

Victor Victoria

Audition Information Sheet

Beenleigh Theatre Group
Corner Crete and Kent Streets
BEENLEIGH

Information Night and Readthrough: Tuesday 15th January 2019 7:00pm to 9:00pm at
Crete Street Theatre.

Interested in this show and want to know more? You will be given the chance to read some short dialogue scenes with other applicants before you audition. This is a chance to familiarise yourself with some of the show, meet some of the creative team and get any questions you have about the show answered.

Principal Role Auditions: Saturday 19th January 2019, 15 minute individual slots, 9:00am to
5:00pm

Ensemble/Sub-principal Role Auditions: Sunday 20th January 2019, 30 minute group
slots, 9:00am to 5:00pm

Callbacks: Tuesday 22nd January 2019 from 7:00pm

The show will contain
ADULT THEMES
SMOKE AND HAZE EFFECTS
LOUD NOISES
STROBE LIGHTING EFFECTS
PARTIAL NUDITY (UNDERWEAR SCENES AND IMPLIED NUDITY)
BARFIGHT SCENE

Principal vocal parts: Victoria/Toddy/King/Norma/Jazz Singer/Flower Lady

Please provide a song from a Broadway show or Jazz style song of your choice. You will be asked to perform a short reading from the script which will be provided to you on the day. Learning the script by heart is not required. You are also invited to do a short monologue (no more than two minutes please) from any show or play.

Sheet music suitable for piano, backing CDs, YouTube links and MP3 tracks on USB will be acceptable. A computer will be on hand to link your devices. Tracks must not include lead vocals. A pianist will be available.

Songs from Victor Victoria the movie or the Broadway production are not permitted.

Non-singing principal roles: Squash/Cassell/Labisse/Sal/Henchmen
Please prepare a short spoken monologue from any play or musical.

Upon application, an excerpt from your callback song will be provided. You do not need to learn this song by heart for the audition but should familiarise yourself with the tune.

We will ask you to take part in a short dance routine.

Ensemble cast/Sub-principal roles: You will be asked to participate in a group singing activity and to learn a short dance routine. We may ask you to cold-read one or more dialogue parts. Approximately 30 sub-principal speaking and non-speaking parts will be drawn from the ensemble.

Rehearsal & Performance Schedule:

Whilst we expect attendance to all rehearsals you are called for we understand that life does throw up unavoidable conflicts from time to time. All cast are requested to notify the directors as early as possible regarding conflicts with the schedule.

Conflicts, provided they are not too extensive, will not be a factor in our casting decisions, but failure to notify us of them might be!

Please note that the rehearsal dates shown in **RED** are NOT NEGOTIABLE. ALL CAST must attend rehearsals in **RED**. ALL CAST must be available for ALL PERFORMANCES. NO EXCEPTIONS.

Please check the rehearsal schedule at the end of this information sheet before auditioning.

Production Summary

Victor Victoria, the story of an English opera singer stranded in 1930s Paris, and a washed-up cabaret singer, first appeared on screen in the 1982 movie of the same name and was based on the original novel by Blake Edwards. It starred Julie Andrews, James Garner and Robert Preston.

Following the success of the movie, a Musical adaptation appeared at the Marquis Theatre on Broadway on 25th October 1995 with Julie Andrews reprising her role as "Victoria". It ran for 734 performances and 24 previews over two years. Robert Preston had passed away in 1987 and was replaced by Tony Roberts as "Toddy". "King Marchand" was played by Michael Nouri. Late in the run, "Victoria" was played by Liza Minelli, and Racquel Welch permanently replaced Andrews after the latter developed a serious vocal illness, leaving her without a voice.

In 1996, Julie Andrews famously declined a Tony Award for her portrayal of "Victoria", declaring the entire show was worthy of an award and that she should never have been singled out. Her rejection of the award led to a boost in audience numbers for the remainder of the run.

Detailed Roles:

Special note:

In consideration of the themes of the show, female actors are welcomed and encouraged to audition for all male roles with exception of Toddy, King and Squash. However, any actresses so doing must understand that they must dress as and play a male role (not the “female version” of the male role) and be convincing as such. They may also play female as Ensemble and male in their featured part.

Victoria:

Playing age 20 - 35

Middle class English accent.

Soprano

Implied nudity

Kissing scenes

Victoria impersonates a man for much of the show and must demonstrate a convincing masculine quality and demeanor. She will possess strong vocal talents in both classical and belt/mix voice, combined with a good vocal range and must display a good range of acting abilities. This is a fulfilling but very demanding role and extra, individual rehearsal time may need to be allocated to the role. Victoria needs to be able to portray the poignant charm of a lost young woman but grow to become self-confident and assertive by the end.

