



Show information and audition pack

Show information

Performances: 12-14 April 2018 (including matinee)
At Wykham Theatre

Auditions: 25 November 2017 (from 2pm)
Audition Prep: 23 November 2017 (7.30pm-9.30pm)
Readthrough: 7 December 2017 (7.30pm-9.30pm)
At St Mary's Primary School, Banbury

There is a show participation fee of £50 to cover venue hire, insurance and initial overheads. This should be paid in full before auditions (if you cannot do this by then, please speak with Andy beforehand).

Main rehearsals start from 4 January 2018, and will take place each **Thursday, 7.30pm to 10pm**. There will be some additional rehearsals for principal characters, which will be organised as required/possible on other evenings. Rehearsals will be at St Mary's Primary School, Banbury, until we get into Wykham Theatre in April.

There will also be the following Sundays from 2pm to 6pm:
14 January 2018, 28 January 2018, 11 February 2018, 25 February 2018, 4 March 2018, 18 March 2018, and 25 March 2018.

We are aiming to have a publicity event at Castle Quay on 17 March 2018, which we would expect all cast to help with for at least some of the day.

Show get-in will be in the evenings of 3 April to 8 April. There will be a full day rehearsal in the theatre from 2pm to late on 8 April. We will need help from everyone with get-in (and get-out on 15 April).

Tech: 10 April (from 5pm to 10pm)
Dress: 11 April (from 5pm to 10pm)

As we progress with rehearsals, we may need to add additional dates as required. If you cannot make regular rehearsals at 7.30pm on a Thursday or are away for a long period in the rehearsal period, please let us know at the outset, so that we can plan around this.

Overview

The show is set in Boston, February 1959, during the pre-Broadway preview period of a new musical “Robbin’ Hood”. The show features both the on-stage musical, and behind the scenes in the theatre.

All characters are “theatrical”, and we will be looking for larger-than-life characters for the principal roles and ensemble. The ensemble will be split into 3 broad groups:

1. The main dancers – this is the feature dancers in *Robbin’ Hood*. They will need to show multiple dance-styles from classic Broadway shows, including some tap. The number in the group (and the gender split) is flexible, but will need to balance with the remainder of the ensemble.
2. The other performers – these are the other “principal” parts in *Robbin’ Hood*. They will need to be able to dance, but less difficult than the feature dancers (without tap etc). There will be specific character opportunities in some numbers for members of this group.
3. The stage hands – this is the wider team for the show, including backstage crew, runners, costumiers, make-up artists, hair stylists etc. They will need to sing and act, as well as some movement. No specific dancing required, and they will have specific key roles to play in certain “backstage” numbers.

The auditions will include a dance element, at the start of the day. Those auditioning for the “Main dancer” group above will need to audition. Certain principal characters will also need to dance for the auditions. These are clearly marked in the list over-leaf.

Characters (Lead)

CARMEN BERNSTEIN (45-65)

Brassy Broadway producer, and mother of Bambi. She needs to be a terrific comedic actress who sings well.

No dance audition required

NIKI HARRIS (20s-early 30s)

Pretty, naïve ingénue. Niki is a chorus girl/understudy in the chorus of the show-within-the-show during its Boston tryout. She aspires to make it as a performer on Broadway. She meets and falls in love with Lt. Frank Cioffi who is investigating a murder at the theatre. Actress must have legit Soprano and good comic timing.

Basic dance audition required

GEORGIA HENDRICKS (30s)

Female half of the songwriting team. She ends up taking on the leading lady role. A triple-threat - she must sing and dance, as well as having strong comic timing.

Feature dance audition required

LIEUTENANT FRANK CIOFFI (40s)

Local Boston detective who is also a musical theatre buff. Aside from being exceptionally good at his job, he has also aspired to be a musical theatre performer his entire life. He falls in love with Niki.

Basic dance audition required

AARON FOX (30s-early 40s)

The composer of the show-within-the-show. His songwriting partner, Georgia, is also his wife from whom he's separated. He's a sexy, charming ladies man.

No dance audition required – would be good if played piano.

Characters (Supporting)

BAMBI BERNÉT (Early 20s-early 30s)

Performer in the chorus and daughter of Carmen. Hungry to work her way up to leading performer, many think she was only hired because of her mother. Bambi is a good dancer/comedienne who sings well.

