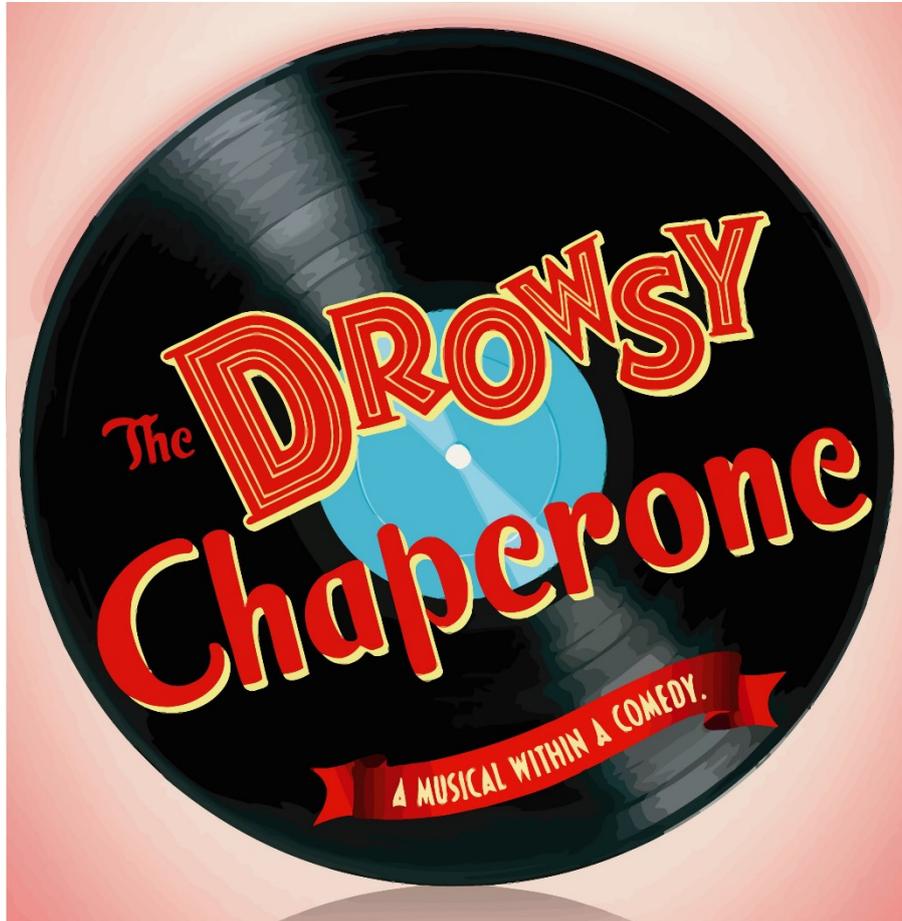


BENALLA THEATRE COMPANY'S 2023 PRODUCTION AUDITION INFORMATION PACK



DATES: 16 to 24 June 202e

PERFORMANCES AT: BPACC, Samaria Road

**Links to audition materials, including character
dialogue are available through the Benalla Theatre
Company website**

www.benallatheatrecompany.org.au

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ABOUT BENALLA THEATRE COMPANY

Benalla Theatre Company is a non-professional theatre company based in Benalla, Victoria. In 1985 the Benalla Drama Club and the Benalla Light Opera Company amalgamated creating our vibrant company.

In those 38 years **BTC** has produced musicals and plays for people from not only our area, but across the state. The group has also presented theatre restaurants, street performances, concerts and revues.

Over the years our Company has been and is fortunate to have many talented people amongst its members, not only in the acting, singing and dancing areas, but in those of set building, costume construction and props making. We value and are enriched by their contributions.

The future for **BTC** is to continue to entertain our audiences with quality theatre productions and community performances as well as allowing members to grow in self-confidence and theatre skills.

We look forward to being a part of the Benalla and district community for many years to come.

