

# How To Succeed In Business Without Really Trying

Book by Abe Burrows and Jack Weinstock and Willie Gilbert

Music by Frank Loesser

Lyrics by Frank Loesser

Based on "How To Succeed In Business Without Really Trying" by Shepherd Mead  
(*Burrows & Loesser also wrote "Guys & Dolls"*)

## Audition Information

**Vocal & Dance Auditions** dates for performers:

- Sign up for a vocal audition either Tues., Nov. 17 or Wed., Nov. 18, 2:30-4:30 PM.
- Sign up for a Dance & Acting Audition either Mon or Wed., Nov. 16 or 18, 6-8 PM.
- Show up prepared & bring your completed Atholton High School Musical Audition Form **and** updated *Atholton High School Theatre Student & Family information sheet*
- Dress to move
- Prepare and sing a song from a musical (16-32 bars)
- Expect to sing scales to determine range
- Act some improvisations

**Tech meeting** for those interested in working backstage: Mon., Nov. 30, 2:30-3:00

**Call-back list** will be posted by Thursday, Nov. 19 before school.

**Call back** audition date: Thursday, Nov. 19, 2:30-5:00

learn and perform parts of *How To Succeed...* song(s)  
read from the script

**Cast list** posted Friday, Nov. 20, probably by lunch

**Read through required for parents & cast; crew and orchestra encouraged to attend: Sun., Nov. 22, 6:30-9:00**

**Rehearsals:** Monday, Nov. 30-Tuesday Mar. 2

**Performances:** Mar. 3-7, 2010:

Wednesday @ 10 AM, Thursday- Saturday @ 7:30 PM, Sunday @ 3:00 PM

## What to do in advance

- Read this packet completely
- Complete your audition form IN ADVANCE
- Carefully consider your conflicts, and ANTICIPATE others, because doing a musical takes a lot of time, and write ALL of your conflicts on the audition form.
- Sign up in the drama hallway for a vocal audition time **and** a dance audition time, you should only plan on attending one session of each.
- Arrive a few minutes early for your appointment.

**Vocal Auditions:** Choir Room, Tuesday and Wednesday, Nov. 17-18 from 2:20-5:00

**Dance & Acting Auditions:** Dance Studio, Monday, November 16, 6-8 PM and Wednesday, November 18, 6-8 PM.

IMPORTANT NOTE: Please take the rehearsal schedule and your commitment to it seriously. Please do not schedule classes, jobs or appointments during rehearsal AFTER you have accepted a role—attendance (or lack thereof) at rehearsals can affect casting at any time in the production period. If you miss too many rehearsals, your role may be changed or eliminated. Your directors and co-cast members need you at every rehearsal you are scheduled for. Stay healthy, and plan ahead on projects and papers. The tight schedule and winter weather give us enough challenges. Do not unnecessarily add to them.

## How to prepare

- See the show, read some of the books, check some websites to learn about the show (elsewhere in this packet)
- Listen to a soundtrack, watch the movie for the plot and characters (but not the all the songs or the tone of the piece).
- Choose and rehearse your song
- Make sure you are acting and moving while you sing your song. This is a musical theatre piece, not a concert. Your song performance is the only part of the audition you can prepare in advance. Make the most of it. Show us your very best.
- Dress for the audition so you can move while you perform

## How to choose a song

- You must sing a song from a Broadway musical play or a Broadway musical-style movie, that allows you to act while you sing. Please consider what shows off your voice, what is right for the show, and what may be right for any character you want to play.
- You need a song for which you have sheet music that you bring with you. Either bring your own accompanist, or let Mr. Brown play. Learn the song in the correct key at an appropriate tempo. These materials are available in music stores and on line.
- You may use a karaoke-style tape or CD (recorded music without singing) if you like. These are also available in music stores and on line. If you use a recording, you must bring your own CD or cassette tape already cued up. We will provide a CD/tape player in the audition room.
- You should not sing a song from *How To Succeed...* for your audition.
- You should not rap, or sing opera or country music.
- Get advice from people who know show tunes and pop music. Mr. Brown is a good candidate. There are others as well.
- You might try to select a song that is the same range or style as that of a particular character you are interested in playing. Try to categorize the musical style or character traits of characters that interest you. (for example, if the character tends to be happy and peppy, don't sing something from Sweeney Todd or JUDD from Oklahoma!)

