



Audition Information

Audition Bookings: To book your audition session email
TheProducersCBR@outlook.com

You will be required for approximately 10 minutes for your singing and acting audition and 20 minutes for the dance audition (see the Audition Format below).

Audition Times: Saturday 2nd March 9:00am-8:00pm
Sunday 3rd March 9:00am-8:00pm
Monday 4th March 7:00pm-10:00pm (Call backs)

Location: Gungahlin Theatre – 23 Gozzard Street, Gungahlin

Ages: 15+

Director: Rachael Beck
Musical Director: Ewan
Choreographer: Rachel Thornton
Conductor: Leonard Wiess
Assistant Director: Marty King

Show Dates & Venue: 11th October – 26th October 2019, Gungahlin College Community Theatre

Rehearsal Information: Rehearsals begin in July and will be held on Monday and Thursday evening from 7-10 as well as all day Sunday (10-5). Please note leads will occasionally be required for Saturday rehearsals on an adhoc basis.

Rehearsal Venue: Gungahlin College Theatre

About the Show

The Producers is the record breaking 12 Time Tony Award winning production by Mel Brooks and Thomas Meehan, based on the 1968 Mel Brooks movie of the same name starring Zero Mostel and Gene Wilder. Brooks not only adapted the show but also wrote the lyrics and composed the music, which was arranged by Glen Kelly and Doug Besterman.

The show opened in 2001 starring Nathan Lane and Matthew Broderick in the leading roles. Lane and Broderick would later return to the roles again in the 2005 movie adaption of the musical.

Since opening The Producers has been professionally performed in multiple countries all over the world, including in Canada, Australia, South Korea, Japan, Mexico, Brazil, Denmark and Russia.



Poster art from the 2005 movie
remake of The Producers

Show Synopsis

In 1959 New York, Max Bialystock, the onetime king of Broadway producers hungry to strike it rich, and Leo Bloom, an accountant with dreams of someday becoming a theatre producer, discover that they could get richer by producing a flop than a hit and start by finding the worst show, worst director, and worst actors. When their new production, "Springtime for Hitler," turns out to be a smash success, the plan is thrown off and the partners lives are thrown into chaos.

About This Production

This show is being performed at the Gungahlin College Community Theatre.

5 leading roles are being cast along side Daryl Somers as Max Bialystock in this production of The Producers. In addition to these characters the Producers requires a strong ensemble to play the many different characters that appear throughout the show.

Characters

Leo Bloom

Leo is Max Bialystock's socially awkward and mousy accountant. However, despite his meek demeanour Leo is a hesitant optimist who longs for something more and eventually accepts Max's offer to become a Broadway producer; even if it is just a scam.

Gender: Male

Approximate age: 25+

Vocal range top: F4

Vocal range bottom: A2

Requirements: Strong comedic acting, singing and high dance/physicality skills. American accent.

Ulla Inga Hansen Benson Yonsen Tallen-hallen Svaden-svanson

Ulla is a young and hopeful actress who has travelled to America from Sweden to become a Broadway performer. Though her beauty might eclipse her talent, Ulla is passionate about life and art. Ulla is a seductress, but is also often clueless.

Gender: Female

Approximate age: 18 to 30

Vocal range top: G5

Vocal range bottom: A3

Requirements: Strong comedic acting, singing and high dance/physicality skills. Swedish accent.

Franz Liebkind

The German loyalist playwright, from his lederhosen to his pigeon, Adolph, his love for the motherland is unmistakable. He is imposing yet tender.

Gender: Male

Approximate age: 25+

Vocal range top: G4

Vocal range bottom: F2

Requirements: Strong comedic acting, singing and high dance/physicality skills. German accent.

Rogers Debris

New York's most famous and flamboyant stage director, Debris surrounds himself with deliciously beautiful clothing, people, and possessions. In a crowd, it would be impossible to miss him.

Gender: Male

Approximate age: 30+

Vocal range top: G4

Vocal range bottom: G#2

Requirements: Strong comedic acting, singing and dance/physicality skills.
American accent.

