INFORMATION AND AUDITION PACKET
Please read all contents thoroughly before auditioning.

PRODUCTION STAFF:
Director: Rosemary Bucher (rlb005@lvc.edu or rosemary@bucher.com)
Vocal Director: Jenna Parrilla (jmp007@lvc.edu)
Pit Director: Dominic Baldoni (djb005@lvc.edu)
Stage Manager: Justin Roth (jlr007@lvc.edu)
Assistant Stage Manager: Emily Osbourne (ero003@lvc.edu)

AUDITION SCHEDULE: Audition procedure is outlined in audition packet.
• Vocal Auditions: Wednesday, August 28 in Leedy Theater (Sign-up for a time in Blair)
• NAMED ROLES Callbacks posted: Thursday, August 29 outside Leedy Theater
• Dance Call: Thursday, August 29 in Leedy Theater, 6 p.m.
• ENSEMBLE Callbacks posted: Friday, August 30 outside Leedy Theater
• Callbacks: Saturday, August 31 in Leedy Theater, 6 p.m.
• Cast List posted: Sunday, September 1 outside Leedy Theater

DATES TO REMEMBER:
• Performances: October 25-27, 31 and November 1-3
• First read-through: Monday, September 2 at 6 p.m.
• Tech Week: Saturday, October 19 through Thursday, October 24
• Brush-up rehearsals: Tuesday, October 29, and Wednesday, October 30

*Cast and production staff will be notified in advance if dates are changed.*
BRIEF SUMMARY:

Chess is a rock opera with lyrics by Tim Rice and music by Benny Andersson and Björn Ulvaeus of ABBA fame. The musical dates back to a 1984 concept album, with staged productions in London in 1986 and New York in 1988.

Chess is used as a metaphor for romantic rivalries and the US-Soviet rivalry during the Cold War. The main characters form a love triangle: the ill-mannered American Grandmaster, the intense Russian champion who plans on defecting to the West, and the Hungarian-American female chess second, who arrives at the international championships with the American but falls in love with the Russian. From Bangkok to Budapest, the players, lovers, politicians and spies all struggle to get the upper hand.

NAMED CHARACTERS:

Freddie Trumper (“The American”) - Rock tenor (to C). The American chess champion, a cross between Bobby Fisher and John McEnroe. Arrogant and temperamental, but a genius; his chess playing is revolutionary. He is dangerously obsessed with his art.

Anatoly Sergievsky (“The Russian”) - Baritone (to G sharp). The Russian chess champion. Unexpectedly charming. He doesn't seem a romantic hero at first, but becomes one through his personality. An intelligent, feeling, passionate man. Falls in love with Florence, but is married to and has two children with Svetlana. Must decide two things: 1) Is his duty to his country, or to himself? 2) What does he love more: the game, or the women in his life?

Florence Vassy - strong belt voice (to E). Hungarian-born. She is clever, theatrical, touching, vivacious, volatile. Frederick's chess second. She’s worked very hard to become the cosmopolitan woman she is today, and sometimes she tries a little too hard. Falls in love with Anatoly. Starts by focusing on the game (and Freddie), ends focusing on her heart (and Anatoly).

Alexander Molokov - Bass (down to F sharp). Anatoly’s second—and a KGB agent. Not above manipulating others to further his political aims. Intellectually formidable and fiercely patriotic. Must use Russian accent.

Svetlana Sergievsky - strong belt voice. Anatoly's wife. Domestic, wholesome, homey, but still effortlessly elegant. Loves her husband, but knows that she’ll never be able to combat his flaws and obsessions.


The Arbiter- rock high baritone (up to A). International businessman. Smooth, but with a quick temper, he’s the chess tournament’s referee. Must be able to dance—think Michael Jackson-esque smoothness.

