SHOW DATES: JUNE 20-29
Rehearsals for Principals begin in late April. Rehearsals for The Moderns begin mid-May.

AUDITIONS
Auditions for Roxy Theatricals production of Thoroughly Modern Millie will be held at The Legacy Theatre, 101 East Lawrence Ave., Springfield, IL, on the following dates:

Saturday, January 4 • 10 am
Sunday, January 5 • 2 pm

Auditions are open call, no advance registration required. Auditions are vocal only, there will be no dance audition. Performers auditioning for a principal role are encouraged to sing from the show; selections follow. Performers auditioning for “The Moderns” may sing from the show or any selection that shows your vocal talents.

Please print out and bring your audition form (included in this packet) with you.

For more information:
producer@roxytheatricals.com

The Tony-Award Winning Best Musical arrives this summer in Roxy Theatricals sparkling new production! It’s the Roaring Twenties, and young Millie Dillmount has just stepped off the train in New York City: a “thoroughly modern” place filled with frisky flappers, dapper gents, and a dragon-lady villainess. As kicky as a bottle of bathtub gin, we’re sure you’ll agree: this silly song-and-dance extravaganza is thoroughly marvelous!

“A frisky, fresh-faced throwback with a lovely mad streak all its own.” – Newsday

“As welcome as a gooey ice-cream sundae after a week-long fast.” – USA Today
MILLIE DILLMOUNT: Female, 20-25 yrs old • Range: G#3 - E5
Newly arrived from Kansas, Milly is a spunky young woman hoping to make it in New York City. She sets out to marry for money instead of love, because that’s “modern.” This being a musical comedy, hilarity ensues, and she falls in love with Jimmy. SONG: Gimme Gimme

JIMMY SMITH: Male, 20-30 yrs old • Range: C3 - A4
A 1920’s man-about-town and paperclip salesman who unexpectedly becomes the story’s hero. He falls in love with Millie. SONG: What Do I Need With Love

MISS DOROTHY BROWN: Female, 20-25 yrs old • Range: B3 - C6
A naive, wealthy girl who has moved to New York to change her lifestyle. She becomes Millie’s roommate and confidant. SONG: How The Other Half Lives

MRS. MEERS: Female, 45-60 yrs old • Range: E3 - Bb4
A former actress masquerading as the kindly Chinese woman who oversees a hotel for women. Her secret identity conceals her role as a human trafficker who secretly sells her tenants into white slavery. No tap. SONG: They Don’t Know

MUZZY VAN HOSMERE: Female, 35-55 yrs old • Range: G#3 - D5
A glamorous actress and nightclub singer. She becomes Millie’s friend and mentor. Like Mrs. Meers, Muzzy also has a secret. No tap. SONG: Long As I’m Here With You

TREVOR GREYDON: Male, 35-45 yrs old • Range: A2 - G4
An executive at the Sincere Trust Insurance Company. He is sharp, ambitious, unwittingly hilarious, and a secret romantic. SONG: Ah! Sweet Mystery of Life

MISS FLANNERY: Female, 30-45 yrs old • Range: Bb3 - D5
The stern office manager who runs the stenographer pool at Sincere Trust Insurance Company. Featured role and specialty tap. SONG: Any of the above or a song of your choice that shows your vocal talents.

BUN FOÓ: Male, 16-30 yrs old • Range: E3 - E4
A Chinese immigrant working to bring his mother to the United States. Older brother of Ching Ho and henchman to Mrs. Meers. Sings and speaks in chinese. SONG: Any of the above or a song of your choice that shows your vocal talents.

CHING HO: Male, 16-30 yrs old • Range: Bb2 - E4
A Chinese immigrant working to bring his mother to the United States. Younger brother of Bun Foo and henchman to Mrs. Meers. Sings and speaks in chinese. SONG: Any of the above or a song of your choice that shows your vocal talents.