Feature dance audition required

JESSICA CRANSHAW (40s-50s)

Fading Hollywood star. A diva, who has no right to be one, she is a terrible singer and actress who stars in the show-within-the-show and gets murdered on its opening night.

No dance audition required

SIDNEY BERNSTEIN (Late 50s-Mid 60s) The producer of an out of town flop. Sidney is tough and self-serving. Actor should have good comic timing.

No dance audition required

CHRISTOPHER BELLING (40-60)

English director. Very camp. Very funny. Requires a good comic lead actor.

No dance audition required

DARYL GRADY (30s-40s)

A Theatre critic for the local Boston newspaper, he enjoys using the power he has to make or break shows during their out of town tryouts.

No dance audition required

JOHNNY HARMON (40s-50s)

The Stage Manager of the show-within-the-show. Johnny is a character man who is gruff but lovable. He keeps the company in line and on their toes throughout the rehearsal process.

No dance audition required

Characters (Supporting)

OSCAR SHAPIRO (45-65)

The general manager. He is an agreeable if slightly gruff man. He is always looking for any angle to find money. Requires a good comic actor who sings.

No dance audition required

BOBBY PEPPER (20s to early 30s)

The choreographer and lead dancer. He is a strong singer who dances well.

Feature dance audition required

RANDY DEXTER (20s)

A principal member of the cast of *Robbin' Hood*. Needs to be able to sing well, and move.

Basic dance audition required

HARV FREMONT (20s)

Another principal member of the cast of *Robbin' Hood*. Needs to be able to sing well, and move.

Basic dance audition required

Auditions

The table below shows the songs required for each of the key characters.

| Character | Audition Song (See separate sheets of music) |
|---|---|
| Carmen Bernstein | #17 - It's a Business |
| Niki Harris | #09 - In The Same Boat #1 |
| | #22 – A Tough Act to Follow |
| Georgia Hendricks | #04 - Thinking of Him |
| | #13 - Thataway |
| Bambi Bernet | #09 - In The Same Boat #1 |
| Lt. Frank Cioffi | #07 - Coffee Shop Nights |
| | #22 - A Tough Act to Follow |
| Aaron Fox | #21 - Thinking of Missing the Music |
| Christopher Belling, Johnny Harmon, Oscar Shapiro and Bobby Pepper | No additional piece if auditioning for Cioffi or Aaron. Otherwise, #05 - The Women's Dead |
| Randy Dexter and Harv Fremont | #18 - Kansasland |
| Jessica Cranshaw, Sidney Bernstein and Daryl Grady | No vocal audition required |

The remaining pages give the libretto audition scenes. These cover the majority of the above parts. Any people just auditioning for Randy, Harv or Jessica will be asked to read in other parts.

SCENE 1 GEORGIA / AARON / CARMEN / OSCAR

(AARON, GEORGIA and CARMEN are reading the reviews. OSCAR joins them.)

GEORGIA. Oh my god.

AARON. Holy Mother in heaven.

CARMEN. Holy crap.

OSCAR. What? The reviews aren't good? What don't they like?

GEORGIA. That we put on a show.

AARON. The Boston Globe says, "If you loved *Oklahoma*, stay there as long as *Robbin' Hood* is running in Boston."

CARMEN. How about: "Calls to mind Walt Disney's *Pinocchio*...because its star is wooden, oughtta be hung by piano wire and swallowed by the first whale that enters Boston Harbor."

OSCAR. Who said that?

CARMEN. The Christian Science Monitor.

OSCAR. There's got to be something in the papers we can use.

CARMEN. Let me consult with the writing team. Georgia, Aaron: does "debacle" have two meanings?

GEORGIA/AARON. No.

CARMEN. Well that's a shame. Critics! Who'd make a living by killing other people's dreams?

GEORGIA. Wait a minute, here's something in the Herald that might be good. "Formerly married composer and lyricist Aaron Fox and Georgia Hendricks have provided film star Jessica Cranshaw with a star vehicle – that ought to be driven off a cliff."

OSCAR. Hey, get a load of this! The Cambridge Patriot says: "Considering the talent and experience of the veterans involved, *Robbin' Hood* is sure to be a huge Broadway ... (*searches desperately for the next sentence*) ...Smash."