Lenoid Vigand- Tenor. Anatoly’s Russian opponent in Act Two, a “machine” of a chess player.
ENSEMBLE:

A dance ensemble of 10-12 will be selected following the dance call, and posted on Sunday, September 1. The primary goal of this ensemble is to focus on featured dancing during the three chess matches, “The Story of Chess,” and “One Night in Bangkok.” They may also be featured as dancers in selected numbers, such as “The Arbiter” and “Soviet Machine.” A dance captain will be chosen to assist the choreographer in drilling choreography. If you are interested in this position, please indicate so on your audition form.

In addition, a vocal ensemble will be chosen following callbacks, made up of equal numbers of each voice part. Soloists within the vocal ensemble will be chosen after rehearsals begin. In addition to ensemble numbers, these vocalists will be featured as the “pop” choir in many of the solo numbers, such as “Where I Want to Be” and “Nobody’s Side.”

Both ensembles will dance throughout the show, but the individual ensembles are labeled by their primary function.

LEADERSHIP POSITIONS

Leadership positions are available within the cast. If you are interested in filling either of these positions, please indicate so on your audition form.

- A dance captain to assist the choreographer. The dance captain must learn all choreography, and must be willing to assist anyone struggling with the choreography and drill the cast’s knowledge of the choreography in the choreographer’s absence.
- A company manager—a designated cast member to convey cast problems to the production staff without giving names. The company manager should be an approachable person who can be diplomatic and patient, a liaison between the cast and crew.

DETAILED SYNOPSIS:

ACT 1:

The president of the International Chess Federation—known as "The Arbiter" for his role as the tournament's referee—speculates on the origins of the game of chess ("Story of Chess") before announcing the location of the upcoming world chess championship: the northern Italian town of Merano. As the townsfolk prepare for the occasion ("Merano"), the current world chess champion, Frederick "Freddie" Trumper of the United States, arrives with his second and implied lover: Hungarian-born Florence Vassy ("What a Scene! What a Joy!"). Florence remarks on the press's portrayal of Freddie in a negative light because of his bad boy attitude and brash behavior ("Commie Newspapers"). Regardless of Florence's wish that he control his temper, Freddie heads off to a press conference where he immediately assaults a journalist who questions his relationship with Florence ("Press Conference"). Freddie's Russian challenger, Anatoly Sergievsky, as well as Alexander Molokov, Anatoly's second (and a KGB agent), watch Freddie with curiosity and disdain ("Anatoly and Molokov"). Afterwards, Anatoly, now alone, laments the selling out of his dreams and ambitions to get to where he is today ("Where I Want to Be").
The opening ceremony features the U.S. and Soviet delegates each vowing their side will win ("Difficult and Dangerous Times"), The Arbiter insisting on a fair and clean game ("The Arbiter"), and marketers looking to make a profit ("Hymn to Chess"). During the increasingly intense match, Freddie suddenly bursts out of the arena, leaving the chessboard on the floor ("Chess #1") and Florence to pick up the pieces with Anatoly, Molokov, and The Arbiter, whereby she promises to bring Freddie and Anatoly together in order to diplomatically revive the tournament ("Quartet"). It turns out that Freddie engineered the outburst to get a higher price from an American media company, Global Television, though Walter de Courcey—the company's agent overseeing the match and a member of Freddie's delegation—criticizes the stunt as ludicrous. Florence and Freddie consequently argue until he spitefully turns the conversation toward her missing father, believed captured by Soviet forces during the 1956 Hungarian Revolution ("1956 "). She reflects cynically about chess and politics ("Nobody's Side") before heading off to the Merano Mountain Inn for the peaceful meeting she has scheduled between Freddie and Anatoly. Freddie, though, does not immediately turn up, leaving Anatoly and Florence awkwardly alone together; however, they eventually embrace as surprising romantic feelings arise before being interrupted by Freddie, who has been working out new financial terms with Global TV ("Mountain Duet").