THE MODERNS: Ages 16-40’s • All ranges
6 frisky flappers and 6 dapper gents who portray the denizens of New York City in 1922. Lots of singing and dancing! SONG: Any of the above or a song of your choice that shows your vocal talents.
Name ______________________________________________________________________________ □ Female □ Male

Email: ___________________________________________________ School _______________________________ Grade _______

Address _________________________________________________________________________________________________

City / State / Zip _________________________________________________________________________________________

Home Phone ________________________________________ Cell Phone _________________________________________

Vocal Range: □ Soprano □ Alto □ Tenor □ Bass Can you read music? □ Yes □ No

Age ________________ Height ________________ Weight ________________ Hair Color ________________

Please list any specific role you are interested in __________________________________________________________

If you are not cast in a principal role, will you accept a role in the Ensemble? □ Yes □ No

List any dates you will not be available April 1 - July 1, 2013: __________________________________________________

If not cast as a performer, would you be interested in working on the production crew? □ Yes □ No

Indicate your area of interest: □ Scenery □ Costumes □ Technical/Run Crew □ Props □ Makeup/Hair

Please list any previous theatrical experiences, special training, etc.

Parent / Guardian Name _________________________________________________________________________________

Parent / Guardian Email __________________________________________________________________________________

Address _____________________________________________ City / State / Zip ____________________________________

Home Phone ________________________________________ Work Phone _______________________________________

Cell Phone ___________________________________________

**COMMITMENT**

I understand that participating in the audition for this show is a sign of my commitment to the production.

The production staff will provide a clear rehearsal schedule, will be prepared to teach the material and execute the creative vision for the production, and will respect each performer’s time, talent, and contribution to the whole.

If I am cast as a member of the production, I understand that I am joining a team and others depend on me. I understand that I must arrive on time and be present at rehearsals and all performances. I understand that I must be prepared for rehearsals and will be required to learn and memorize music, lyrics, dialogue and choreography on my own time. I understand that repeated absences may cause me to be dismissed from the cast.

I release Roxy Theatricals and The Legacy Theatre to use my image, with no compensation, in any photographic or film media in any and all manner of promotion for the show and the theatre in perpetuity.

I understand that my commitment to this production extends beyond my onstage performance. As a teammate, I agree to spend some time helping with production work days, as well as helping to promote the show by distributing promotional materials, spreading the word via social media platforms, and striving on all levels to help make our show a success.

My signature below, and the signature of my parent/guardian below if I am under age 18, indicates my acceptance of these terms.

_____________________________ ______________________________
Signature of Auditionee Signature of Parent / Guardian
Cue: (Muzzy)

"Love has everything to do with it"

(From a distance)
Thoroughly Modern Millie

Slow In 4

Gim - me gim - me...

that thing called love.

I want it.

Gim - me gim - me...

that thing called love.

I need it.

Strings, Clar 1-3

Horn

Solo
GIMME GIMME

Highs and lows, tears and laughter. Gim-me happy ever after.

Rubato

Gim-me gim-me that thing called love.

A tempo

Gim-me gim-me that thing called love. I crave it.
Accel. poco a poco

Gim-me gim-me_
that thing called love.
I’ll brave it.

Violins

Tpts, Tbn 1
(to St. Mute)

Cellos

Flute in

Clars.

Thick ‘n thin, rich or poor time. Gim-me years and I’ll want more time.

I’ll want more time.
Gim - me gim - me.

that thing called love.

Gim - me gim - me.

that thing called love.

I'm free now.
Gimme gimme
that thing called love.
I see now.

Fly, dove!
Sing, sparrow!
Gimme Cupid's famous arrow

Thoroughly Modern Millie
71 Gim - me gim - me that thing called___ love.

72

73

74

75 Poco più mosso

76

77

78

I don't care____ if he's a no - bo - dy.
In my heart he'll be a somebody.

somebody to love me!
Più mosso

(me) I need it.

Gim-me that thing called love. I wan-nit!

Rit. Pullback

Thoroughly Modern Millie
Bring it home! Dixieland

In 4

Here I am St. Valentine! My bags are packed; I'm first in line!

(Accel.)

Aphrodite, don't forget me. Romeo and Juliet me!
A tempo In 2

Fly, dove! Sing, sparrow! gim-me fat boy's famous arrow.