AARON. Yeah, that's all well and good, but the Cambridge Patriot is not the Boston Globe. The Globe is the review we needed.

GEORGIA. Face it: we've gotten our notices and we've been given notice.

AARON. I'm afraid you're right.

CARMEN. No, no, you two are just oversensitive because you wrote the show. This is only Round One. The first musical my husband and I produced was savaged out of town. But we rolled up our sleeves, did a major rewrite, and brought it to Broadway. And that musical, my friends, was "Kiss Me...I'm Irish." Closed before the audience opened their playbills, but the point is: *We* decide if it goes to New York...not Daryl Grady of the Boston Globe.

AARON. So we're still shooting for Broadway?

CARMEN. Aaron & Georgia, you keep writing tunes that bounce. Oscar, you keep writing checks that don't.

SCENE 2 CIOFFI / GRADY / CARMEN / SIDNEY

- CIOFFI.** Excuse me, Lieutenant Frank Cioffi, Homicide. Mind telling me who you are and how you got in here?
- GRADY.** Oh, as a member of the press, I'm exempt from your quarantine, Lieutenant. Daryl Grady of the Boston Globe.
- CIOFFI.** After the review you gave *Robbin' Hood*, I can't imagine why you'd show your face here of all places.
- GRADY.** I'm as mystified as you. The show's producers called and asked me to pay a visit.
(*Carmen and Sidney have entered*)
- CARMEN.** That's right, Carmen Bernstein, Mr. Grady. You have our thanks for coming by, if not for your review.
- GRADY.** Listen, I tried my level best to say something good about your production. I praised the choreography, and that young woman who played the schoolmarm, Niki, um --
- CIOFFI.** Harris.
- GRADY.** Well I'm afraid it's all history now. My condolences on the loss of your star and your show.
- SIDNEY.** When you interviewed me last week, I told you we're going to Broadway no matter what you wrote about us.
- CARMEN.** We're keeping *Robbin' Hood* open, and once we've ironed out the kinks, we're asking you to review it again, with Georgia Hendricks in the lead.
- GRADY.** Georgia Hendricks? Your lyricist? She hasn't been in a show for years. That's some story – and yes, there is a precedent for reappraising a show with a new lead – all right, tell you what, I'll re-review your show. Tomorrow night.
- SIDNEY.** Tomorrow?
- GRADY.** It's the best I can do. And to be fair, keep in mind not many shows can survive two bad reviews from the Globe in one week.
- SIDNEY.** Carmen, go tell the cast we've got 24 hours to hold a week of rehearsals. If we fail, you'll live to regret it.
- CARMEN.** Sidney, I guess the reason you're such a lowlife is because they build you so close to the ground.
(*Carmen and Sidney exit*)
- CIOFFI.** Mr. Grady, I thought your review of *Robbin' Hood* was needlessly cruel and way off the mark.
- GRADY.** Well I'm not sure you know how to judge acting, Lieutenant.
- CIOFFI.** Of course, you're the expert. However, I regret to inform you that I'm now placing you under arrest for the crime of murder.
- GRADY.** What? Have you lost your mind?
- CIOFFI.** Any statement you make may be taken down in writing and used against you in a court of law.
- GRADY.** This is insane! What in God's name are you saying?
- CIOFFI.** I'm saying my best lines from Agatha Christie's "Murder at the Vicarage." I played Chief Inspector Slack for the Natick Town Players two summers ago. (*Mock surprised.*) Oh. Did you think I was saying that for real? Gosh, I'm not sure you know how to judge acting, Mr. Grady. (*Beat.*) You can go now.

