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### **About the show**

When a diehard theatre fan plays his favourite cast album, the characters come to life in this hilarious musical farce. It is a show within a show.

Winner of five Tony Awards, including Best Book and Best Original Score, *The Drowsy Chaperone* is a loving send-up of the Jazz Age musical, featuring one show-stopping song and dance number after another.

With the houselights down, a man in a chair appears on stage and puts on his favourite record: the cast recording of a fictitious 1928 musical. The recording comes to life and *The Drowsy Chaperone* begins as the man in the chair looks on. Mix in two lovers on the eve of their wedding, a bumbling best man, a desperate theatre producer, a not-so-bright hostess, two gangsters posing as pastry chefs, a misguided Don Juan and an intoxicated chaperone, and you have the ingredients for an evening of madcap delight.

The real emotional core of the show sits in the balance of Man in Chair and the plot of *The Drowsy Chaperone*. In contrast to the farcical nature of the comedy recording, there is a bittersweet connection with the Man in Chair who is stumbling along in his own sheltered and "blue" life.

### **Production team**

Director: Emma J Leaver

Emma has been involved in amateur theatre as a director, stage manager and performer for over 15 years. For Sedos she has directed *I Love You, You're Perfect, Now Change* (2016) and *In Cahoots* (2014) and stage managed *Macbeth* (2013). For Centre Stage she stage managed *9 to 5* (2016) and assistant directed and staged managed *Rent* (2015).

Musical Director: Michael Cannon

This is Michael's second time as a musical director for Sedos following 2016 production of *I Love You, You're Perfect, Now Change*. He has been involved in a number of productions since he was first asked to MD *Little Shop of Horrors* at the University of Warwick. Since then he has worked on shows including *Cabaret*, *Spring Awakening*, *Company*, *Beauty and the Beast*, and the world premiere of *Riptide! – a slasher musical*, at the Rosemary Branch Theatre.

Choreographer: Laura de longh

Laura is a classically trained dancer, cheerleader, and gymnast from Melbourne, Australia. She has trained at Brent Street Studios (Sydney), Centrestage Performing Arts (Melbourne) and The Victorian College of the Arts (Melbourne). She is an avid performer, having featured as Principal Dancer/Dance Captain in *Thoroughly Modern Millie*, *Aida*, *RENT* and *How to Succeed in Business* (UMMTA) as well as the leading lady in the Australian Premier of *Mythweaver* (CASUM). Most recently, she performed with Centre Stage London in *9 to 5* as a dancer and ensemble member.

Producers: Adrian Hau and Ruth Luckins

Assistant Producer: Pippa Roome

Assistant Director: Matt Hudson

Assistant Music Directors: Adrian Hau and Ryan Macaulay

Assistant Choreographer: Hannah Shields

Stage Manager: Lizzie Drapper

Set Design: Stuart Massey

Lighting Design: Olly Levett

## **Important dates**

- First rehearsal and read through: Tuesday 31 January
- Rehearsals will then be Tuesday and Thursday evenings from 7pm – 9/9.30pm (approx.) and Saturdays from 12pm-5pm (approx.). Saturdays are likely to be extended in late April.
- Easter break: There will be no rehearsal on Saturday 15 April 2017
- Weekend intensive rehearsals: all day Saturday 25 / Sunday 26 February and all day Saturday 8 April / Sunday 9 April
- Get In / Sitz Probe: Sunday 12 February 2017
- Technical Rehearsal: Monday 1 May (please note this is a Bank Holiday and you may be required during the day for a extended technical rehearsal dependent on the complexity of the set)
- Dress Rehearsal: Tuesday 2 May 2017
- Performance dates: 3 – 13 May, with matinees on both Saturdays.

## **Workshop**

7.30pm on Monday 12 December at Brewers' Hall Garden, London EC2V 5DX

Learn a bit more about the show, meet the production team, try out some dance steps and have a singalong, before finishing the evening with a trip to the pub. The workshop is not compulsory and attendance will not affect whether you are cast.

To register for the workshop, visit <https://goo.gl/6SUoyB> and fill in the form there.

## **Auditions**

Wed 18 Jan- 7.30pm  
Thurs 19 Jan- 7.30pm  
Sat 21 Jan- 10:00am  
Sat 21 Jan- 1:00pm  
Sat 21 Jan- 4:00pm  
Tues 24 Jan- 7:30pm  
Wed 25 Jan- 7:30pm

Upon arrival all auditionees will be taught a short dance routine, with a tap option (please bring tap shoes if you have them). You will be given a brief opportunity for rehearsal as a group but you will be asked to perform pretty much immediately (before your solo audition). We are looking for how quickly you can pick routines up and your ability to perform (keep your dance face on!).

