

THE DROWSY CHAPERONE CASTING NOTICE

SUNDAY JANUARY 13, 2019 at the BARN 32332 W. 12 Mile Road FHills 48334

Registration at 11am, auditions begin at noon

Director: Cynthia Tupper

Assistant Directors: Nancy Cooper & Jared Kovach-Saalman

Musical Director: Steve Woznicki: for music questions swoznicki@att.net

Choreographer: Mary Murphy

Tap dance workshop to prep for auditions: Sun. Dec 23 at 1pm at the Barn

Producers: Dave Gilkes & Pat Doman

For show related questions contact:

thedrowsychaperone@farmingtonplayers.org

Show Dates: April 26, 27, 28 (matinee), May 3,4,5 (matinee), 10,11, 12 (matinee), 16,17, 18

Mandatory Rehearsal Dates: Tech Sat April 13, 15,16,17, 18, 22, 23, 24 (Dress)

Rehearsal Schedule: Music and dance rehearsals will start in Feb with side rehearsal for blocking....mostly for Man in the Chair. There will be 3-4 rehearsals per week (which probably won't include everyone each time), including weekend rehearsals for dance. There will be some Friday rehearsals starting in March.

Auditions: All those auditioning to sing the solos which will be noted on our website www.farmingtonplayers.org or on our facebook page. A pianist will be used to accompany those auditioning. Bring tap, character and any dance shoes if you own them.

First read thru for cast: Proposed date is Monday Jan 21. It is required that any new members must be paid in full for membership dues at the read-thru.

This show is a valentine to the Broadway shows of the 20's and 30's. It would be a mistake to play these stereotype characters with a heavy hand. A light touch and a fresh look must be considered with each characterization to make them unique and fun to watch. Otherwise the show will miss the mark and not be funny. This show is fast paced and is meant to be performed without an intermission.

CHARACTER DESCRIPTIONS:

Man in the Chair 70 speeches, 6 monologues ½ page and opening longer, 2 musical numbers (40's to 60's)

A non-singing and non-dancing lead. A quirky and eccentric person who lives very much in his own world. He breaks the 4th wall with the audience. With humor and his own wry observations, he illuminates the audience during his imaginary staging of "The Drowsy Chaperone" in his apartment, while the cast album record plays. Giving background information on all the actors who played the roles on Broadway back in the day. He becomes very involved in each musical number and sometimes inserts himself into the scene. This character may be gay, but this should not be obvious in line delivery. It's better for him to be enigmatic and for the audience to wonder.

Janet Van de Graaff: 62 speeches, 6 musical numbers (30s) Star of Feldzieg's Follies who is conflicted about giving up her life on the stage to marry Robert Martin. An attractive, vivacious, and outgoing personality who loves being the center of attention. She is the newest up and coming big Broadway star in 1928. Strong dance skills needed in "Show Off" and the ability to pull off the acrobatics & juggling in that number. Vocal range: Alto with big belt (G3-E5)

Robert Martin: 45 speeches, 6 musical numbers (30-40's) The groom-to-be who is madly and deeply in love with Janet. He is the typical rich debonair & dashing 1920s leading man who spends more than half the show trying to get Janet back. He is heartfelt and deeply sincere. Must be able to tap dance and roller skate and make Janet's heart melt when he sings to her. Vocal range: Tenor (C3 – Ab4)

The Drowsy Chaperone: 35 speeches, 8 musical numbers (40s-50s)

Janet's alcoholic confidante who is always thinking about her next martini. An experienced "woman of the world" who couldn't care less what the world thinks. A diva to be reckoned with who will chew the scenery whenever possible and takes center to steal every scene she is in....think Helen Sinclair (Diane Wiest) in "Bullets Over Broadway". A lower speaking voice is a must ala Tallulah Bankhead. She is a combination of all the great vocal divas like Judy Garland & Ethel Merman . Vocal range: Alto with strong belt (F3-D5)