OUR LEADER FOR THIS PRODUCTION

Director Molly Craig

Molly has directed 15 shows for the company, as well as performing on stage. Molly provides excellent leadership and guidance as well as teaching the music, choreography and acting for productions. Molly is looking forward to this year's production of *The Drowsy Chaperon* and to working with the cast.

WHO TO CONTACT

Production and Audition Enquiries

Emily Watt – 0400 639 536

BTC General Enquiries

benallatheatrecompany@gmail.com

BTC Website

www.benallatheatreco.org.au

We also have Facebook, Instagram and Twitter pages – so please like and follow us!

SHOW DATES AND VENUE

All performances at Benalla Performing Arts & Convention Centre, Samaria Road

7 shows over 2 weekends

Friday 16 June at 7.30pm

Saturday 17 June at 2.00pm

Saturday 17 June at 7.30pm

Sunday 18 June at 2.00pm

Friday 23 June at 7.30pm

Saturday 24 June at 2.00pm

Saturday 24 June at 7.30pm

SYNOPSIS

The audience is greeted by the narrator, Man in Chair, sitting on a darkened stage. He is a fan of vintage musicals, who seems to be suffering from free-floating depression, and he quickly decides to cheer things up by playing a record of the original cast recording of a (fictional) Broadway musical entitled The Drowsy Chaperone.

No sooner has the needle touched the record than we, together with the narrator, are transported to a 1928 Broadway theatre and into The Drowsy Chaperone, a play-within-a-play, crammed full of every cliché, gag and gimmick from the golden age of musicals.

The estate of Mrs. Tottendale, a wealthy dowager, is the site of an imminent wedding between showgirl, Janet Van De Graff, to oil tycoon, Robert Martin. We are introduced to a barrage of characters during an introductory opening number, including Mrs. Tottendale and her Underling, a proper butler; dashing bridegroom, Robert Martin; harried and bumbling best man, George; producer, Feldzeig (a thinly-disguised homage to legendary Broadway producer, Florenz Zeigfeld); ditsy, would-be showgirl ingenue, Kitty; a pair of Gangsters disguised as the pastry chefs; Latin lothario, Aldolpho (a Rudolph Valentino-type); Janet's Drowsy (i.e., "tipsy") Chaperone (whom we understand is being played by a rather overbearing and potent grand dame of the theatre) and Trix, a glamorous aviatrix, à la Amelia Earhart. Throughout the show, Man in Chair will continue to comment and explain the action with asides to the audience.

Feldzeig is agonizing over the fact that his top meal ticket, Janet, is leaving showbiz to get married. The Gangsters, who are in the employ of one of Feldzeig's investors, pressure him to sabotage the wedding so that he can retain Janet's services as a performer.

Robert and George nervously prepare for the wedding. George suggests that Robert blow off some steam by roller-skating. In order to prevent Robert from accidentally seeing the bride before the wedding, he also provides Robert with a blindfold.

Janet is lounging by a pool while fielding questions from reporters. Feldzeig arrives and attempts to convince her to reconsider the wedding, but she rebuffs him. He enlists the help of Latin lover, Aldolpho, convincing him to seduce Janet.

In her bedroom, Janet shares with her Chaperone her excitement about the upcoming nuptials. This prompts the Chaperone to perform a rousing anthem about alcoholism, which is not particularly relevant to the plot. Man in Chair explains that this song was written into the show due to the demands of the actress playing the Drowsy Chaperone, who always insisted that a rousing anthem be included in every show in which she performed. After Janet departs to find Robert, Aldolpho arrives and mistakes the Chaperone for Janet. The Chaperone quickly accepts his advances.

Janet encounters Robert, who is roller skating blindfolded in the garden. She puts on a bad French accent, and he fails to recognize her. At her request, he tells this alleged "stranger" how he first fell in love with Janet and they relive the moment together. However, this results in a kiss, whereupon Janet gets angry and accuses Robert of having kissed "a strange French Girl on your wedding day!"

