



**Written By:** Josh Sanders

**Music By:** Irving Berlin, Jerome Kern, Vincent Youmans, George/Ira Gershwin

**Rehearsals commence:** 17<sup>th</sup> May.

*Rehearsals will take place on weeknights (max. 2 per week) and some Sundays. Rehearsals will take place **IN MELBOURNE***

**Performances:** 18<sup>th</sup> July, Her Majesty's Theatre, Ballarat

## **Audition Brief:**

### **CONCEPT**

This show is a loving tribute to the Fred Astaire & Ginger Rogers films of the 1930s. The show is a full length musical with a cast of 18. Written in their light-hearted, farcical, screwball comedy style, this show incorporates much of the original music from the Astaire/Rogers films. Much of this music is well-known, however, there are also some lesser known gems included. The show is a new work which integrates aspects of each of their ten films together (particularly *Top Hat*, *The Gay Divorcee*, *Shall we Dance*, *Follow the Fleet*, *Roberta* and *Flying Down to Rio*), weaving them into a seamless whole.

### **MUSIC**

*Top Hat, White Tie and Tails*

*I'm Putting all my Eggs in One Basket*

*It Only Happens When I Dance with you*

*Let Yourself Go*

*Cheek to Cheek*

*Let's Face the Music and Dance*

*The Piccolino*

-Irving Berlin

*They Can't Take that Away From me*

*Let's Call the Whole Thing Off*

-George/Ira Gershwin

*Pick Yourself Up*

*A Fine Romance*

*Lovely to Look At*

-Jerome Kern

*The Carioca*

*Music Makes Me*

-Jerome Kern

PLUS MANY MORE

## **ABOUT THE PRODUCTION**

This is the first time this production has been performed anywhere. We are staging this production in Ballarat to refine the show, and to garner support and money for a season in Melbourne in the near future. Despite this being the 'first draft' of the show, we still intend for this production to be completely polished and of a professional standard.

## **CHARACTERS**

### *Travis Garner*

20s – 30s. This character is based on the Fred Astaire archetype. He is suave, sophisticated, a 1930s 'playboy'. Travis is a famous song and dance man. A strong singer/tapper and some ballroom would be advantageous. Good comic timing is necessary for this role.

### *Connie Wallace*

20s – 30s. This character is based on the Ginger Rogers archetype. She is refined and elegant, but fiery and a very morally strong character. She works as a model at her Aunt Irene's fashion firm, but she dreams of being on the stage. She is kind and loyal. A strong singer/tapper and some ballroom would be advantageous. She also needs to have excellent comic timing.

### *Lawrence Broderick*

40s – 50s. This character is based on the Edward Everett-Horton archetype. He is a bumbling fool who only means well. He is a successful theatrical producer, and long-time friend of Travis. He considers himself a bit of a playboy, but in reality he is a bit of a dog. A good singer, no movement necessary. Excellent Comic timing is important for this role.

### *Irene Wallace*

40s – 50s. This character is based on the Helen Broderick archetype. She is a wealthy, dry, world-weary middle aged woman. She runs Irene Fashions and is Aunt to Connie and Harriet. She is extremely intelligent and has seen it all during her life. She has no issues deciding what she wants and getting it. A good singer and mover. Excellent comic timing (particularly dry comedy) is important for this role.

### *Harriet Wallace*

20s. This character is based on the Harriet Hillard archetype in *Follow the Fleet*. She begins as an extremely timid, bookish and straight laced young lady and blossoms into a confident, assertive character as the show progresses. Connie's sister, she is prone to fits of hysteria. A good singer and an elegant mover as she needs to model in the 'fashion show' scene.

### *Eduardo*

20s – 40s. This character is based on the Erik Rhodes archetype. He is an extremely flamboyant (but still straightish) and excitable Spanish or Italian character. He is the fashion designer at Irene Fashions. He is passionate about what he does, but ultimately finds drama in every moment of his life. He speaks in broken English. No singing or dancing required (although he might be part of some ensemble numbers). Comic timing and physical comedy is essential to this role.

### *Lotte*

20s. This character has only loose basis in the Astaire/Rogers cannon. She is an avid fan of Travis, and believes that the two of them are in a relationship. She considers herself to be extremely intelligent, but often struggles to use big words. No singing or dancing required (although she might be part of some ensemble numbers). Comic timing and physical comedy is essential to this role.

### *Gerald*

30s – 60s. This character is based on the Eric Blore archetype. He is Lawrence's manservant. He is terribly British, a typical butler stereotype. He is easily confused and tends to speak in the 'royal we'. No singing or dancing required (although he might be part of some ensemble numbers). Comic timing and physical comedy is essential to this role.

### *Ensemble*

5 Female, 5 Male. All ensemble members need to be strong singers, actors and dancers. A high proficiency in tap and character acting is important. Most of the ensemble will have solo numbers and/or dialogue. The ability to play a musical instrument is a huge advantage.

## **AUDITION PREPARATION**

- **Auditions will take place on the 2<sup>nd</sup>/3<sup>rd</sup> of May in Melbourne**
- Auditionees are asked to prepare two songs of a contrasting nature (one uptempo, one ballad) from the era (1930s/1940s).
- Auditionees must also prepare a short comedy monologue, preferably character based.
- There will be a dance component at the audition, so please bring/wear appropriate dance clothing/footwear. If you have tap shoes, please bring them.

**To apply, please e-mail your CV and Headshot to:**  
**[iwontdancethemusical@gmail.com](mailto:iwontdancethemusical@gmail.com)**  
**before the 26<sup>th</sup> of April**

Should you have any questions, please e-mail us at [iwontdancethemusical@gmail.com](mailto:iwontdancethemusical@gmail.com)

**\*\*Please note: this production is *profit-share* and does not meet equity payment standards\*\***