SCENE 3 CIOFFI / BELLING / CARMEN / JOHNNY

- JOHNNY.** Come on, boys and girls, rise and shine, we'll start with the new version of "In the Same Boat," your breakfast orders are waiting downstairs – and Lieutenant Cioffi is here
- CIOFFI.** Morning folks.
- BELLING.** Welcome back, Lieutenant, to the marathon production of *No Exit*.
- CIOFFI.** I've just come from Sid Bernstein's autopsy --
- BELLING.** Did they drive a stake through his heart, just to be safe?
- JOHNNY.** Chris, not in front of his widow. How are you holding up, Ms. B?
- CARMEN.** You all sent out for breakfast and nobody thought to tell me?
- JOHNNY.** *Breakfast* is gonna be cold if you don't eat now, folks.
- CARMEN.** Any idea who killed the bastard?
- CIOFFI.** He could have been killed by any person with access to this stage. Including you, Johnny.
- JOHNNY.** What does that mean?
- CIOFFI.** We found a copy of "Variety" with words cut out of it in the stage manager's office ... your office.
- JOHNNY.** Chris and Oscar have keys as well.
- CIOFFI.** Then it seems you gentlemen are my first official murder suspects.
- BELLING.** Well it's an honor just to be nominated.
- CIOFFI.** But everyone is still under suspicion. I found this little black book in Bernstein's breast pocket. Look familiar? Each page has the name of a company member and a notation in Bernstein's secret code, obviously a memo of why each of you were being blackmailed. And look at this death threat "Dear Sidney: end the show or it's the end of you."
- JOHNNY.** Oh my god! Sid Bernstein died for nothing. He told me that he was gonna close the show.
- CARMEN.** When did he tell you that?
- JOHNNY.** In his office right before he got hoisted. He said someone had just that minute changed his mind about keeping *Robbin' Hood* open. Then I saw him go upstairs to watch Georgia rehearse her big number. He gave me my last paycheck.
- CARMEN.** You can give it back to me. I am not closing the show. (*Taking the check.*) Let's put this check in a safe place.
- JOHNNY.** It felt very safe in my pocket.

SCENE 4 CIOFFI / BELLING / BOBBY / CARMEN / BAMBI

- CIOFFI.** I'm sorry. No believe me, it's a bold attempt, and, and it certainly has some of that, that "vim" we've been looking for, but there's still something missing ...
- BOBBY.** Well, of course, we only had one half of our song writing team working on this version.
- BAMBI.** Excuse me everyone! I just had a thought.
- BELLING.** Ah, how long we've waited for this day!
- BAMBI.** If we're adding Bobby to the Kansasland number, it so happens he and I have been working on a dance routine that's perfect for my Princess Kickapoo character. And him.
- BOBBY.** We've been messing around with a kind of an Apache "Apache dance."
- BAMBI.** It's a *pas de deux*. For two.
- CIOFFI.** Bobby, it would save us a lot of time if it's ready to go.
- BOBBY.** We've only talked it through --
- BAMBI.** I'm ready.
- CIOFFI.** Bobby, can you improvise a short turn in time for tonight?
- BOBBY.** Sure, but I don't know if I can make the costume change for the next scene.
- CIOFFI.** Well, for gosh sakes, Bobby, it's just losing a bandana and putting on the mask, would it kill you to try?
- BOBBY.** No, sir.
- CIOFFI.** That's Lieutenant.
- BELLING.** Carmen, Bambi's the spawn of your loins. Yes or no?
- CARMEN.** Normally I'd say over my dead body, but I don't want to give anybody ideas. Sure, let her take a shot at it.
- BAMBI.** Thank you, for the chance, mother.
- CARMEN.** It's called "giving you enough rope to hang yourself," Elaine. Maybe not my best choice of words.
- BAMBI.** You always make fun of me around other people.
- CIOFFI.** Perhaps I should leave.
- CARMEN.** No, you have dreams of being in the theatre, Cioffi, you should hear this, too. Elaine, as a Broadway producer, there's something much more important to me than you getting a star turn.
- BAMBI.** What?
- CARMEN.** Me turning a profit.
- BAMBI.** I'm sorry, mother, to me, the theatre is a temple.

- CARMEN.** What, so it should only be filled on the Sabbath?!
- BAMBI.** But what about the great poets of the stage?
- CARMEN.** Honey, I put on THE ICEMAN COMETH and nobody cameth! It's a business, Elaine, and it's strictly business when I say you're not star material. That's my opinion and I don't care who knows it.
- BAMBI.** Well I think my dance number could be very provocative.
- BELLING.** Sweetie, the only thing you could arouse is suspicion.
- CARMEN.** You have no taste, Elaine. I've seen your make-up, your closet and your boyfriends. And I've seen a couple of your boyfriends in the closet with your make-up.
- BAMBI.** You never have a good word to say about me, do you? I think I've been doing pretty well in this show.
- CARMEN.** Big deal considering the fifteen years of ballet, jazz and circus training I paid for. My professional opinion is you just don't have what it takes. I'm sorry you volunteered for this life, dyed your hair, changed your name –Why of all the names on earth did you pick “Bambi”?
- BAMBI.** Because in the movie, Bambi's mother is shot to death by hunters.