Gim-me gim-me that thing called

Thoroughly Modern Millie

- 269 -
love!

Saxes

Applause segue

on upbeat
TREVOR:
"Got to work up a good sweat.
Edgy in the gut, tight in the..."

MILLIE: "A handball court for 6:15"

GRAND & ROMANTIC

Ah! Sweet mystery of life at last I've found thee.
Ah! I know at last the secret of it all.

Music by Jeanine Tesori
Lyrics by Dick Scanlan
longing, seeking, striving, waiting, yearning, the burning

hopes, the joy and idle tears that fall.

MILLIE: "Can't you do better than that?" "I'll hold."

TREVOR: I've a
10 In One

11 very strange feeling I ne'er felt before, 'tis a

12

13

14 kind of a grind of depression. My

15

16

17 DOROTHY: mp

18 heart's acting strangely, it feels rather sore. At

19

20

21

Thoroughly Modern Millie

- 198 -
least it gives me that impression.

TREVOR: "f"

con passione

pulses leap madly without any cause.

DOROTHY: "f"

lieve me, I'm telling you truly.
Poco rit.

gay without pause, then sad without cause. My

Vlns

Solo "Gypsy time"

Clars

Bass, Clar, Bass

spirits are truly unruly. For I'm

Glock solo

Harp

TREVOR: mf
A tempo (rubato feel)

falling in love with some one.

Flute solo

Clar, Cello

Harp

Bass

some one

girl. I'm

Thoroughly Modern Millie

- 201 -
50 falling in love with someone,

51 Flutes

52 mp

53 Vlns

54 head a whirl.

55 (Vlns)

56 Poco rit.

57 Accel.

+DOROTHY:

Yes I'm

-Horn

Thoroughly Modern Millie - 202 -
A tempo

falling in love with someone,

Flutes

mf

Harp

Poco rit.

plain to see.

TREVOR:

I'm
sure I could love someone madly, if someone would only love

\[
\text{Vlns}
\]

warmly

\[
\text{PIANO}
\]

Bass

\[
\text{Cello}
\]

(giggle)

\[
\text{Solo}
\]

\[
\text{CELESTE} + \text{Harp, Strs pizz}
\]
Thoroughly Modern Millie

AH SWEET MYSTERY/FALLING IN LOVE

Tango (dramatico!)
Più mosso - in 1

Skitter

In 3
Grande Valse

112

falling in love with some one,

113

falling in love with some one,

(WWs)

114

(Vlns)

115

mf

116

plain

to

117

see.

118

Rit.

119

(to CELESTE)

I'm

Thoroughly Modern Millie

- 209 -
Slowly

Sure I could love someone madly, if

Sure I could love someone madly, if

Some one would only love me.

Some one would only love me.

WWs, Vlns

WWs, Vlns

Tpts, Tbn

Bass arco

Thoroughly Modern Millie

- 210 -
CUE: RUTH: "Don't wait up Meersie (doors slam)"

MRS. MEERS:

They don't know my flair for the dramatic.
Not a clue, the talent I possess.

Pretty girls, but not much in attic. Face to face with genius,

Tpts — Cups and they'll never guess. (They'll never guess)

Clars +Banjo

Bs Clar, Bass pizz

Thoroughly Modern Millie

- 100 -
They don't know they're staring at an artist.

highly trained to take on any role.

Skillful mime and brilliant laundry car-tist. seeking re-tri-bu-tion
for the life they stole. I almost acted Chekhov,

Ibsen, Shaw, Moliere. I almost starred as Peter Pan; imagine moi mid-air! I

almost tackled Shakespeare, a blush ing Juliet, and
if the house were big enough, I still could play her yet!

They don't know I'm hotter news than Du - se,

Hel - en Hayes and Bern - hardt all in one.
They're on top, and I look like the loser. Wait and see who's standing...

Horn, Cello

Cello (pizz), Bass

when my play is done.

So welcome all ye bright, young ladies, you're checking into Hotel Hades.

Clars, Hn, Tbn
I won't stand by while critics praise 'ya. You're getting shipped to south-east Asia!