Meanwhile, Kitty fails to persuade Feldzeig that he doesn't need Janet anymore because he has her as a replacement. The Gangsters arrive, angry that Feldzeig has not yet ruined the wedding. He distracts them by convincing them that they have showbiz talent. Aldolpho arrives to announce that the wedding is off because he has seduced the bride, but Feldzeig informs him that he has, in fact, seduced the Chaperone instead. However, Janet arrives to announce that the wedding is indeed off because Robert "kissed a French girl." Feldzeig is ecstatic and leads the company in another rendition of "Toledo Surprise."

At this point, Man in Chair attempts to play the record of the Second Act of the show. He mistakenly begins playing a song from a different musical entirely, however, causing the setting of the play to shift temporarily to an oriental palace and all of the actors to assume new roles. Man in Chair hurriedly corrects his mistake and The Drowsy Chaperone resumes.

Janet laments the collapse of her romance with Robert and decides to continue her life as a star showgirl.

Mrs. Tottendale assures her Underling that the wedding preparations should continue, regardless of the apparent disaster. She also makes it clear that she is in love with the Underling.

The Chaperone informs Janet that she intends to marry Aldolpho. Mrs. Tottendale and the Underling announce that they plan to marry, as well. Robert arrives and asks Janet to reconsider and marry him, after all. She confesses that she was the French Girl that he kissed and agrees that their wedding is back on. Feldzeig is saved from the Gangsters by virtue of his new leading lady, Kitty (who is also, he reveals, his fiancée).

There is great rejoicing in anticipation of the multiple weddings. George has neglected to arrange for a Minister, but, fortunately, Trix the Aviatrix arrives, and it is decided that, since she is technically the "captain" of a "ship" of sorts, she can officiate the weddings and fly the wedding party to Rio for the Honeymoon.

The show is abruptly cut short by a power failure in Man in Chair's apartment. As the Superintendent arrives to attend to the breakers, the Man explains his love for the show as an antidote to "the dreary horrors of the real world." The entire cast joins him onstage for the grand finale.

CHARACTERS

Age ranges are an indicator, but will be at the Director's discretion. Some characters could be gender neutral (either male or female) and will also be the decision of the Director.

Man In Chair

Musical theatre aficionado who mourns the end of the Golden Era. He narrates the show as he listens to the record on vinyl.

Gender: Male

Age: 30 to 50

Mrs. Tottendale

The air-headed, proper, and bossy host of the wedding.

Gender: Female

Age: 50 to 60

Vocal range top: Db5

Vocal range bottom: G3

Underling

Mrs. Tottendale's savvy butler who is thrifty and stiff yet has an understated sense of humor.

Gender: Male

Age: 35 to 50

Vocal range top: G4

Vocal range bottom: Ab2

Robert Martin

The dashing, ever-cheerful groom; played by matinee-idol Percy Hyman.

Gender: Male

Age: 25 to 35

Vocal range top: Ab4

Vocal range bottom: C3

George

Robert's anxious, dim-witted best man who has Robert's best-interest always at heart.

Gender: Male

Age: 35 to 50

Vocal range top: Bb4

Vocal range bottom: F3

Feldzieg

Broadway producer who is desperate for his star to return to his show; played by Jack Adler.

Gender: Male

Age: 25 to 35

Vocal range top: Db4

Vocal range bottom: Db3

Kitty

Feldzieg's dim-witted companion who has hopes of being a star; played by Sadie Adler.

Gender: Female

Age: 25 to 30

Vocal range top: F5

Vocal range bottom: Bb3

Gangsters 1& 2

Posing as pastry chefs, this duo is intending to collect from Feldzieg; played by the vaudeville duo Tall Brothers

Gender: characters could be cast as either male or female

Age: 35 to 45

Vocal range top: Gb4

Vocal range bottom: Db3

Aldolpho

European self-proclaimed "ladies man"; played by former silent movie star Roman Bartelli.

Gender: Male

Age: 35 to 45

Vocal range top: G4

Vocal range bottom: A#2

Janet Van De Graaf

The famous bride. Glamorous and talented star of Feldzieg's Follies; played by rising star Jane Roberts.