The chess tournament proceeds, culminating in a series of victories for Anatoly with only one more needed to make him winner of the entire tournament ("Chess #2"). Due to Freddie's atrocious attitude in the aftermath of his defeats, Florence finally deserts him ("Florence Quits"), whereby Freddie ponders how his unhappy childhood left him the man he is today ("Pity the Child"). He sends The Arbiter a letter of resignation, resulting in Anatoly's automatically becoming the new world champion. Immediately, Anatoly defects from the Soviet Union and goes to the British embassy, where he attempts to seek asylum in England ("Embassy Lament"). Florence, accompanying Anatoly, reflects on their strange, new-found love ("Heaven Help My Heart"). Walter tips off the press as to this recent news story and they ambush Anatoly and Florence ("Anatoly and the Press"). When the mob of reporters asks Anatoly why he is deserting his country, he tells them that his land's only borders lie around his heart ("Anthem").

**ACT 2:**
A year later, Anatoly is set to defend his championship in Bangkok, Thailand ("Golden Bangkok"). Freddie is already there, chatting up locals and experiencing the Bangkok nightlife ("One Night in Bangkok") because he is now Global TV's special presenter for this year's championship. Florence and Anatoly are now openly lovers, and worry about Freddie's sudden reappearance as well as the impending arrival of Anatoly's estranged wife, Svetlana, from Russia ("One More Opponent" / "You and I"), which Anatoly suspects is part of Molokov's plan to shame him into returning to the Soviet Union. Molokov, meanwhile, has trained a new protégé, Leonid Vigand, to challenge Anatoly, while spying on Anatoly and plotting his downfall ("The Soviet Machine").

Walter, now Freddie's boss at Global TV (and clearly a CIA agent), manipulates Freddie into embarrassing Anatoly on live TV during an uncomfortable and eventually heated interview between the two former opponents ("The Interview"). Molokov, who indeed is responsible for Svetlana's presence in Bangkok, now blackmauls her into making Anatoly lose the match. She
reflects on the way her life has turned out, and the negative effect Anatoly’s obsession with the game has had on their relationship (“Someone Else’s Story”). Walter, who has been promised the release of certain American agents if he can ruin Anatoly's play, informs Florence that her father is still alive though imprisoned in Russia, and that he too will be released if she can convince Anatoly to lose. Neither of these ploys work to get Anatoly to throw the game, however. As a result, Molokov and Walter team up to get Freddie to personally persuade Anatoly and Florence, knowing that Freddie is vengeful toward Anatoly and interested in winning back the love of Florence. The couple refuses to negotiate with Freddie ("The Deal/No Deal"), who further reveals the impact his childhood has had on his life (“Pity the Child Reprise”).

Svetlana and Florence reflect on their respective romantic relationships with Anatoly. Florence ultimately admits that it would be best for Anatoly to return to Svetlana and their children ("I Know Him So Well"). Freddie appears for a meeting with Anatoly, having decided to merely facilitate a brilliant match, regardless of his own personal conflicts with Anatoly. Because of this new change in attitude, Freddie informs Anatoly of a significant flaw in Vigand's play that will help Anatoly win ("Talking Chess").

In the deciding game of the match, with the score at five games all, Anatoly manages to take a superb win against Vigand, and realizes that it may be the only success he can achieve in his life at this time. The victory comes even as Svetlana castigates Anatoly for wallowing in the crowd's empty praise and Florence expresses similar annoyance with him for casting aside his moral ideals ("Endgame"). Later, Florence confesses her sentiments that he should return to his family in the Soviet Union and the pair reflects on the conclusion of their romance ("You and I Reprise"). Walter later approaches Florence with the news that Anatoly has defected back to the U.S.S.R., meaning that her father will certainly be released. He startlingly admits, however, that no one actually knows if her father is still alive. Florence breaks down, telling Walter that he is using people's lives for nothing, before repeating Anatoly's prior sentiments that her only borders lie around her heart ("Finale").

