

**General notes to auditionees**

Firstly a massive thank you for considering the show and we really hope to see you at the auditions. If rumours are true we should have a great turnout so please ensure you have done as much prep as you can to give yourself the best chance [for example - learning what you can especially the music as we would like to see you 'act' the songs as well as sing them]. Chris and Rachael have already offered their time to help as relevant and I will be very happy to go through the characters with you in more detail and answer any other queries/concerns you may have [if I can!]. The table below really gives my initial view of the characters but as we work to put the show together I am sure more ideas will evolve between us all – however I wanted to at least give you a starting guide to help you prepare – just remember it's not fixed in stone! As for playing ages – I have tried to keep these as broad as possible as I think we can do a lot to help people look older / younger and I am more interested in how you play the role than how old you are.

Please also try to make the character come through in the songs and dances – none of them are beautiful, they all must convey character and progress the plot; we need to see that in the audition.

Expect to be asked at the auditions to perhaps vary what you are doing or try things another way - we want to give you every chance to see if you can do what we want rather than guess what we want! Also expect the auditions to be open / mixed as we will want to see how people interact and 'fit'.

Probably a common theme for all the central characters is that they require fantastic comic timing, loads of stamina [this will be a fast pace physical sort of show] and virtually all of them have to have different voices/accents to suite the character – so managing to hold your Swedish whilst someone standing next to you is speaking German for example will be important as well as the clarity of the way you speak. None of the above are easy parts but they will be great fun and I am sure very worthwhile to play.

We have focused initially on getting notes out to help those preparing for the 7 parts below [partly as these are auditioned first but partly because there will be more to learn] but we will also shortly issues a list of the smaller roles and chorus parts [e.g. 2 Usherettes, 6 show girls, Storm trooper, Opening nighters etc., etc.] so you can indicate precisely what you would like to be considered for throughout the show. There really is going to be a lot to do for everyone – for example as many of 30 of you could play little old ladies at one stage and many of you will get to be pigeons, Nazis in hot pants and/or the Village People [remember YMCA]!

We very much hope you are as excited about this as we are and look forward to seeing you at the company and then principle auditions

Sarah, Chris & Rachael

Character	Character values	Playing age	Notes	Acting audition	Singing audition	Dancing audition
Max Bialystock	Confident, charismatic, amoral, quick, bright, innovative, controlling, greedy, surprisingly sensitive (when betrayed by Leo)	Mid 40's to mid 50's	A bit Jewish New York. Wouldn't be totally out of place in Guys and Dolls. From the audience perspective this is a lovable villain – they must warm to Max and be with plot his despite his total lack of values and integrity. He plays a vital role in keeping the pace of the show hanging together and must be able to deliver quick fire dialogue. He also needs to help demonstrate how abhorrent a musical about the Nazis is by his obvious disgust at the idea. He is the only character that will be 'aware' of the audience and direct the odd line to them. We may also play with the odd ad lib. Comic timing will be very important as will the ability to keep the character paramount throughout the singing. The part will also be very demanding physically due to pace and slapstick and we must get a great rapport with the actor playing Leo. During the Springtime for Hitler scene he and Leo will also be seen by the audience which means he is rarely offstage. Not a part for the fainthearted!	Opening scene with Leo. Page 10-14 Scene with Franz, p31-32 and Roger & Carmen p37-40  For successful auditionee would like you to be present at the female auditions to read in for Ulla's opening scene p48-50 and Hold Me Touch Me scene auditions p8-10	Voice: Baritone Range: A, - F#'  Number 21: Betrayed, Bar 124 – end  Number 5: We Can Do It, bar 133 – end, with Leo.  Number 13: Along came Bialy, start to bar 23.	None
Leo Bloom	Timid, nervous, likable, loyal, naïve, stifled, maybe attractive but unaware, full of pent up desires, conscientious, excitable	Thirties	Stop watching Gene Wilder now. Turn it off – don't look at it again [and the same goes for Mathew Broderick who tries to be Gene Wilder]. Right – now we have that out of the way, let's begin. Whoever plays Leo needs to find their own way. Leo needs to demonstrate a plethora of emotions – he's like a child who has been locked up for several years now let loose in a sweet shop – he's trying out life, but cautiously. His nervousness needs to be manic at first – hyperventilation, stuttering and or mixing up the first letters of words are all possible. He needs to be genuinely abhor max's plans but in the end his secret desires get the best of him – his fantasies have been suppressed for too long – and being a producer and being with Ulla bring them to life. For him its love [or at least obsession]. Chemistry/rapport with Max and believability of his infatuation with and subservience to Ulla will be essential. Please also note the dancing and the fact you will be on stage most of the show! A very challenging role!	Opening with max, Page 10-14 With Franz p31-32 and with Roger and Carmen, p37-40  For successful auditionee would like you present at the female auditions for Ulla's opening scene p48-50 and Hold Me Touch me scene at the female auditions p8-10	Voice: Baritone Range: A, - F'  Number 5: We Can Do It, bar 82-end, with Max.  Number 6: I Wanna Be A Producer, bars 62-96.  Number 20: Where Did We Go Right, bar 53 to end  Please also look at, but no need to learn Number 22: 'Til Him, bar 85 to end.	Tap routine as directed in prep (Wed Sept 10 <sup>th</sup> ); Middle section of Number 6.  A second (non-tap) piece will be set at the Ulla audition.