But

they don't know. They don't know. Sad to be all alone in the world, but

they don't know!

Applause segue
LONG AS I’M HERE WITH YOU

MEN: mp

We’ve been sad and lonesome here at Cafe So-

Vln. 1 Solo

Saxes mf

PLAY

mp


Arco Bass

ALL: long

ci - e - ty, but to night the world is right.

Vln. 1 Solo

- 240 -
dream come true: Miss "You-know-who" is back where she belongs.

Ba da da da da ba da da da da da ba rot dat da dah
LONG AS I'M HERE WITH YOU

MUZZY: sassy

\( \text{mf poco} \)

Life is a holiday.

I'm talking June through May.

A nightly sell-out show.

and baby, I'm front row.

Bye-bye to lonely nights.

Thoroughly Modern Millie
Thoroughly Modern Millie

LONG AS I'M HERE WITH YOU

ly nights__ when the two of__ us__ can coo.__ Skies are sunny and clear.__

long as I'm here with you.

Tpt. Solo—Open

- 243 -
The world's a

sugar bowl.

It's sevens ev'ry roll.

Sneak peek at

Boo-dy-i dah

Boo-dy-i dah

Ba da da da da da

Br

Saxes—Vibrato

Vin. I Solo

Thoroughly Modern Millie
pa - ra - dise; The view is might - y nice. I got no
Boo - dy - i dah Boo - dy - i dah Ba da da da da da Br

blues to sing; choose to sing__ a me - lo - dy for two__ Hap - py

Ooh

Thoroughly Modern Millie

LONG AS I’M HERE WITH YOU
Ending is near, long as I'm here with you.
LONG AS I'M HERE WITH YOU

1st x Tbn. 1
2nd x Cl. 2

p


Thoroughly Modern Millie

- 248 -
MILLIE: "My grandmother swears it'll clean anything"

Gran-ny, dear,...

Not for the life of (cross fade)

MEN: mf cresc. poco a poco

Life is a

Cl. 2 Solo
LONG AS I'M HERE WITH YOU

(MILLIE:)

sell-out show, and baby, I'm front row. I got no

MUZZY: \textit{marcato}

Thoroughly Modern Millie

- 250 -
blues to sing; choose to sing a melody for two. Happy

end-ing is near, long as I'm here with you. Who cares if
there’s no booze, or that the Yankees lose? Can’t pay my income tax, but in spite of the facts, no one could
ask for more.

Kid in a candy store. The jackpot

Doo - oo

\textit{Saxes}

\textit{Tbn. 1}

\textit{mf}

\textit{Vln. 1 Solo}

has been hit:

I'm liv - in' proof of it. And as for

Doo - oo

LONG AS I'M HERE WITH YOU

Thoroughly Modern Millie

- 253 -
all that passed, call that past, I found a heart that's true. What a

Ooh

Ooh

What a
you and you and you and you and you and yeah, you too.

So happy dear, 'long as I'm here with,

Thoroughly Modern Millie

LONG AS I'M HERE WITH YOU
'long as I'm here with you!


Thoroughly Modern Millie

HOW THE OTHER HALF LIVES

CUE: MILLIE: "...and the water's always cold."

Operetta

Poco rall.

A tempo

This is living! This is what I call living! I've hungered for this day since heaven knows when, year after year with a secret yen!

All of my prayers, all my desire, Ev'ry waking moment with my heart a-flame!

Music by Jeanine Tesori
Lyrics by Dick Scanlan
G.P.

M: "Well, you're out of luck. There's one room available and it's mine. So unless you want a room mate..."

MILLIE: "Put a sock in it, sister..."

MILLIE: "...It's a single bed, so you take the floor."

MISS D: "Perfect!"

Moderate soft shoe - light and charming

Give me the meat without the gravy. I'll take the oyster sans the pearl.
Pinching pen- nies, clipping cou- pons, see a brand new world unfurl!