Carmen Ghia

Roger Debris' faithful assistant. Carmen is severe in looks and passion for Roger. He may appear younger than he actually is thanks to skilled surgeons.

Gender: Male

Approximate age: 20 to 35

Vocal range top: A4

Vocal range bottom: C3

Requirements: Strong comedic acting, singing and dance/physicality skills.
American accent.

Ensemble

Age: 15+

The Ensemble plays a crucial role within the Producers, required to fill in the many varying characters that inhabit almost every scene. From theatregoers and Showgirls to old women and Stormtroopers. The role of the ensemble will be extensive and exciting.

Being part of the ensemble of the Producers will require energy, stamina and the ability to change between a myriad of characters throughout the show. Vocally, the production team is looking for the 1930's/40's/50's Hollywood sound. Not the 90's musical theatre. Chorus will need to be able to hold a harmony part up to 5-part division each for both women and men.

The audition panel will be looking for people who can bring great movement and character, as well as comedy to their performances.

Requirements: High dance ability (tap desirable). Some comedic acting skills are also highly desirable.

Audition Format

Each auditionee will have a 10-minute session where they will be required to sing a song of their choice and perform some lines. Auditionees will also be required to participate in a 20-minute dance audition, which will be conducted in groups of 10. As such, please ensure you wear suitable clothing and shoes (including tap shoes) to move in or consider bringing something you can change in to. No denim or constrictive clothing. Please keep in mind the choreography won't be all tap but it is a tap heavy show.

The song should be one that you are most comfortable with and you think best showcases your ability. We would prefer a Broadway or Hollywood style song, and preferably no more recent than 1970.

You may bring your own accompanist, or a backing track (CD, MP3 etc). There will also be an accompanist provided.

The musical director might also check your vocal range.

During your audition the production team may stop you midway through a song. This may be due to time constraints, the desire to work with you further on the number or they may have seen enough to gauge your ability. If there's a particular part of your song that shows your vocal strengths, start with that bit.

Readings will be provided to you when you book your audition and will be based on the character(s) you are auditioning for.

Please arrive at least 10 minutes before the start of your scheduled audition to ensure you have all your paperwork in order and have a photo taken (Photos are deleted after the audition process). The time you are required and the location will be clearly specified in the audition pack you receive by email.

Other points

- Try and complete all the necessary forms before arriving at the audition
- Call backs will be held Monday night (4th March 7:00pm).
- During your audition the production team may stop you midway through a song. This may be due to time constraints, the desire to work with you further on the number or they may have seen enough to gauge your ability.
- Bring a water bottle and towel and wear appropriate dance clothes for the dance audition.

What are call backs?

After everyone has had a chance to audition it may be necessary to ask some people to return to sing a number of songs from the show. This is usually done when trying to decide between two or more people who are equally suitable for a role or to see how well people work together.

You will be contacted no later than Sunday night 3rd March if you are being called back and will be asked to look at a number of songs from the show. If you do not get a call back it does not mean you haven't been cast in the show.

Tips from the director, musical director and choreographer

- Practice before your audition - it's a good idea to have a singing teacher to help rehearse the songs you will be singing before you attend. Also try to establish the character you want to depict. Guidance can be found in the character descriptions above.
- If you are using the provided accompanist please provide printed music (on paper), with the version you are using. Make sure any cuts or repeats are very clearly marked. The music must be securely bound, either taped well, or in a folder. The more user-friendly the music is for the accompanist, the better the accompanist can support you in your performance. Be kind to your accompanist – avoid Sondheim.
- There is no need to tell us if you are sick. Believe it or not our vocal assessor can tell if you are.
- If you aren't a confident tapper don't stress, come in and do your best with a big ol' smile and we'll be thrilled.
- Warm up and stretch before coming in to the audition, we have limited time so I want to see what you've got straight away.
- Come in focused, there isn't much time to learn the choreography so you want to be in the right mind set to show us how you pick up movement as this also shows what you're like to work with.
- Relax and have fun - The audition panel want you to do your best and you always perform at your best when you are relaxed and enjoying the experience.

Good luck and we look forward to seeing you in the audition room!