Character	Character values	Playing age	Notes	Acting audition	Singing audition	Dancing audition
Roger – the director	Vain, vain and then more vain, untalented, over dramatic, self absorbed, easily flattered, pampered, charismatic	Thirties / forties	A huge prima donna whose every little whim and foible is pandered to by all around him especially Carmen. Drama queen doesn't quite do it justice. Also exceptionally vain and camp. However this will be potentially funnier if played by a 'larger' guy [tall or otherwise!] rather than someone who does actually look good in a dress! He is clearly a dreadful director but believes he's the best. Keeping the character consistent and getting the right mix/balance/rapport with Carmen will be important. Finding a way this character moves will be an essential part of the role.	Opening scene with Carmen, Max, Leo p39-40	Voice: High Baritone or Tenor Range: G#, - G'  Number 11: Keep It Gay, bars 215-254  Number 19: Springtime For Hitler, bars 158-206	Tap routine as directed in prep (Wed Sept 10 <sup>th</sup> ); Middle section of Number 6 (I Wanna Be A Producer). (Note, he is not actually in this, but will learn the same routine for audition purposes).
Carmen – his valet/ assistant/ partner	Proud, meticulous, fussy, effeminate, loyal, sycophantic	Anything between 30 to 50	Think 'Frank' [the wedding organiser] from the remake of Father of the Bride meets Lloyd Grossman on steroids. In other words please feel free to play with strange nasally accents! Note the odd bits of difficult singing which aren't huge but are high and fiddly. These should be done 'in character'. And as for Roger movement will be important to add to the overall character.	First scene with roger including telephone call p37-40	Voice: Tenor Range: C – C'', plus falsetto G' – G''  Number 11: Keep It Gay, bar 262 – end. Sing the top notes of all group harmony, plus falsetto as directed.	None
Franz – the German writer of the show – a secret Nazi	Irrational, unhinged, pigeon lover, secret Nazi, hysterical at times, scary, passionate	Anything between 25 and 55	Think of the craziest character you have seen in a musical and then take it a bit further. Strong caricature German accent needed but must remain understandable. To make the Hitler stuff even more acceptable he must be a real caricature of a German and not for a second believable [we don't want to start world war 3!]. Think of the diddy men for anyone who can remember if and if not try playing with a high pitched voice at times. Note the lederhosen!	First scene with Leo and max p31-32	Voice: Tenor or High Baritone Range: F, - G'  Number 9: In Old Bavaria, bars 5-9 and 13-17.  Number 16D: Haben Sie Gehört Das Deutsches Band? (all)	None

Character	Character values	Playing age	Notes	Acting audition	Singing audition	Dancing audition
Ulla - a Swedish wannabe actress	Sexy, self aware, mock innocent, planned, manipulative, dominant with Leo	twenties	A blond bombshell. Swedish accent must be both funny and understandable. Suggest therefore she will need to speak quite slow and really accentuate certain words. Character wise she should ooze sex appeal and be far more aware of the affect she is having on the men around her than she initially lets on. Perhaps try something between a Scandinavian Jessica Rabbit and Marilyn Monroe! Every move should be slow and controlled and done to maximize her sex appeal – this needs to be carried through into how she dances and sings. In the springtime for Hitler scene she really isn't great – perhaps a bit wooden on stage and star stuck. With Leo she is definitely in control and aware of how she is manipulating him. This isn't love – it's a planned attack!	Entry dialogue with Max and Leo. P48-50	Voice: Mezzo-Soprano / Soprano Range: Bb, - G', belting to Eb'  Number 12: If You've Got It, Flaunt It, bar 58 – end  Number 13: Along came Bialy, bars 268-273.	For "Flaunt It", sell the song – we want to see movement as indicated in the piece.  A piece with Leo will be set at the audition.
Hold-Me Touch-Me	Sweet, frail, sex starved, juddery on feet, giggly with Max [be prepared to show your bloomers!]	About 80 give or take a decade!	Don't be deceived by the playing age as given the physical and slapstick nature of the scene between her and Max, HMTM could be played by someone much younger as long as she can give a convincing impression of a sex mad granny. She's obviously going to be great fun to play and I quite like the idea of her developing a naughty giggle. We will find ways for her to keep popping back up throughout so not too much chance to do other chorus parts if you take this one on esp. if we need to age you etc	Scene with Max in act 1 – page 8-10	Voice: Alto Range: A,-A  Number 13: Along Came Bialy, bars 69 – 76	None

**Audition Dates**

Max, Leo, Roger, Franz, Carmen – Sunday 21<sup>st</sup> September

Ulla & Hold-Me Touch-Me, with successful Leo and Max – Wednesday 24<sup>th</sup> September