Let me brown bag all my lunch-es, try my hand at canned cui- sine. A

Ber-litz class I long to pass, How the oth-er half, how the oth-er half lives!
No fourteen karat crowns, phonies, fair weather friends. I want an "on-the-dole" mate, soul mate, stormy weather friends.

M: "But if you can afford the Ritz..."
Pour me the milk but hold the honey. Bring on those funny money woes.

Pay - ing Paul by robbing Pe - ter. Lay - a - way to buy my clothes.
Sum - mer on the isle of Co - ney. Winter in__ Hell's kit - che - nette. I'll

Vlns

Solo 1

Solo 2

Clars

turn my dial — to rank and file.__ How the oth - er half, How the oth - er half lives!

M: >>

Thoroughly Modern Millie

- 52 -
Poor? Not me, honey. I don't want those money woes. I'll marry—

Paul or Dave or Rob or Peter so I can buy my clothes at

Saks Fifth Avenue, Bergdorf Goodman, too! The
THOROUGHLY MODERN MILLIE

HOW THE OTHER HALF LIVES

Privileged few plus you-know-who! How the other half, How the other half lives!

(under dialogue)

Clars

Solo

Bass

BOTH:
**MILLIE:** It's a good thing we met in the middle.

Pour me the milk but hold the honey. Bring on those funny money woes.

Poor? Not me, honey. I don't want those money woes. I'll marry...
Pay - ing Paul by rob - bing Pe - ter. Lay - a - way to buy my clothes.

Paul or Dave or Rob or Pe - ter so I can buy my clothes at

Sum - mer on the isle of Co - ney. Win - ter in Hell's kit - che - nette. A

Saks Fifth A - ve - nue, Berg - dorf Good - man, too!
wild so-journ

So I can learn

like the other half!

like the other half!
WHAT DO I NEED WITH LOVE?

Freely, conversational

JIMMY:  

Harp

Strs  

I've a fun-ny feel-ing we make a per-fect pair. Fa-mous sights I want to see you see-ing.

PLAY

una corda

(getting lost)

then nights of "you and me"-ing. Me. You. We.
"Wait a minute!"  "Just a minute!"

No!  No!  No!  No!

+Brass, Drs

+A tempo - swingy, in 2

I'm a Joe with just one aim:

Ev'ry night to date a different dame,

Clars

Call each one of 'em the same pet name,

"Hey, Baby."

Flute

Thoroughly Modern Millie
In a row I have my ducks.

Loads of gals to give me loads of yucks.

Leave the coo - ing to the other clucks.

I don't mean maybe.

Got it good.

What Do I Need With Love?

Thoroughly Modern Millie

Solo

just noodlin'

Bass

Stick to dolls who wash their hair in bleach, I’m hap-py.

Vlns

Brass pyramid (Bell tones)

Come and go the way I choose. Never gon-na sing the tied-down blues.

Tpts, Tbnns

Harp gliss

Strs

loco

Nev-er gon-na sing the tied-down blues.

- 126 -

Thoroughly Modern Millie

WHAT DO I NEED WITH LOVE?
Other guys would kill to fill my shoes. No wing-clipped sappy!

Got it good. What Do I Need With

Thoroughly Modern Millie
That was a near miss.

Talk a-bout a close shave.

Flirt-ed with dis-as-ter. There must be

someone up there watch-in’ o-ver me! Talk a-bout a four-leaf-clo-ver-me.
Pet-er Rab-bit's mis-sing foot-sie means I roll with-out a foot-sie.

Got it good. What Do I Need With Love? I

Double time feel - Straight 8ths
Skip the vows and all that rot. Tell the minister that "I do" not.

Bright and breezy is the... Birds and beesy is the... Free and easy is the

life I got with out her.

Una corda

Thoroughly Modern Millie

WHAT DO I NEED WITH LOVE?
Freely

Although I hardly know you...

Swing!

What Do I Need With Love?

Thoroughly Modern Millie
Got it good.

But now I...
WHAT DO I NEED WITH LOVE?

107

108

got

109

it

110

Vlns

111

ff

112

bad!

113

Strs

114

Saxes, Hn, Tbn

loco
Jimmy slams himself back in jail

What do I need with love?