### Here's how the open-call auditions will run:

**Part 1:** For the vocal audition, come to the choir room at least 5 minutes before your scheduled time. Bring your audition form, information form, and sheet music or CD. Wait outside until it is your turn to sing. We will try to run on time. Your audition should take ten to fifteen minutes.

**Part 2:** For the dance and acting audition, dress to move and arrive in the auditorium at least five minutes before your scheduled audition. You may come as early as the session starts, if you like. You will be taught a short dance combination. You will have some practice time before the dance audition. There will be some acting as well. Expect to stay about a half hour.

**Part 3:** Some people will be called back on Friday afternoon to learn portions of songs and read from the script.

### Synopsis

This satire on 'big business' tells the story of a young man who finds there is 'room at the top' and with the help of a book of simple instructions manages to get there accompanied by his ever-faithful girl whose love for him triumphs over commercialism. Received with great critical acclaim and a Pulitzer Prize winner.

## **Story**

### **Act I**

Our hero, J. PIERREPONT FINCH, is discovered washing the windows of the World Wide Wicket Company, more engrossed in the book he is reading than the task in hand. While the scaffold carrying him descends, the BOOK VOICE encourages him to start his upward climb with the aid of a few simple rules.

Inside the building, he gets off to an inauspicious start by knocking over J.B. BIGGLEY, the President - J.B. to his enemies (he has no friends). Turning this encounter to his advantage and encouraged by ROSEMARY, a delectable young secretary who is smitten at first sight, Finch insinuates himself into the office of the Personnel Manager, BRATT, and then to a job in the mail room. There he is made unwelcome by J.B.'s nephew - the odious BUD FRUMP, who has a lot of ambition and little talent for work - but impresses the mail room head, the conscientious and long-serving MR. TWIMBLE (THE COMPANY WAY).

Our hero is not destined to spend long at such lowly levels and, quickly learning the book rules, bypasses the head of the mail-room job to become a junior executive under GATCH, Head of Plans and Systems. The mature MISS JONES, J.B.'s secretary, comes under Finch's spell and lets slip some useful information on J.B.'s background which gives more power to his elbow. The arrival of J.B.'s cutie-pie, ex-night-club cigarette girl HEDY LA RUE, intent on improving her career (A SECRETARY IS NOT A TOY), provides Finch with an opportunity to depose the lady-killer Gatch.

While Frump tries all ways to trip him and Rosemary all ways to ensnare him (IT'S BEEN A LONG DAY), Finch rapidly climbs the ladder, The end of Act I finds him engaged to Rosemary and appointed Vice-President In Charge Of Advertising - which, as the Book Voice points out, is a dangerous place to be.

### **Act II**

Rosemary is now Finch's secretary, but playing second fiddle to his career ambitions. She is ready to resign, but is persuaded by her friend SMITTY and the rest of the girls to reconsider.

The object of her affections faces a critical deadline to come up with a revolutionary advertising plan (I BELIEVE IN YOU) and is deluded by Frump into proposing a TV treasure hunt. Confident this idea will be rejected, Frump looks forward to Finch's downfall, but J.B. seizes on it to solve his own problem - keeping Hedy LaRue happy - and Finch survives.