SHOE/COSTUME REQUIREMENTS:

All cast members are required to provide their own shoes, which should be worn in all rehearsals. Men are required to have black character shoes of their choosing (black jazz/ballet shoes are not permitted, and marching band shoes must be approved by the director). Florence, Svetlana, and women of the vocal ensemble are required to have black t-strap character shoes with a 2-inch heel. (Recommendation: Capezio 700). Dance ensemble is required to have pink canvas ballet shoes. September 16 is the deadline for all shoes, no exceptions.

All men are required to provide a pair of black pants and a white button-down shirt. All women of the vocal ensemble are required to provide a white button-down shirt, a solid white tank top, a black pencil skirt, and nude nylons. Members of the dance ensemble must provide their own nude nylons and black leotard, which will be worn under other various pieces of their costume to be announced at a later date. A suggested style can be found here: http://www.discountdance.com/dancewear/style_D5101.html?pid=3542&Shop=Style&SID=482829034. September 23 is the deadline for all cast-supplied costume pieces, no exceptions.
AUDITIONS:

Vocal auditions will be held in Leedy Theater on Wednesday, August 28. Please sign up for an audition time in the basement of Blair by 4 p.m. on August 28. Please prepare no more than 32 bars of music for the audition. An accompanist will be provided, but it is highly suggested that you bring your own accompanist. Your range will also be tested at this time.

Please bring sheet music and your completed audition form at this time. You are encouraged to type your audition form to make it legible and make the audition process go faster.

Callbacks for named roles will be posted by 8 a.m. on Thursday, August 29 outside of Leedy Theater. At this time, prepared folders of music will be available for pickup outside of the theater. Please see below for specific callback details.

Dance Call will be held in Leedy Theater at 6 p.m. Dance call is mandatory for all auditionees. You will be taught a short dance combination, which you will perform in small groups. Please wear dance/activewear and dance/character shoes if possible. Jeans and khakis are not permitted.

Callbacks for ensemble roles will be posted by 8 a.m. on Friday, August 30 outside of Leedy Theater. Ensemble callback music is attached to this audition packet. All auditionees should learn ensemble callback music, as everyone will sing it at callbacks.

If you have any questions or conflicts, please e-mail the director, Rosemary Bucher, at rlb005@lvc.edu.

CALLBACKS:

Callbacks will be held in Leedy Theater on Saturday, August 30 beginning at 6 p.m. They will consist of the prepared callback songs. All callback materials are available for download at www.wigandbuckle.com/chess.php. It is highly suggested that you learn callback music for parts you are interested in before auditioning. All auditionees should learn ensemble callback music. Ensemble music is attached to this audition packet.

Callback materials are as follows:

Florence: Selections from “Nobody’s Side,” “You and I (Reprise),” and “Florence Quits.”
Freddie: Selections from “One Night in Bangkok,” “Pity the Child (Reprise),” and “Florence Quits.”
Anatoly: Selections from “Anthem” and “You and I (Reprise)”
Svetlana: Selections from “Someone Else’s Story” and “The Deal (No Deal)”
Arbiter: Selections from “The Arbiter” and “The Story of Chess”
Molokov: Selection from “Soviet Machine”
Walter: Selection from “Interview”
Ensemble: Selections from “One Night in Bangkok” and “The Story of Chess”

The cast list will be posted by 8 a.m. on Sunday, September 1.
REHEARSALS:

Rehearsals will be scheduled Monday through Thursday from 6 to 10 p.m., Saturdays from 12 to 5 p.m., and Sundays from 12 to 5 p.m. We will be having rehearsal over fall break.

The rehearsal schedule will be sent out one week prior to rehearsal specifying required rehearsals. Not all cast members will be scheduled for every rehearsal, and all properly reported conflicts will be acknowledged in scheduling. Please be honest and clear with all conflicts. Cast members with too many unexcused conflicts will be asked to leave the production.

Cast members are expected to attend all their scheduled rehearsals. Tech week and brush-up rehearsals are mandatory. Cast members with night class are expected to discuss rehearsal with their professor and make necessary arrangements to attend tech rehearsals.