You will then do a solo singing audition. If you are auditioning for any parts other than The Man in the Chair please prepare a verse and chorus of a song in the style of the show. Some recommended shows are (but not limited to) *High Society*, *The Boyfriend*, *Me and My Girl*, *Cabaret*, *Chicago*, *Thoroughly Modern Millie*, *The Producers*, *Guys and Dolls* and *Anything Goes*.

If you are auditioning for only The Man in the Chair please prepare a short monologue (1-2 minutes) of a modern play (no Shakespeare etc). You will also be asked to sing a very short section (approximately 30 seconds is enough!) of any accompanied song of your choosing and may be asked to sing some scales. This is because Man in Chair sings a few lines towards the end of the show which require a basic level of tuning and musicality. This can be as simple as a pop song or a hymn but please do bring sheet music.

To register for auditions, visit <https://goo.gl/XSjTZY> and fill in the form there.

## **Recalls**

Fri 27 Jan– 7.30pm (likely to be Man in Chair only and predominantly script readings that will be sent out if you are asked back for a recall).

Sat 28 Jan– from 10am (script readings that will be sent out if you are asked back for a recall, if you are recalled for a particular role we will advise what part of their song we would like you prepare, we may recall dance ensemble and will teach a more complicated dance routine / tap number on the day).

Given the short period of time to prepare for recalls we suggest all auditionees familiarise themselves with *The Drowsy Chaperone* soundtrack. Unfortunately it is no longer available on Spotify but a recording of the Broadway production is on YouTube. Note: this is for reference only and not to be imitated in auditions or recalls.

## **Other information**

### Age Restrictions & Note on Diversity

All persons auditioning must be 18 years or older. We encourage diversity and encourage auditionees from all ethnicities.

### Rehearsal Venue

Auditions, recalls and rehearsals will be held at Sedos HQ, 1 Brewers' Hall Garden (BHG), London EC2V 5DX.

### Sedos audition, participation and membership fees

Sedos is one of London's premier amateur theatre societies with the aim of producing quality amateur theatre to the best artistic quality possible. In the nature of amateur theatre performers are not paid – not even expenses. To perform in *The Drowsy Chaperone* you must be a member of Sedos (membership is currently £35 per year, £30 if paid by Direct Debit) and pay a participation fee of £40. There is a £5 audition fee non-refundable fee for non-Sedos members.

### Involvement in other Sedos productions

Given overlap of crucial rehearsal and performance dates it is very unlikely you can be cast in *The Drowsy Chaperone* if you are also in *The Accrington Pals*. Additionally, you are unlikely to be able to be cast in *Little Women* if you are involved in *The Drowsy Chaperone*.

If you have any further questions please email [drowsy@sedos.co.uk](mailto:drowsy@sedos.co.uk)

We look forward to meeting you!

Team Drowsy

## Character Breakdown

*(Note images are for inspiration only; ages are playing ages not actual performer age)*

### The Man in the Chair

Gender: Male (35 to 60)

Accent: English accent preferred but natural accent considered.

Musical theatre aficionado who mourns the end of the Golden Era. He narrates the show as he listens to the record on vinyl. This is an excellent tragicomic role for a strong actor, with large portions of monologue dialogue, directly addressing the audience and holding their attention. Will need to be comfortable singing two bars solo in the closing number otherwise minimal singing. Must be comfortable with stage movement and moving within a dance number but separate from it otherwise minimal dancing required. He holds the show together.



### Mrs. Tottendale

Female (50 to 70)

Voice type: Alto character voice

Vocal range top: Db5

Vocal range bottom: G3

Accent: American

The supremely forgetful / air headed “old money” matriarch who is hosting the wedding. Has to repeatedly spit on people in the spit take scene.

### Underling

Male (50 to 70)

Voice type: Tenor character voice

Vocal range top: G4

Vocal range bottom: Ab2

Accent: English or American accent.

Mrs. Tottendale's classic “stiff upper lip” butler with a dry sense of humour and devotion to Mrs Tottendale. Has to be comfortable being spat on multiple times in the spit take scene.