When Hedy causes an uproar on the live TV program by revealing where the treasure is hidden, Finch again seems destined to be fired, but appeals to his superiors' finer instincts (THE BROTHERHOOD OF MAN). Fate sticks by him in the shape of MR. WOMPER, the Chairman of the Board. Mr. Womper also started his career washing windows, so he takes an immediate liking to our hero and, coincidentally, to Hedy LaRue, thus solving both their career problems. As for Frump, he inherits the window washing business, and the book.

### **Characters**

**FINCH** Our hero. A young man whose meteoric progress from window cleaner to company chairman owes little to his qualifications and much to his wits, single-mindedness and the aid of a good instruction manual.

**ROSEMARY** Our heroine. A pretty young secretary of above-average qualifications, in danger of being wasted when she sets her career sights on being Mrs Finch.

**J.B. BIGGLEY** The boss; President of the World Wide Wicket Company. A ruthless, consequently successful, businessman, though still a college boy at heart.

**BUD FRUMP** The villain; the boss's nephew. An obnoxious young man who can't make it to the top in spite of his devious machinations and family connections.

HEDY LaRUE The femme fatale. Ex-night-club cigarette girl, would-be secretary under the boss's protection.

MISS SMITH (SMITTY) A big-hearted, if cynical, working girl. A good secretary and likely to remain just that.

MISS JONES J.B. Biggley's secretary, who enjoys the respect her position and mature years command.

BRATT The Personnel Manager, adept in the main skill required for holding his job - agreeing with the boss.

MR TWIMBLE An example of how not to succeed; a loyal company man with 25 years' service spent climbing from mail-room worker to head of the mail-room.

GATCH An almost-successful executive with a fatal penchant for the ladies.

MR WOMPER A highly successful man with a small stature but the biggest job - Chairman.

THE BOOK VOICE Our hero's unseen mentor.

Executives, Secretaries, TV Announcer, Company Policemen, Scrubwomen, Singers And Dancers

**Musical Numbers:**

**ACT ONE**

OVERTURE

1. OPENING — ACT ONE

2. HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING ... (Finch)

3. HAPPY TO KEEP HIS DINNER WARM ... (Rosemary & Smitty)

3a. GOOD MORNING (Entrance of Secretaries)

4. COFFEE BREAK ... (Frump, Smitty & Chorus)

4a. FRUMP ON THE PHONE

5. THE COMPANY WAY ... (Twimble & Finch)

6. THE COMPANY WAY (Reprise) ... (Frump & Chorus)

7. ROSEMARY'S PHILOSOPHY

8. HEDY

9. A SECRETARY IS NOT A TOY ... (Bratt, Jenkins, Frump, Boys and Girls)

9a. THE EXECUTIVES' EXIT

10. BEEN A LONG DAY ... (Smitty, Rosemary, Finch & Chorus)

11. BEEN A LONG DAY (Reprise) ... (Frump, Biggley, Hedy)

11a. SATURDAY MORNING

12. GRAND OLD IVY ... (Biggley, Finch)

13. GRAND OLD IVY (Reprise)

13a. VASSAR

14. HEDY'S WALK

14a. ONWARD AND UPWARD

14b. GIRLSVILLE

15. PARIS ORIGINAL ... (Rosemary, Girls, Smitty)

16. THE COMPANY WAY (A la Dance Band)

16a. THE EXECUTIVE LANDING

17. ELEVATOR DANCE
- 17a. ETHEREAL GRANDEUR
18. ROSEMARY ... (Finch, Rosemary)
19. RIP THE CHIPMUNK ... (Biggley & Finch)
20. FINALE — ACT ONE ... (Rosemary, Finch, Frump)