SCENE 5 CIOFFI / AARON / GEORGIA / NIKI

AARON. Oh Georgia, there you are.

CIOFFI. Aaron, good – could I talk to the three of you about Bernstein's little black book of blackmail? He wrote a memo about every cast member, with three noteworthy exceptions: you, you and you. Going by this book, Bernstein had nothing on you. Yet the production budget says you're getting the same raw deal as the rest of the cast. Why are you toiling for pennies when you could be doing so much better elsewhere? No one has anything to say?

GEORGIA. Can you blame us? If I recall, one of those death threats said, "MAKE ANOTHER SOUND AND YOU'LL END UP UNDER GROUND."

CIOFFI. Exactly, but Georgia ... I never read that particular death threat out loud.

GEORGIA. What?

CIOFFI. Niki and the late Jessica Cranshaw are the only cast members who saw it. Other than the person who sent it, of course.

GEORGIA. But, well then I guess Niki told me.

CIOFFI. I told her not to tell anyone.

NIKI. I didn't, Frank. I told you I wouldn't so I didn't.

CIOFFI. Then I'm sorry, Georgia, I have no choice but to book you on suspicion of murder.

AARON Hold on a second.

CIOFFI. Niki, would you be able to go on tonight?

AARON. Oh now I get it! You want to give a little boost to your sweetheart's career.

CIOFFI. My relationship with Niki Harris is purely that of police investigator and possible suspect.

NIKI. No it's not.

CIOFFI. It's not?

NIKI. No, I'm really liking you, Frank.

CIOFFI. Oh it's reciprocal, I assure you.

NIKI. I'm very glad to hear that.

CIOFFI. I'm more than glad. (*Beat.*) I was doing something.

GEORGIA. Arresting me for murder?

CIOFFI. Yes! It makes perfect sense. Jessica Cranshaw's death gave you a chance to star on Broadway, and when Sid Bernstein decided to close the show in Boston, his death kept your chances alive. Miss Hendricks, you'll have to come with me.

AARON. Wait a second, Lieutenant. *I'm* the one you want.

CIOFFI. You're confessing to the murders, Mr. Fox.

AARON. You heard what I said.

CIOFFI. That's not a simple thing to retract.

GEORGIA. Think about what you're doing.

AARON. I have. Georgia, this is a great thing that's happening in your life. I'm not important now.

CIOFFI. Very noble, and yet you're on record as being dead set against Georgia taking this role.

AARON. No I just said that because I knew if she took the part, she wouldn't have time to write with me, *be* with me. That's how Sidney got me to work for nothing. It was the only way I knew to be near her again. Stuck out of town together, huddled over a piano each night ... who knows what might have happened?

GEORGIA. But that's how Sidney got *me* to work on the show, Aaron. I wanted the same thing.

AARON. You did?

GEORGIA. I do.

AARON. I don't understand.

GEORGIA. I didn't want you to. Not until I knew how you felt. But you seemed as preoccupied with your music --

AARON. -- because our songs were the one place you and I were still together.

GEORGIA. Aaron. You said *our* songs.

AARON. Our songs, our life. What was I thinking when I let you slip away?

Vocal Ranges

The image displays 16 musical staves, each representing a different artist's vocal range. Each staff shows a sequence of notes with numerical labels in boxes above them, indicating specific pitch points. The notes are written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are generally spaced out across the staff to show the range. The labels are as follows:

- Lt. Frank Cioffi: #7, #22, #6, (#22A)
- Niki Harris: (#9), #5, #24, (22A)
- Georgia Hendricks: #3, #4, #24, #3, #6, (#24)
- Carmen Bernstein: #17, #6, (#6)
- Aaron Fox: #3, #21
- Christopher Belling: #5, #6, #6, (#6)
- Bambi Bernet: #9, #9
- Johnny Harmon: #5, #5
- Oscar Shapiro: #3, #3, #6, (#6)
- Bobby Pepper: #16A, (#16A), (#24)
- Jessica Crenshaw: #2B, #2B
- Randy Dexter: #24, #16A, (#24)
- Harv Fremont: #24, #16A, (#24)

