAT	MAT					
12/10/22	SAT	EVE					
12/11/22	SUN	TWI					