Above all, school comes first—please keep that in mind when auditioning and/or accepting a role.

UNDERSTUDIES:

Wig and Buckle has found understudies to be an essential and useful production element.

In this production, there will be three understudies:

- An understudy for Florence
- An understudy for Freddie
- An understudy for Anatoly

Understudies will be expected to fill in at rehearsal when a cast member is unavailable, and will perform at the brush up rehearsal on Tuesday, October 29. Understudies are also expected to be at all tech rehearsals, all performances, and any other rehearsals the production staff deems necessary. Understudies will be chosen from within the ensemble of the show.

It is expected that the understudies will learn their parts by observing rehearsals. They will not be taught blocking in regular rehearsals, nor is it expected for the actors cast in the roles to teach their understudies the blocking. The understudies will have two run-throughs of the show before tech week to polish their performances for the brush-up rehearsal on Tuesday, October 29. Further details about the brush up will be announced after the show is cast.
**CHESS AUDITION FORM**

Name: _______________________________________________ Year: _________________

Major(s): _____________________________________________________________________

E-mail: ___________________ Phone: (      ) __________________________

Vocal part: ____________________________________________________________________

Character(s) auditioning for: __________________________________________________

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<th>Will you accept another role?</th>
<th>Yes</th>
<th>No</th>
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<td>Are you willing to be an understudy?</td>
<td>Yes</td>
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<td>Are you able to rehearse during fall break?</td>
<td>Yes</td>
<td>No</td>
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<td>Do you own a suit?</td>
<td>Yes</td>
<td>No</td>
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Prior theatrical experience (please attach a resume if necessary): __________________________

Prior vocal experience (please attach a resume if necessary): __________________________

Prior dance experience (please attach a resume if necessary): __________________________

Is there anything you would feel uncomfortable doing on stage?

______________________________________________________________________________

Special talents: __________________________________________________________________

Anything else we should know? _______________________________________________

PAGE 1
Conflicts (please be honest and complete):

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Additional conflicts: ____________________________________________________________

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______________________________________________________________________________

______________________________________________________________________________

Are you interested in being dance captain?  Yes  No

Are you interested in being company manager?  Yes  No

If yes, briefly explain your qualifications: ________________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

I verify that I have read the audition packet in its entirety. I understand the requirements of the production, and I understand that I may be asked to leave the cast if I do not follow procedures as outlined in the audition packet.

Sign Name: ___________________________ Date: ______________________________
ENSEMBLE CALLBACK
MUSIC:

• THE STORY OF CHESS
• ONE NIGHT IN BANGKOK
Arbiter begin here

SINCE OF CHESS

Each game of chess means there's one less

Variation left to be played

Each day got through means one or two

Less mis—takes remain to be made.

(next bar 56)
Full ensemble begin here (sing your preferred vocal part):
SOP.

EACH DAY GOT THRU' MEANS ONE OR TWO

ALT.

EACH DAY GOT THRU' MEANS ONE OR TWO

TEN.

EACH DAY GOT THRU' MEANS ONE OR TWO

BASS

EACH DAY GOT THRU' MEANS ONE OR TWO

LESS MIS TAKES REMAIN TO BE MADE

LESS MIS TAKES REMAIN TO BE MADE

LESS MIS TAKES REMAIN TO BE MADE

LESS MIS TAKES REMAIN TO BE MADE

\{(G^7) (Cm) (G^7) (Cm) (Fm9) (Fm) (Cm)\}

\{(G^7+5) (G^7) (G^7) (Cm) (Fm) (Cm/G) (G^7) (Cm)\}
Male solo #1 begin here (choose tenor or bass)
Female solo #1 begin (choose alto or soprano)

Male solo #1 end
Female solo #1 end
Female solo #2 (sing soprano 1, omit alto)

Female solo #2 end
132. 