Gender: Female

Age: 25 to 35

Vocal range top: -1

Vocal range bottom: G3

The Drowsy Chaperone

Janet's alcoholic confidante and friend; played by well-established stage actress Beatrice Stockwell

Gender: Female

Age: 45 to 55

Vocal range top: D5

Vocal range bottom: F3

Trix

The brave and brash female aviator who, by chance, is recruited to perform the wedding.

Gender: Female

Age: 30 to 40

Vocal range top: Eb5

Vocal range bottom: Ab3

Ensemble

There is a lot for the ensemble/chorus to do as staff, reports and guest. They are involved in most of the big numbers in the show and in the various scenes in both acts of the show – lots of fun!

Age to be involved

The company is happy to have persons from the age of 14 and up audition for the show. There are no specific roles for young people, so it will be up to the Director's discretion as to whether children will be included in the cast, which will be based on their audition and maturity.

Audition Dialogue

If you wish to audition for a role, please go to the website link on the front page of this pack, which will take you to the pages on our website. Please also be prepared for us to ask you to read for roles you may not have listed. You do not need to memorise the dialogue, this just gives you the opportunity to be the best prepared you can be.

Audition Music

Everyone will need to sing with the piano. Please choose a piece of music that you know well and best shows your singing voice. Please understand that the pianist will not know every song written and that if you have a copy of the sheet music for them, then that will make it easier and better for you as well.

We will also have you sing with the piano to see how high and low you sing. This helps with casting of roles.

Audition Dance

The other part of the audition is to learn a small section of choreography. You will be taught the dance and then do the dance to music. This gives the director the opportunity to see how well you move and how quickly you can pick up the steps.

AUDITION DETAILS

Venue

Hut 64, Hangar Lane, BARC Hut Complex. This is in the area out behind BPACC. The Hut has our logo next to the door.

Audition Notes

- ❖ Please arrive for your audition at least 10 minutes before your time. Please make your way to the side entrance waiting room
- ❖ Bring your completed and signed audition form
- ❖ Links to the dialogue and this audition pack are available on the BTC website
- ❖ Auditions will be of 15 minutes duration
- ❖ Bring water to keep hydrated
- ❖ We know you'll be nervous, all those involved in the process will try and make it as painless and as we can. We want you to do the best that you can and we will give you every opportunity to do so.
- ❖ Before you book in for an audition make sure you have checked the performance dates and times to make sure you are available for all of them.
- ❖ There is a lot of information to take in – please take the time to read everything carefully so you can be as prepared as best you can be and therefore do the best audition you can.

DATES FOR INFORMATION NIGHT AND AUDITIONS

Information Night

There will be an **Information Night** on **Wednesday 15 February at 7.00pm at Hut 64**, Hangar Lane, BARC Hut Complex. This will give you some more information about the show itself, other jobs available for those not wanting to be on stage and go through a mock audition, so you will know exactly what you be doing and hopefully take away some of the nerves. This is a great opportunity to find out about the process and ask any questions you might have.

Dates and Times for Auditions

Individual auditions will go for 15 mins.

Sunday 19 February

2.30pm to 5.30pm – Time Slots: 2.30, 2.45, 3.00, 3.15, 3.30, 3.45, 4.00, 4.15, 4.30, 4.45, 5.00, 5.15.

7.00pm to 10pm – Time Slots: 7.00, 7.15, 7.30, 7.45, 8.00, 8.15, 8.30, 8.45, 9.00, 9.15, 9.30, 9.45.

Monday 20 February

7.00pm to 10.00pm – Time Slots: 7.00, 7.15, 7.30, 7.45, 8.00, 8.15, 8.30, 8.45, 9.00, 9.15, 9.30, 9.45.