Aldolpho: 45 speeches, 7 musical numbers (40 - 50's) Latin lothario. A

womanizing cad with a huge ego and is resting on his laurels as a former matinee idol ala Rudolph Valentino. He is confident in his abilities as a master thespian schooled in the big style of ACTING! A broad style Latino/Italian accent and a great laugh required. Should have great comic timing and excel in physical comedy. Vocal range: Bass/Baritone + great falsetto (A#2-G4)

Mrs. Tottendale : 35 speeches, 6 musical numbers (45-60) A wealthy

widow and host of the wedding. She is flighty, eccentric, often times forgetful, funny. She is absolutely charming, bubbly and oblivious to the confusion her behavior generates in other people. She is inspired by Billie Burke type characters in 30's movies (watch her as Mrs. Stanley in the Man Who Came to Dinner and Millicent Jordan in Dinner at Eight). Georgia Engel is the modern version who played it on Broadway in her signature style of Georgette as in the Mary Tyler Moore show. Vocal range: Alto character voice (G3-Db5)

Underling: 30 speeches, 6 musical numbers (50s-60's) Mrs.

Tottendale's unflappable butler and manservant. He is stoic, dry-humored and very sarcastic. A cross between Arthur Treacher and Niles the butler from The Nanny. The ability to throw away a line is a must!

He and Mrs. Tottendale end up together. He could do old time movie speak which is almost a British accent or have a British accent. A little tap dancing talent is a plus and the ability to tolerate many spit takes given by Mrs. Tottendale. Vocal range: Tenor character voice (Ab2-G4)

Mr. Feldzieg: 60 speeches, 5 musical numbers (40s-60s) The harried producer who will do anything to stop the wedding in order to keep Janet in the Follies. He is nervous, sarcastic, impatient, overbearing, and insensitive. Vocal range: Baritone (Db3-Db4)

Kitty: 25 speeches, 6 musical numbers (30s) The 1920s the dumb blonde chorine who is not so dumb. She is Mr. Feldzieg's longtime girlfriend and longs to be a leading lady but maybe isn't talented enough...think Olive Neal (see Jennifer Tilly) in "Bullets Over Broadway". A cross between Norma Cassady from "Victor Victoria" (see Leslie Anne Warren) and Lena Lamont from "Singing in the Rain." As all of the above mentioned as examples, she should have a unique speaking voice....but not stuck in a higher vocal pitch. Vocal range: Soprano comedic belt (Bb3-F5)

George: 35 speeches, 8 musical numbers (30s-40s) Robert's anxious best friend and best man. He is loyal, sincere, nervous and not the smartest tool in the shed. Makes looking out for Robert's interests his top priority so that the wedding will come off without a hitch. Unwittingly is the catalyst who creates the rift between Robert & Janet. Must be able to tap. Vocal range: Tenor (F3-Bb4)

Gangsters 1 & 2: 30 speeches each, 6 musical numbers (30s-50s) Two somewhat threatening and jovial gangsters who are posing as pastry chefs. Similar to the gangsters in "Kiss Me Kate". Typical 1920s Broadway gangsters full of word play and stylized vaudeville movements. Good comic timing and dancing skills required. Vocal range: Tenor (Db3-Gb4)

Trix the Aviatrix: 2 speeches, 4 musical numbers includes her BIG song at the end (35-50) The brave and brash female aviator. She is very sassy and a take charge kind of gal. She can be an African American actress as was the Broadway cast, but this is not a requirement as there is no mention of it in the script. Trix must be able to command the stage with her voice and presence. Vocal range: Alto (Ab3-Eb5)

Ensemble: approx. 10-15 speeches per actor (20s-50s) A strong, dancing/singing ensemble consisting of 2 men and 2 women who play maids, butlers, reporters, monkeys....etc. Lots of fun acting challenges with multiple characters. Vocal range women and men : Soprano, Alto, Tenor and Bass