CALLBACK SONG: Crazy World/Le Jazz Hot

Toddy:

Playing age 35 - 65

Baritone/Tenor

Brief male on male close-mouth kiss and cheek kiss

A non-Australian accent. English, French, European or American are all fine.

He is a legitimate singer but does not need to have an extraordinary singing voice. Good acting ability and range will be considered most highly.

Toddy is a gentleman who happens to be gay, not a gay gentleman. As such, he is not to be a stereotype, rather a well-developed character in his own right. He draws people to himself with his charisma, warmth and charm and often ensnares others in his schemes. Frequently, both parties

know that such schemes could end badly but don't care. He has recently split with a much younger male lover, Richard, with whom he conducts passive-aggressive exchanges.

CALLBACK SONG: Paris By Night

King:

Playing age 30 - 50.

Bass/Baritone

Implied nudity

Kissing Scenes

Male on male cheek kiss

East Coast or Chicago accent.

Has a solo: King's Dilemma

King is half of a shady partnership involved in illegal dealings in Chicago but apparently he is not a gangster. He travels to Paris to unwind and get away from the business from time to time. He is dashing and chivalrous but unafraid to speak his mind. A man's man, he dislikes homosexuality but tolerates the libertine Paris nightlife. Whilst he should have a US East Coast accent, the accent should be somewhat refined and we are not seeking a “gangster” accent for this role.

CALLBACK SONG: King's Dilemma

Norma:

Playing age 25 - 35.

Partial and implied nudity (Bra and long knickers)

Abrasive East Coast or Chicago accent.

Norma, King's most recent companion, is the quintessential “hanger-on”. Described sarcastically as a “bleached-blonde Rhodes scholar”, her goal in life is to ingratiate herself with the most powerful or popular male available. At the beginning of the

show this is King but when shunned by him, she does not hesitate to hook King's partner, Sal and even makes a play for Victor himself! She plays the loving, supportive companion to King but this charade is quick to unravel when she is threatened, annoyed or angry.

CALLBACK SONG: Chicago Illinois

Squash:

Playing age 25 - 55 but must be younger than or close to Toddy's age.

Male on male close mouthed kiss and cheek kiss

East Coast or Chicago accent.

Singing ability is secondary as Squash sings only one line in the show.

Squash is completely loyal to King to the point of being willing to jump in front of a bullet for him. King and he have known each other since high school. He is quiet and deliberate but tough as nails, having been a football player and wrestler at school. Squash has a big reveal which shocks King to the core.

Henri Labisse:

Playing age 30 – 65.
French accent .

Henri is a shrewd, rather slimy businessman who runs the Chez Lui, a run-down cabaret bar. He is initially Toddy's boss but fires him early in the show. He rejects Victoria's audition on the basis of her being too pure, preferring someone "a little more illegitimate". Henri suffers several misadventures including breaking both hands and falling down a ladder as well as being carted off by the Gendarme.

Andre Cassell:

Playing age 30 – 60
Andre is an agent and nightclub owner and slight acquaintance of Toddy. He is eager and encouraging but at the same time, a businessman with no time for nonsense. He meets "Victor" being unaware that "he" is in fact a she, and is impressed by the Count's vocal talent, agreeing to put him into the show at his exclusive nightclub.

Sal Andretti:

Playing age 30 – 50 but must approximate King's age
East Coast or Chicago gangster accent.
Italian appearance an advantage. Sal is King's partner and a gangster. He is appalled that King has apparently "turned queer" and storms to Paris to sort King out.

Sub-principal roles:

Jazz Singer

Any age/male appearance and vocal range.
Has a solo
CALLBACK SONG: Le Jazz Hot

Flower Lady

Any age/female appearance.
Has a solo.
CALLBACK SONG: Paris By Night (Reprise)

Richard Di Nardo:

Playing age 20 – 30.
English or European accent. Well spoken.
Richard is Toddy's ex-boyfriend and flatmate, and a prick.

Gregor (a Waiter):

Middle Aged Actress

Cosmetics President (elderly female)

Miss Selmer (Cassell's secretary dragon)

Stage Hand

Four Reporters

Four Guests

Wealthy Middle Aged Woman

Policeman

Clam (Sal's henchman)

Male on male close-mouthed kiss

Juke (Sal's other henchman)

Choreographer

Chez Lui Piano Player

Passersby

Deviant Husband (middle aged)

Nightclub Patrons

Madame Roget

Party Guests

Rehearsal Pianist

Chez Lui Guests

Maitre D'

Norma's Girls

Chamber Maid

Mime

Gay Man

Mostly French accents while speaking are preferred but any European or British accents are acceptable as Paris draws entertainers from across Europe and the world. A wide variety of ages and appearances is desired in the ensemble in order to draw on a variety of characters for various scenes.