**Arbiter**

THE WISTEST MEN HE KNEW THE WAY TO LESS-EN HER DIS-TRESS THEY

**S**

THE WISTEST MEN HE KNEW THE WAY TO LESS-EN HER DIS-TRESS

**A**

THE WISTEST MEN HE KNEW THE WAY TO LESS-EN HER DIS-TRESS

**T**

WISE MEN HAD TO "PPP WHAT ON"

**B**

WISE MEN HAD TO "PPP WHAT ON"

(\(G^\flat\))(Cm)\(\quad\)
(\(Fm^\flat\))(\(Fm\))\(\quad\)
(Csus)(Cm)

135

**Arbiter**

TOLD HIM HE'D BE PRETTY CERTAIN TO PRESS BY USING MODEL SOLDIERS

**S**


**A**


**T**


**B**

(VLN.)

\(\quad\)
\(\quad\)
\(\quad\)
\(\quad\)
\(\quad\)
\(\quad\)
\(\quad\)
\(\quad\)

(Bb)(Cm)\(\quad\)
\(G^\flat/E\)(Cm)(G)\(\quad\)
ON A CHESS-ENDED BOARD TO SHOW IT WAS HIS BROTHER'S FAULT THEY THUS INVENTED

DANCE SEQUENCE

END EVERYONE
THE STORY OF CHESS—CALLBACK SELECTION BREAKDOWN

Arbiter:
Each game of chess means there's one less
Variation left to be played
Each day got through means one or two
Less mistakes remain to be made

Full ensemble (sing your preferred voice part):
Each game of chess means there's one less
Variation left to be played
Each day got through means one or two
Less mistakes remain to be made

Full ensemble:
Not much is known
Of early days of chess beyond a fairly vague report

Male solo #1 (choose tenor or bass part):
That fifteen hundred years ago two princes fought
Though brothers, for a Hindu throne

Female solo #1 (choose soprano or alto part):
Their mother cried
For no-one really likes their offspring fighting to the death
She begged them stop the slaughter with her every breath
But sure enough one brother died

Full ensemble:
Sad beyond belief
She told her winning son

Female solo #2 (soprano 1 melody, omit alto part):
You have caused such grief
I can't forgive this evil thing you've done

Full ensemble:
He tried to explain
How things had really been

Male solo #2 (choose tenor or bass part):
But he tried in vain
No words of his could mollify the queen

Arbiter/Full ensemble:
And so he asked the wisest men he knew
The way to lessen her distress
They told him he'd be pretty certain to impress
By using model soldiers on
A chequered board to show it was his brother's fault
They thus invented chess
ONE NIGHT IN BANGKOK

REBERICK RAP

Freddie and ensemble begin here:

BANG-KOK! OR I TAL SING CITY DON'T KNO WHAT THE CITY'S GONNA' DO AND THE CRÈCHE DE LA CRÈME OF THE CHESS NOBLE IN A SHOW

WITH EVERYTHING BUT YUL BRYNNER
ONE NIGHT IN BANGKOK

Time flies doesn't seem a minute
Since the
Pyroleau spa had the chess boys in it
All change! Don't you know
That when

Play at this level there's no ordinary venue
It's Iceland—or the Philippines—or Hastings

Or— or this place!
ONE NIGHT IN BANGKOK and the world's your

ONE NIGHT IN BANGKOK and the

2/4

ONE NIGHT IN BANGKOK and the

2/4

ONE NIGHT IN BANGKOK and the

2/4
ONE NIGHT IN BANGKOK

OYSTER
THE BARS ARE TEMPLES BUT THE PEARLS AIN'T FREE

4/4 Dm

Gm

2/4 Gm7

You'll find a god in every golden cloister
And if you're

4/4 Dm

B5

2/4 F C/E

4/4 Dm
ONE NIGHT IN BANGKOK

Lucky then the gods A she I can feel an angel sliding up to me

Lucky then the gods A she I can feel an angel sliding up to me

Gm

Gm

One town's very like another when your heads down over your pieces hanging

It's a drag it's really shining

It's a drag it's really shining