**Robert Martin**

Male (25 to 35)

Voice type: Tenor

Vocal range top: Ab4

Vocal range bottom: C3

Accent: American

The dashing, rich, ever-cheerful yet not particularly clever, groom; played by matinee-idol Percy Hyman. Was the “Colgate Toothpaste Man” so must have a great smile! Must be a strong tap dancer and comfortable with roller-skating (ultimately needs to be blindfolded while on skates).

**George**

Male (25 to 40)

Voice type: Tenor

Vocal range top: Bb4

Vocal range bottom: F3

Accent: American

Robert's anxious, dim-witted best man, the classic sidekick to the charming Robert. Must be a strong tap dancer and have great comic timing.



**Gangster 1 & 2**

Male (30 to 45)

Voice type: Tenor

Vocal range top: Gb4

Vocal range bottom: Db3

Accent: American

Posing as pastry chefs, this duo is intending to collect from Feldzieg; played by the vaudeville duo Tall Brothers. Classic Prohibition gangsters; capable of being intimidating but also have a lot of pun jokes and wordplay. Must have great chemistry with each other and competent dancers or capable of highly stylised movement.

**Feldzieg**

Male (30 to 45)  
Voice type: Baritone  
Vocal range top: Db4  
Vocal range bottom: Db3  
Accent: American

Broadway producer who is desperate for his star to return to his show and being threatened by the mob. Classic New York business man – a big character. Must have great chemistry with Kitty as they are a “real life” couple outside of the recording.



**Kitty**

Female (25 to 35)  
Voice type: Soprano comedic belt  
Vocal range top: F5  
Vocal range bottom: Bb3  
Accent: American

The ultimate ditzy character; endearing. Dreams of making it big in show business and finally break out of the chorus. Must have excellent comic timing and strong dance. Must have great chemistry with Feldzieg as they are a “real life” couple outside of the recording.

**Aldolpho**

Male (30 to 45)  
Voice type: Bass/Baritone + great falsetto  
Vocal range top: G4  
Vocal range bottom: A#2  
Accent: exaggerated generic “European”  
(Spanish / Italian etc)

Self-proclaimed “King of Romance”; played by former silent movie star and Latin lothario Roman Bartelli. Must have excellent comic timing and strong theatrical physicality.





**Janet Van De Graaf**

Female (20 to 35)

Voice type: Alto with big belt

Vocal range top: -1

Vocal range bottom: G3

Accent: American (and obviously fake French for the Mimi scene)

The famous bride –Glamorous and talented star of Feldzieg's Follies. Janet is a true triple threat, who plays the innocent.

Played by star on the rise, and threat to Beatrice Stockwell, Jane Roberts. Jane is also the “Oops Girl” with strong “sexual energy”. We are not looking for anyone to mimic Sutton Foster’s performance, bring your own characterisation!

**The Drowsy Chaperone**

Female (40 to 60)

Voice type: Alto with strong belt

Vocal range top: D5

Vocal range bottom: F3

Accent: American

Janet's alcoholic confidante and friend; played by Broadway grande dame stage actress Beatrice Stockwell. Beatrice is an icon to Man in the Chair and he feels a great affinity to her. Sings the big torch ballad (at her own insistence). Beatrice is challenged for the spotlight by Janet / Jane.



**Trix**

Female (30 to 40)

Voice type: Alto

Vocal range top: Eb5

Vocal range bottom: Ab3

Accent: American

A small character role with a big sing and big energy. The brash female aviatrix who, by chance, is recruited to perform the wedding and fly everyone off to the big finale! This role is normally played by a black actress, probably as a nod to historical figure Bessie Coleman but we will cast based on audition / recall performance primarily.





### **Superintendent**

Gender: Male

Playing age: 35 to 60

Accent: English

A bit part for a strong character actor. His energy is the antithesis of Man in the Chair and breaks his reverie in listening to the final song of the recording. This role could also be involved as an ASM in running the actual show.

### **Ensemble**

We are looking to cast a small dance ensemble of approximately six performers, three males and three females, who are Broadway-style “tits and teeth” music theatre performers. The ensemble must be able to sing confidently, particularly in group harmonies.

They must have strong characterisation and faces that sell Gold Age Broadway are required.

However, the strength of the ensemble will lie in their dance ability. We will be particularly looking for tap dancers for the men, to showcase in “Cold Feet” and ladies who can perform complex stagecraft and/or tap dance to showcase in “Show Off”.

All ensemble must be comfortable with boy/girl partner dancing, moving set and props that may be complex and be willing to be involved in some onstage wow moments!

Acrobatics, cheerleader and magic skills also looked upon favourably.

Vocal types: Soprano, Alto, Tenor, Bass.



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