How to apply:

Email to andrewalley@hotmail.com or SMS to **0422 828 348** by 5pm, FRIDAY 21st JANUARY 2019 outlining the following:

Name

Phone number

Email address

Part/s for which you would like to audition (Initially a maximum of two principal parts per person will be considered).

Preferred time for your audition

We will reply with an audition time and day and, if applicable, an excerpt of your character's callback song and an application form for you to complete and return by email or bring with you to your audition. You should familiarise yourself with the tune in case you are invited to callbacks. There is no need to learn the callback songs by heart at this stage.

If you are unable to attend audition days as set, please do let us know and we will try to accommodate you at another time if possible. Walk-in auditions may or may not be available on the day depending on number of applicants.

All applicants will be notified **via phone call and/or SMS** whether their application was successful or not. Offers of parts will be made to the successful applicants and are confidential until the official cast announcement is made on Saturday 26th January. We request that you **notify us of your acceptance by THURSDAY 24th January.**

Rehearsal Schedule

Attendance is required at all rehearsals you are called for.
Please notify us at audition of dates for which you cannot attend.

NOTE: DATES IN **RED** ARE NON-NEGOTIABLE

JANUARY 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		15 Information Night 7pm - 9pm	16	17	18	19 Auditions 9am - 5pm
20 Auditions 9am - 5pm	21	22 Callbacks from 7:00pm	23	24	25	26 Official Cast Announcement
27 Rehearsal 9am - 3pm	28	29 Rehearsal 7pm - 10pm	30	31 Rehearsal 7pm - 10pm		

FEBRUARY 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3 Rehearsal 9am - 3pm	4	5 Rehearsal 7pm - 10pm	6	7 Rehearsal 7pm - 10pm	8	9
10 Rehearsal 9am - 3pm	11	12 Rehearsal 7pm - 10pm	13	14 Rehearsal 7pm - 10pm	15	16
17 Rehearsal 9am - 3pm	18 BUMP IN	19 Rehearsal 7pm - 10pm	20 BUMP IN	21 Rehearsal 7pm - 10pm	22 BUMP IN	23 BUMP IN
24 Rehearsal 9am - 3pm	25	26 Rehearsal 7pm - 10pm	27	28 Rehearsal 7pm - 10pm		

MARCH 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3 Rehearsal 9am - 3pm	4	5 Rehearsal 7pm - 10pm	6	7 Rehearsal 7pm - 10pm	8	9
10 Rehearsal 9am - 3pm	11	12 Rehearsal 7pm - 10pm	13	14 Rehearsal 7pm - 10pm	15	16
17 Rehearsal 9am - 3pm	18	19 Rehearsal 7pm - 10pm	20	21 Rehearsal 7pm - 10pm	22	23
24 Rehearsal 9am - 3pm	25	26 Rehearsal 7pm - 10pm	27	28 Rehearsal 7pm - 10pm	29	30
31 Rehearsal 9am - 3pm						

APRIL 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Rehearsal 7pm - 10pm	3	4 Rehearsal 7pm - 10pm	5	6
7 Rehearsal 9am - 3pm	8	9 Rehearsal 7pm - 10pm	10	11 Rehearsal 7pm - 10pm	12	13
14 Rehearsal 9am - 3pm	15	16 PREVIEW 7pm - 10pm	17	18 Rehearsal 7pm - 10pm	19	20
21 Rehearsal 9am - 3pm	22	23 Dress Rehearsal 7pm - 10pm	24	25 Dress Rehearsal 7pm - 10pm	26 Show 7pm Call 5:30pm	27 Show 2pm (Call 12:30) Show 7pm (Call 5:30)
28	29	30				

MAY 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
					Show 7pm Call 5:30pm	Show 7pm Call 5:30pm
5	6	7	8	9	10	11
Show 4:00pm Call 2.30pm					Show 7pm Call 5:30pm	Show 2pm (Call 12:30) Show 7pm (Call 5:30)
12	13	14	15	16	17	18
Presentations & Bump out						

Whilst care has been taken in the preparation of this schedule, changes may occur due to unforeseen circumstances. The creative team will make every endeavour to notify you of any such changes as soon as possible.