## **ACT TWO**

21. ENTR'ACTE
22. OPENING — ACT TWO
23. CINDERELLA, DARLING ... (Smitty & Girls)
24. I HAVE RETURNED
25. HAPPY To KEEP HIS DINNER WARM ... (Rosemary)
- 25a. KNITORAMA
26. LOVE FROM A HEART OF GOLD ... (Biggley, Hedy)
- 26a. THE LUNCH DATE
27. I BELIEVE IN YOU ... (Finch and male chorus)
28. T. V. ANNOUNCEMENT
29. THE YO-HO-HO
30. HEDY'S FANFARE
- 30a. THE FIRST CLUE
- 30b. DISASTER
31. I BELIEVE IN YOU (Rosemary)
32. DOOM
33. BROTHERHOOD OF MAN ... (Finch, Womper, Biggley, Miss Jones, and Male Chorus)
34. MORE DOOM
- 34a. HALLELUJAH ... (Girls)
35. FINALE ... (Company)
36. BOWS
37. EXIT Music

**Principals:** 18 Male, 8 Female.

### **Scenes And Settings:**

The entire action takes place in the new Park Avenue office building of World Wide Wicket Company, Inc.

### **ORCHESTRATION**

Reed 1: Piccolo, Flute, Alto Sax, Clarinet  
Reed 2: Oboe, Cor Anglais, Alto Sax, Clarinet  
Reed 3: Piccolo, Flute, Tenor Sax, Clarinet  
Reed 4: Tenor Sax, Clarinet, Bass Clarinet  
Reed 5: Baritone Sax, Clarinet, Bass Clarinet  
Horn, 2 Trumpets, 3 Trombones  
2 Percussion, Harp  
4 Violins, Cello, Bass  
Discography:  
Original and Revival Cast Albums available

**Adapted from** [http://www.guidetomusicaltheatre.com/shows\\_h/how\\_to\\_succeed.htm](http://www.guidetomusicaltheatre.com/shows_h/how_to_succeed.htm)

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**ATHOLTON HIGH SCHOOL MUSICAL AUDITION FORM**

Name \_\_\_\_\_ Grade \_\_\_\_\_ Age \_\_\_\_\_

*If you do not have a current Atholton High School Theatre Student & Family information sheet on file, please complete one and return it to Mr. Rosen ASAP*

Height \_\_\_\_\_ Weight \_\_\_\_\_ Hair color \_\_\_\_\_ Gender: Male \_\_\_ Female \_\_\_

Vocal range (if known): \_\_\_\_\_

List musical instruments you play: \_\_\_\_\_

Are you *eligible* for extracurricular activities?    yes \_\_\_ no \_\_\_

Are you willing to be cast as the opposite gender?    yes \_\_\_ no \_\_\_

If *not* cast, are you interested in doing tech work?    yes \_\_\_ no \_\_\_

If so, in what areas? (set, costume, props, etc.) \_\_\_\_\_

Check the performance schedule.

Persons with major roles will rehearse most days after school from now until we open. Persons with minor roles will rehearse 1-3 days each week until Feb; the last three weeks the whole cast will be busy most days. Please note any conflicts you have between now & the production dates-include all Atholton, work & other commitments: (Put a \* next to any commitment you can adjust or can change)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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\_\_\_\_\_  
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Please list acting experience & classes (or attach your resume):

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

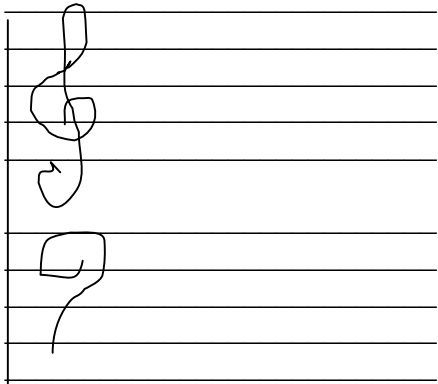
Please list music and dance experience or classes (including any choir singing or specialty dance groups):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_

Title of audition song \_\_\_\_\_

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(please do not write below this line)



tone quality    1    2    3    4    5

rhythm            1    2    3    4    5

pitch             1    2    3    4    5

ear                1    2    3    4    5

movement        1    2    3    4    5

one line scene

movement        1    2    3    4    5

voice             1    2    3    4    5