REHEARSAL AND SHOW COMMITMENT

If your audition is successful and you become a part of the show, the production team and BTC Committee expect that everyone involved will be available for all scheduled rehearsals and performances from the date of their casting through until the final show. This is only fair to all other cast members. However, we understand that people will be sick from time to time or have special commitments, so please let the director, musical director know of any absences as soon as possible, don't leave things till the last minute. If you are going to be absent for a period of time (e.g. school holidays) please let the director know at the time of your audition, as this may affect casting decisions or may mean a change in the rehearsal schedule.

Rehearsals will be on Sunday and Wednesday nights beginning at 7.30pm and going through till around 10.00pm. They will begin on Wednesday 22 February where we will begin to learn the music for a few weeks before moving onto blocking (acting) and dancing. You will receive a full rehearsal schedule at our first rehearsal.

All cast members are required to help with Bump In (moving into BPACC) on Saturday 10 June and Bump Out (moving out of BPACC) on Sunday 25 June. Many hands make light work!

People will have to become paid members of the company to be involved in the show. The cost is set each year at the Company's Annual General Meeting which is held in early March.

THIS IS A LOT OF INFORMATION!

Please don't be overwhelmed by the amount of information here. The production needs to be organised well so that things can run smoothly. We look forward to having you come and audition to be on stage, or come and be a part of the many production roles (see on the audition form below). It genuinely is a lot of fun to be a part of a show and to all work together towards the performances, where our audiences definitely appreciate all the hard work we put in.

Please feel free to call our Secretary Emily Watt on 0400639536 if you have any questions before the Information Night and auditions. We look forward to having you join in the fun of The Drowsy Chaperone.

BENALLA THEATRE COMPANY
AUDITION SHEET The Drowsy Chaperone, 2023

Personal Information:

NAME: _____

(If under 18) NAME OF PARENT / GUARDIAN: _____

ADDRESS: _____ **PCode:** _____

TELEPHONE: (home) _____ (mobile) _____

EMAIL: _____

GENDER (*circle*): M F **AGE** (optional): _____ **HEIGHT:** _____

Role/s Auditioning For:

LEAD: (Please Specify) –

FEATURED (Please Specify) -

CHORUS

Performance Experience:

VOICE TYPE (*circle*) if known: Soprano Alto Tenor Bass

Have you been involved in any choir/choral work (*circle*)? Yes No

Do you read music (*circle*)?: Yes No A bit

Do you sing harmony (*circle*)?: Yes No A bit

PREVIOUS THEATRICAL EXPERIENCE:

<u>YEAR</u>	<u>COMPANY / SCHOOL</u>	<u>SHOW</u>	<u>PART</u>

DANCE EXPERIENCE:

Other Areas of Interest:

Please circle if you are interested in helping with any of the following areas (include parent / guardian if applicable):

Production Management	Stage Management	Front of House / Ushering
Advertising / Promotion	Set Building / Painting	Costume Sewing
Sponsorship	Program	

Other - please provide details: _____

Conditions and Acknowledgements:

I AGREE to accept the decisions of the Audition Panel which decisions are final and binding. I acknowledge that the decision of the Panel will not be given at my audition, I shall be informed by email, no correspondence will be entered regarding the decision-making process. I acknowledge that if selected it is a condition of participation in **THE DROWSY CHAPERONE** that I will become a member of Benalla Theatre Company and that I will comply with the Benalla Theatre Company Child Safe Policy.

*I agree to become a member of **Benalla Theatre Company**, if I am successful in my audition and **WILL PAY** my membership fees. I will attend all scheduled rehearsals and performances. Further, I attest that the information that I have provided is true and correct.*

Signature of Auditionee

Date:

PARENT/GUARDIAN'S CONSENT FOR AUDITIONEES UNDER 18

I give permission for my child to audition for **THE DROWSY CHAPERONE** and I acknowledge and accept the above conditions.

I consent to my child performing in **THE DROWSY CHAPERONE** if selected.
I acknowledge it is my responsibility to ensure my child attends rehearsals and performances as required for this production.

I acknowledge that I have accessed on the BTC website, read and understood the Benalla Theatre Company Child Safe Policy and that I will comply with its terms.

Signature of Parent/Guardian

Date:
