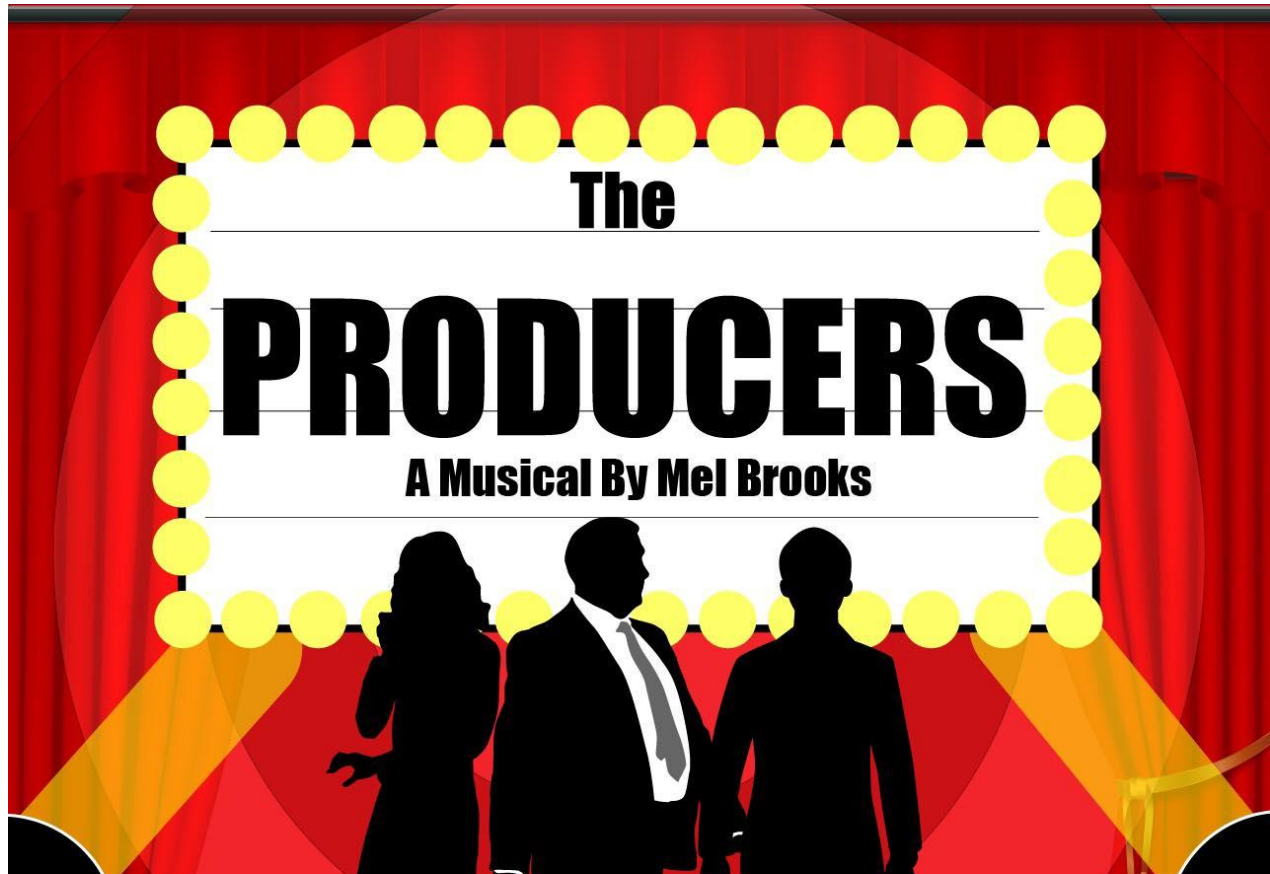




In collaboration with the Landing Dance Academy Instructors



Director- Julie VanHaitsma

Assistant Directors- Melissa Kendell and Kelli Simons

Choreographer- Lindsey Rumohr

Audition Information

March 11 3-5

March 12 6-8

Callbacks March 12 6:30-8

Show Dates: June 15,16,22,23

All take place at the Cadillac High School Auditorium

Thank you for your interest in auditioning for Cadillac Footliters' production of Mel Brooks' entertaining comedy *The Producers*. The 54th season for Footliters has been a great success and we are looking forward to closing out the season with the hilarious entertainment only Mel Brooks can bring to the stage. And of course, we can't do that without dedicated and talented cast members. We are delighted to have you join us for auditions!

We've created this packet to provide you with information about the production and the creative team working on the show, and to inform you about what to prepare for and what to expect at auditions.

Whether you have auditioned before or are new to Footliters, we are excited to have you. Those of us involved in community theatre understand that working together in theatre creates friendships and a theatre family collaborating together towards the common goal of a quality production to entertain and creatively contribute to the community.

We are always thrilled to find new, creative talent in our community. We can't wait to bring the hilarity and fun of *The Producers* to the Footliters' stage. We look forward to meeting you at auditions.

For the directors,
Julie VanHaitsma

The Play

Scheming theatrical producer Max Bialystock and Leo Bloom, his mousy CPA, hit upon the perfect plan to embezzle a fortune- raise far more money than you need to produce a sure fire Broadway flop and then (since no one will expect anything back) pocket the difference. To do this, Max and Leo find the ultimate bad musical, *Springtime for Hitler*, then mis-cast all the roles. Their plans come to naught and the duo are taken completely by surprise when their new production is hailed as the toast of the town!

The record breaking Tony Award winning hit (based on Mel Brooks' seminal 1968 motion picture comedy) received 15 nominations and won a record-breaking 12 awards including Best Musical, Best Director and Choreographer, and Best Actor.

Auditions

March 11 3:00-5:00 pm Open auditions

March 12 6:00-8:00 pm Open auditions

March 13 6:30-8:00 pm Callbacks by invitation only

- Auditions will be held at the Cadillac High School Auditorium
- Actors are welcome to attend one or both of the open auditions. It will not be counted against an actor if they are only able to attend one.
- Please be prepared to read one or more of the enclosed sides. Your audition form will let us know which parts you are interested in reading for.
- You will also be required to sing a 30-60 second selection that you prepare, preferably from a musical. This will be done acapella. In addition we will have you sing a scale to determine vocal range.
- We will teach a short dance to all those auditioning to help us determine roles.
- The ensemble roles for this show are challenging, diverse and require both comedic acting and singing. They will be spending large amounts of time on stage and have many costume changes.
- It is in your best interest to familiarize yourself with this show. Coming to auditions with an understanding of the character you are reading for gives you the opportunity to make strong choices and show us your best!
- Footliters' auditions are open to actors of all ethnicities, abilities, and gender identifications.
- No roles are precast
- The age ranges of the characters described in this packet are flexible. If you have a role that you are particularly interested in, show us why you are a good fit!
- Please fill out the audition form in its entirety and bring it with you to auditions.
- Because of the mature content of the show, we are asking the auditioners be 17 years and older.
- Have a blast! We are excited to see what each one of you has to offer!

Rehearsal Schedule

Rehearsals will be held on Tuesdays and Thursdays from 7-9 with the possibility of extra work from 6-7 for individuals and specific scene work and Sundays from 2-5.

Our first read through will be Sunday, March 18 at 2 pm. Rehearsals will begin on March 20 and we will take the week of Spring Break off since many of our production team will be gone!

Please let the directing team know as soon as possible of any conflicts with the rehearsal schedule.

Performance Schedule

Tech week is June 10-14 and performances will be June 15, 16, 22, and 23 at 7 pm with a matinee on the 23rd at 2 pm. It is vital that you are available for all performances.

Music Auditions Tips and Info

These YouTube videos will help you prepare!

3 Common Audition Mistakes Singers Make-
<https://www.youtube.com/watch?v=vOQfDOAS8hE>

5 Ways to Stand Out at an Audition-
<https://www.youtube.com/watch?v=a6JoFrSnFmQ>

Audition Sides

You should be prepared to read from at least one of the scenes included in this packet. These are all directly from the script. We might not read everyone in every scene, but everyone will have the chance to read. We are looking for bold choices and your willingness to play off of and listen to the people you read with. This show is filled with over the top characters and physical comedy. Have fun with it!

Characters

MAX BIALYSTOCK (Late-30s to mid-50s) The consummate Con Man – a Broadway producer who has fallen from grace. Naturally animated and bombastic, he is never at a loss for charm and deviousness. He either intimidates others with sarcasm and a fiery temper or placates them with seductive or confusing wordplay. Although far from athletic looking, he is a pure ball of energy from the moment the curtain goes up.

Vocal range top: F#4

Vocal range bottom: A2

BARITONE/TENOR.

LEO BLOOM (Mid-20s to early-40s) A mousy, nervous, and generally pathetic accountant who wants to be a Broadway producer. Lovably boring and mousy, he is a hesitant optimist who longs for something more. Introducing him to anyone and anything new or unusual sends him into a full-blown panic attack. He's the underdog of the show we all root for.

Vocal range top: F4

Vocal range bottom: A2

TENOR.

ULLA (Mid-20s to late-30s) A Swedish actor hoping to make her big break. She is conventionally beautiful and unapologetically sexual. She speaks with a distinct Swedish accent, which occasionally affects her ability to communicate with others, but she is not stupid. She knows exactly what she wants and she is going to get it.

Vocal range top: G5

Vocal range bottom: A3

MEZZO-SOPRANO.

FRANZ LIEBKIND (30-40s +) An unrepentant Nazi/sensitive playwright and active member of the Nazi party in Germany during World War II. While that is a pretty terrible character trait, it is doubtful he was allowed to participate in anything important, or that he had the intellectual prowess to fully understand anything beyond the basic jingoism of the movement. He has an absurd romantic view of the Nazi party and Adolf Hitler, which forms the basis for his stage play *Springtime for Hitler*. It's hard to take him seriously, a fact which is completely lost on him. Others regard him as unstable and dangerous, but it has a lot more to do with his being a loon than with his being a Nazi. German accent required.

Vocal range top: G4

Vocal range bottom: F2.

BARITONE/BASS.

ROGER DE BRIS (late-20s to mid-50s) The most flamboyant and worst working director in New York. Everything about him is over the top. As a narcissist, he's proud of everything he does. The comedy of playing Roger doesn't come from his sexuality, but rather from his ludicrousness. Although his career path has led him down the road of directing, he subconsciously longs for the spotlight and drama of being the leading lady. He has absolutely no idea how ridiculous he is.

Vocal range top: G4

Vocal range bottom: G#2

BARITONE/TENOR.

CARMEN GHIA (late-20s to mid-40s) Roger's significant other. In addition to being Roger's partner, he is also his personal assistant. He is prissy, caustic, squeaky, effervescent and just as bizarre as Roger. The two of them have a tumultuous relationship.

Vocal range top: A4

Vocal range bottom: C3

TENOR.

ENSEMBLE All members of the ensemble will play multiple roles, including but not limited to: accountants, ushers, Nazis, old ladies, prisoners, police officers and Broadway actors/dancers. Several members of the ensemble will perform in drag. There are roles available for actors of any gender and race.

Leo and Max

LEO(On the ground) You're going to jump on me. I know you're going to jump on me and squash me like a bug! Please don't jump on me!

MAX (jumping up and down) I'm not going to jump on you! I'm not going to jump on you! Will you please get a hold of yourself? (once again putting out a hand to help him up)

LEO (scrambling to his feet and backing away from MAX: hysterical) Don't touch me! Don't touch me!

MAX Stop that! What's the matter with you now?

LEO I'm hysterical. I'm having hysterics. I'm hysterical. I can't stop. When I get like this, I can't stop. I'm hysterical.

MAX I can see that. (MAX rushes to his desk, pours a cup of water) Hold on. I'm coming. I'm coming. (MAX rushes back, tosses water in LEO's face)

LEO I'm wet! I'm wet! I'm hysterical and I'm wet! (MAX slaps LEO across the face.) I'm in pain! I'm in pain! I'm wet! And I'm still hysterical!

MAX What can I do? What can I do? You're getting me hysterical!

LEO You're too close. Go away. Go away. You frighten me. Sit down over there.

MAX (crossing to sit at the desk and giving LEO a forced nice-guy twinkle-eyed touchy-feely smile) I'm sitting! How's this?

LEO That's good. That's very nice. I think I'm coming out of it now (MAX flashes even broader and phonier smile) Thank you for smiling, that helped a great deal.

MAX Well, you know what they say, "Smile and the world smiles with you." Heh, heh, heh, heh. (to himself) This man should be in a strait jacket. (again flashing his phoniest smile) Feeling better?

LEO (calmed down, putting away his blue blanket) Yes, I'm fine now. Thank you. May I speak to you?

MAX Yes, Prince Miskin, what can we do for you?

LEO This is hardly the time for levity, Mr. Bialystock. I've discovered a serious error here in the accounts of your last show, "Funny Boy!"

MAX Where? What?

LEO Well, according to the backers' list, you raised a hundred thousand dollars. But the show only cost ninety-eight thousand. There's two thousand dollars unaccounted for.

MAX So I went to a Turkish bath, who cares? The show was a flop. Bloom, do me a favor, move a few decimal points around. You can do it. You're an accountant. You're part of a noble profession. The word "count" is part of your title.

LEO That's cheating.

MAX It's not cheating. It's charity. (thrusting his stickpin close to LEO's eye) Bloom, you see this stickpin? This once held a pearl as big as your eye. I used to wear hand made Italian shoes, \$500 dollar suits, and look at me now, look at me now ... I'm wearing a cardboard belt! You've got to save me. I'm reaching out to you. Don't send me to prison. Help!

LEO OK. All right ... I'll do it, I'll do it.

MAX Really?

LEO Yes, I'll do it. Two thousand dollars isn't that much. I am sure that I can hide it someplace. After all, the I.R.S. isn't interested in a show that flopped.

MAX Right, good thinking. You figure it out. (crossing to the couch) I'm gonna take a little nap. If anybody calls, I'm not in. Unless it's Yank Me – Spank Me.

Max and Leo

LEO (coming timidly out of the bathroom) I'm terribly sorry I caught you feeling up the old lady.

MAX "Feeling up the old lady." Thank you, Mr. Tact. May I take your coat?

LEO Thank you.

MAX So you're an accountant, huh?

LEO Yes, sir, I am, sir.

MAX Then account for yourself! Do you believe in God? Do you believe in gold? Why are you looking up old ladies' dresses? A bit of a pervert, huh?

LEO Oh!

MAX I know what you're thinking. How dare you condemn me without knowing all the facts?

LEO Mr. Bialystock, I'm not con ...

MAX Shut up! I'm having a rhetorical conversation. Do you know who I used to be?

LEO Yes, you're Max Bialystock. The king of Broadway.

MAX No! I'm Max Bialy-! That's right. That's right.

LEO May I say, Mr. Bialystock, and please don't take this the wrong way, you're not just a dirty old man ...

MAX Thank you.

LEO ... you're also a great Broadway producer. And there's something about me you should know. When I was a kid, I had the good fortune to be taken to "Bialy-Hoos of 1942". I still have the ticket stub and ever since I've had this secret desire to be a Broadway produ – a Broadway produ – a Broadway produ –

MAX Producer?

LEO Yes sir.

MAX A secret desire, huh? Well kid, can I give you a little advice.

LEO Yes sir.

MAX Keep it a secret. Do the books, do the books.

LEO Yes, sir. (He sits and begins doing the books as MAX wanders over to the French door, upstage right, and gazes idly out)

MAX Oh my God, will you look at that. There's a great big gorgeous blonde stepping out of a white Rolls Royce limo. (flinging open the French door and shouting out to the street below) That's it, baby, when you got it, flaunt it! Flaunt it! Ha ha. (closing the French door and stepping back into the room)

LEO Mr. Bialystock.

MAX Yeah?

LEO May I speak to you for a minute?

MAX A minute?

LEO Yes, a minute.

MAX (pulling out a pocket watch) Okay. One minute.

LEO In glancing at ...

MAX Go. You have 58 seconds left. You've wasted two seconds.

LEO Well, in glancing at your books, I notice that in the columns marked...

MAX You have 48 seconds left, hurry, hurry.

LEO (flustered) Oh! Uh, in the columns marked monies received ... (LEO beyond the point of endurance, pulls a piece of blue material from his pants pocket.)

MAX 28 seconds. You're running out of time. Tick-tock. Tick-tock. Tick-tock. Tick-tock 17 seconds. 15 seconds.

LEO(Interspersed in Max's lines) There's a discrepancy between the figures I can't make the figures add up... If I can have a moment... I think I can explain Mr. Bialystock, I cannot function under these conditions. You're making me extremely nervous.

MAX What is that? A handkerchief?

LEO No, It's nothing. It's nothing.

MAX (grabbing the material from LEO) If it's nothing, why can't I see it?

LEO (reaching for the material to get it back from MAX) My blanket! My blanket! My blue blanket. Give me back my blue blanket! (mumbling, moaning)

MAX (giving the blue blanket back) Shhh. Here, here, here, here. Don't panic. Don't panic.

Franz, Leo and Max

MAX Franz Liebkind?

FRANZ (with a heavy German accent) I vas never a member of the Nazi party. I only followed orders. I had nossing to do with the war. I didn't even know there vas a war on. Ve lived in the back. Right across from Svitzerland. All ve heard vas yodeling. (HE yodels a bit to prove his point and then abruptly stops to shout) Who are you?!

MAX Relax, Mr. Liebkind, we're not from the government. We're producers, Bialystock and Bloom. Here to talk to you about your play.

FRANZ My play? You mean "Springtime For ... You-Know-Who"?

MAX Yes.

FRANZ Vat about it?

MAX We love it. We think it's a masterpiece.

LEO We want to put it on Broadway.

FRANZ Broadway? Oh, joy of joys. Oh, dream of dreams. I can't believe it. I must tell my birds.

MAX Tell your birds.

FRANZ Otto, Bertha, Heinz, Heidi, Volfgang...Adolph! Do you hear? Ve are finally going to clear the Führer's name! Ach, Broadway! Lights, music, happy tippy-tappy toes. You know, not many people know it, but the Führer vas a terrific dancer.

MAX Really? We didn't know that, did we, Leo?

LEO No, we sure didn't.

FRANZ (angry, more than slightly nuts) That's because you vere taken in by the B.B.C. Filthy British lies. But they never said a bad vord about Vinston Churchill, did they? Churchill! Vit his cigars, vit his brandy, and his rotten paintings! Rotten! Hitler! There vas a painter! He could paint an entire apartment in one afternoon. Two coats!

Roger, Max, Carmen

MAX Roger, you look gorgeous. Gorgeous.

ROGER Merci. Oh, by the way, Max, darling, we loved “Funny Boy!”, didn’t we, Carmen? To Be or Not To Be

CARMEN Worshiped it! TO BE OR NOT TO BE ...

CARMEN & ROGER ... YOU MEAN A LOT TO ME

ROGER Show-stopper!

CARMEN Fabulous! **ROGER** Oh, dear, your Mr. Bloom is staring at my gown.

ROGER I should explain. I’m going to the choreographer’s ball this evening. There is a prize for best costume.

CARMEN We always win.

ROGER (looking in a mirror as HE puts on a pointed Art Deco tiara; turning back to face front) I’m not so sure about this year. I’m supposed to be the Grand Duchess Anastasia. But I think I look more like the Chrysler Building.

CARMEN As far as I’m concerned, without your wig on, you’re only half dressed.

ROGER Well, then, why don’t you go and get it, oh Wicked Witch of the West?

CARMEN If your intention was to shoot an arrow through my heart ... Bulls eye! (HE exits)

ROGER Mr. Bloom, what do you think of my gown? Be brutal, brutal. God knows they will.

LEO Uh ... where do you keep your wallet?

MAX What a kidder. Roger, let’s face it, that building is you. Listen, I know we sent it to you only this morning, but did you get a chance yet to read “Springtime For Hitler”?

ROGER Read it? I devoured it! And I found it remarkable, remarkable. I feel that it is a veryimportant piece. Drenched with historical goodies. I for one, for instance, never realized that the Third Reich meant Germany.

MAX Yeah, how about that? Then you’ll do it?

ROGER Do it? Of course not. Not my kind of thing. I mean, Max, please, World War Two? Too dark, too depressing....

Ulla, Max, Leo

ULLA Bloom? Gut tag pa dig.

LEO What?

ULLA Oh, excuse me. Ay bane Svenska — Svedish. Casting today?

LEO Casting? Casting? Oh, no, no, no miss, we're not casting, we won't be casting for at least another few...

MAX (hastily interrupting LEO) Casting! Casting! Yes, we just started casting today!

LEO We're casting?

MAX We're casting. (quietly aside to LEO) If you don't mind, just once in my life I'd like to see somebody on that couch who's under eighty-five. (to ULLA) What's your name, my dear?

ULLA My name is Ulla Inga Hansen Bensen Yonsen Tallen-Hallen Svaden-Svanson.

MAX Wait! What's your first name?

ULLA That vas my first name. You vanna hear my last name?

MAX We don't have the time. We'll call you Ulla. What do you do, Ulla?

ULLA Ulla sing and dance. You vant Ulla make audition?

LEO No, no, miss, that won't be ...

MAX Yes, make audition, make audition. Make audition all over the office.

LEO All right, make audition.

ULLA Picture. Resume.

LEO What are you going to sing?

ULLA Vell, yesterday, ven I vas stepping out of a big white Rolls Royce limo, a crazy person yelled something out a vindow that inspired me to write this song



The Producers

MUSICAL AUDITION FORM

AUDITION

NAME:

ROLE/S YOU ARE AUDITIONING FOR:

PREVIOUS EXPERIENCE:

IF NOT CAST IN THE ROLE(S) FOR WHICH YOU ARE AUDITIONING,
WOULD YOU ACCEPT ANY ROLE? YES NO

VOCAL RANGE:

Please answer the following "honestly" so it will help us to provide the best fit for talents and time commitments to this project. If selected, your answers will help us place you in numbers best suited for your wants and needs.

- Soprano Mezzo Alto
 Tenor Baritone Bass
 I have no earthly idea!

CHECK THE STATEMENT(S) THAT DESCRIBES YOU

_____ I sing melody but I don't read music

_____ I sing melody and I DO read music

_____ I love to harmonize, but I don't read music

_____ I love to harmonize and I DO read music

WHICH STATEMENT BEST DESCRIBES YOUR DANCING ABILITY DURING A PERFORMANCE?

_____ I've never danced and sang at the same time

_____ I prefer to sing without dancing

_____ I have show choir experience

_____ I love to move when I sing

_____ I have formal dance training - (Describe)

_____ Other – (Describe)

OTHER SPECIAL SKILLS:

IF NOT CAST IN A ROLE, WOULD YOU ACCEPT A CREW POSITION?

YES NO

IF SO, WHICH CREW POSITION(S) INTEREST YOU? (Please check all that apply)

Stage Crew

Props

Set Painting

Lights

Costumes

Set Construction

CONTACT #'s:

E-MAIL ADDRESS:

YES! Please sign me up to your email distribution list to receive future Footlitter audition and performance notices.

HOME:CELL:

PREFERRED METHOD OF CONTACT:

HOME PHONE CELL PHONE TEXT EMAIL

DIRECTOR'S NOTES-TO BE FILLED OUT AT AUDITIONS

VOCAL RANGE:

MUSIC AUDITION:

READ:

DANCE: