

**LAODS 2022**  
**THE PRODUCERS**  
**AUDITION INFORMATION PACK**

- 1. Audition Process Information**
- 2. Character Roles and Auditions Part 1 Pieces**
- 3. Auditions Part 1 Choice Form**
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\* After reading this pack in its entirety, please PRINT OFF, FILL IN and BRING the following bits to AUDITIONS PART 1:

- Auditions Part 1 Choice Form
- Membership Form
- Auditions Part 1 ACTING Pieces (for your chosen characters)

(We will have some blank copies of these forms and all ACTING and SINGING Pieces for Auditions Part 1 available for your use on the day, if needed.)

\*\*\* In an effort to keep all members and potential members of LAODS safe and healthy, we do kindly ask for all those taking part in our audition process to please adhere to the latest Covid/vaccination government guidelines and recommendations to the best of your ability.

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## 1. Audition Process Information

# THE PRODUCERS AUDITIONS

**23<sup>rd</sup> September – 9<sup>th</sup> October 2021**

**\*All auditions will be held at the Green Room Club or LAODS Headquarters upstairs.**

**\*\*Timings for all auditions are estimated to the best of our ability and may vary.**

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### **Initial Social/Information Giving Event– Thursday 23<sup>rd</sup> September 7.30pm – 9pm**

Gathering with the Chairman, Director, Musical Director and Choreographer about the audition process, casting, rehearsals and a warm welcome to the society.

All auditionees will need to indicate to us which role(s) they will be attending our Auditions Part 1 for by the end of the gathering (Auditions Part 1 Choice Form enclosed in this pack). A timetable for the day will be created from these forms.

All auditionees must also email [kebenj@gmail.com](mailto:kebenj@gmail.com) your preferred headshot/photo ONLY for use during the audition process AND a photo/copy of your NHS Covid-19 Vaccination Card or Covid Pass\*. These photos will only be seen by the creative team and only be used for the audition process. These photos must be sent by 9am Friday, 24<sup>th</sup> Sept (at the latest) as they are needed for Auditions Part 1.

We advise you to read this pack in its entirety BEFORE you leave tonight's meeting.

\*Lack of a Covid Pass will NOT debar you from auditioning and all information will be strictly confidential. This is simply a risk assessment measure to ensure the safety of our more vulnerable members and to allow us to mitigate this risk wherever possible.

### **Auditions Part 1-- Saturday 25<sup>th</sup> September 10:00am- END**

This is the first step of The Producers audition process and all those wishing to audition for a **Principal or Supporting Role** must attend. **ENSEMBLE/CHORUS auditionees are NOT required to attend.**

Auditions Part 1 will be timetabled, open and in the Green Room Club. You will be told an hour long audition call time for you to attend. There will be brief acting and singing warm-ups, followed by everyone singing through part of a song from the show together, followed by individual auditions. All short (roughly 30 second) song and script pieces for these auditions are in this pack. Feel free to familiarise yourself with them before auditioning; however, all auditionees will be required to hold their script/score when auditioning. **You are not expected to have any of it memorised.** You should do your best to bring the character to life and play the role(s) you are going for to the best of your ability but, most importantly, have fun! An assistant to the director will be on book for the auditions to read all stage directions and extra lines, from off stage, during your audition. There will be time for feedback and you will be given a form with the roles you are being asked to continue in the audition process for indicated. You will be asked to attend our main auditions for a minimum of one role (ENSEMBLE) and a maximum of 3 roles. Additional audition material for Principal/Supporting Auditions will be given electronically within two days' time.

## **Movement Workshop— Thursday 30<sup>th</sup> September**

**7.30-8:30pm MEN 8:30- 10:30pm WOMEN**

All auditionees will need to attend this movement workshop.\* This includes all those auditioning for ENSEMBLE or PRINCIPAL/SUPPORTING roles. Men will need to attend the first part of these auditions, women the second.

Both parts of this workshop will start with a walking warm-up and very basic movement. Our Choreographer, Ruth, will run a series of movements of differing levels – please stop when you feel that you have reached your capability. Your ability to pick up choreography will not be assessed but the way in which you move will be. Please perform the routine to your best ability and, most importantly, have FUN! Please bring suitable footwear to move in – this is whatever you feel most comfortable dancing in and allows you to move-- preferably character or jazz shoes. Please bring tap shoes if you have them.

\*If you have a condition/injury which precludes you from dancing, please let our director or a member of the production team know in advance. There are some roles within the show that do not require dance ability and others that require very little; if dance is not a strength for you, please do not be deterred from auditioning.

## **ENSEMBLE Singing Auditions—Thursday 7<sup>th</sup> October 7:30pm- 10:30pm**

Auditions for those auditioning for ENSEMBLE ONLY. **Those attending Principal/Supporting Auditions need NOT attend.** All auditionees will need to undertake a singing audition. This is to assess your vocal range. Please do not let this put you off if you feel you are more of a dancer than a singer – ensemble singing auditions will be CLOSED with just you and the creative team.

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## **Principal and Supporting Role Auditions – Saturday 9<sup>th</sup> October 10am -END**

Individual, timetabled, CLOSED auditions. **Those auditioning for ENSEMBLE only need NOT attend this audition.** Only those auditioning for one of the PRINCIPAL or SUPPORTING roles in the show will need to attend this stage of the audition process.

A schedule for the day will be designed and sent out based on how many auditionees are carried forward from Auditions Part 1.

Additional score/script pieces required for these auditions will be given out to auditionees with their feedback forms from Auditions Part 1. All those auditioning are expected to be familiar with all of the script/song pieces for their character(s) and deliver them to their best ability. Memorisation is not required but may help with your characterisation and acting.

David, our Musical Director, will lead some vocal workshops around the musical audition pieces prior to the singing part of these auditions.

Steve, our Director, will give some general blocking/character notes prior to the auditions and may give some feedback during your audition(s), to see how you take direction and adapt when given instructions.

Please bring along comfortable clothes and shoes to move/dance in, as there **may** be dance callbacks on this day, should Ruth require to see some people's dance abilities in more detail. There will be time for feedback after auditions are completed.

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As you can see, LAODS has reconfigured its audition process not only to minimise wasted time and disappointment for its returning/potential members but to try and make it more fun and transparent. We hope it is an enjoyable, streamlined time for all involved!

That being said, Audition Day (and Tech Rehearsal Day) will always be impossible to run without any on-the-spot adjustments or glitches. Please bear with us on these days; we apologise in advance for any delays.

It is important to note that anyone unsuccessful at PRINCIPAL auditions will automatically be considered for SUPPORTING ROLES and ENSEMBLE. If you do not wish to be considered for SUPPORTING ROLES or ENSEMBLE, you will need to tell the creative team before your audition AND indicate this on your audition part 1 form.

### **CALL BACKS (Tentative) – Thursday 21<sup>st</sup> October 7.30pm – 10pm**

The creative team reserve the right to call-back a small number auditionees if they need to review your audition, see you read for an alternative part or re-assess your dance / vocal ability. This can be for many reasons and call-backs are not an indication of casting.

We request for all who have auditioned for a PRINCIPAL or SUPPORTING role to **keep this date available** in case the team need to see you again.

### **CAST LIST – by Friday 15<sup>th</sup> October [UNLESS CALL BACKS NEEDED- then by Saturday 23<sup>rd</sup> October, at the latest]**

You may/may not be contacted by phone prior to publication of the cast list.

To be accepted into the cast, you will need to pay your full MEMBERSHIP fee (£45) – this affirms you as a Member of LAODS. We request that you pay this fee as soon as possible or your place in the cast may be offered to another auditionee.

Full show fees (£70) are due prior to the first rehearsal in January (we can take this in instalments) – this is because this fee funds the creation of your costumes which begins directly after the audition process. It is for this reason that we ask you to commit to our production and to make payments up front. [If you decide at any point to withdraw from the production, your fees are non-refundable, as your costumes will have already been sourced.]

Costumes will begin to be produced from casting, if you are cast as a PRINCIPAL you will be asked to meet with our wardrobe mistresses ASAP to update or take new measurements.

All other measurements will be taken at the headshots/read through /Kick-Off night on **Thursday 16<sup>th</sup> December, 7:30pm - 9:30pm**

## 2. Character Roles and Audition Part 1 Pieces

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### PRINCIPAL AND SUPPORTING ROLES TO BE AUDITIONED

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#### FEMALE ROLES:

CHARACTER	TYPE	VOCAL	PLAYING AGE*
Ulla	Principal	Mezzo-Soprano	20-40
Usherette	Supporting	Mezzo-Soprano	20-40
Usherette	Supporting	Mezzo-Soprano	20-40
Hold-Me-Touch-Me	Supporting	Mezzo-Soprano	60+
Shirley Markowitz	Supporting	Alto	20-50

#### MALE ROLES:

CHARACTER	TYPE	VOCAL	PLAYING AGE*
Max Bialystock	Principal	Tenor	35-55
Leo Bloom	Principal	Tenor	20-50
Franz Liebkind	Principal	Baritone	45-60
Carmen Ghia	Principal	Tenor	20-40
Roger De Bris	Principal	Baritone	40-60
Mr Marks	Supporting	Spoken	40-60
Lead Stormtrooper	Supporting	Tenor	20-40
Brian	Supporting	Tenor	20-50
Kevin	Supporting	Baritone	20-50
Jason	Supporting	Tenor	20-50
Judge**	Supporting	Spoken	40-60

\* Playing ages are a guide only.

\*\*Both male and female auditionees for Judge are accepted.

**All other minor spoken/sung roles will be cast by the director from the ensemble during rehearsals.** All cast in supporting roles will also be in the ensemble.

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## Auditions Part 1 Pieces (Acting)

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All monologues/dialogues are roughly 30 seconds. Please remember you are not expected to have this memorised and you **MUST** hold your script during your audition.

An assistant to the director will read all extra lines/stage directions from off-stage during your audition. Please perform your character to the best of your ability and, most importantly, **HAVE FUN!**

Character	Dialogue
Max Bialystock	<p>(105-106) Betrayed Monologue</p> <p><b>MAX</b> <b>I'm drowning, I'm drowning here. I see my whole life, flashing before my eyes. I'm running through the fields of alfalfa with my collie, Rex. No, Rex. Not on the alfalfa. And I see my mother on the back porch in a worn, but clean gingham gown. She's calling out to me.</b></p> <p>[EXT. OLD SOUTHERN PORCH - DAY An old woman, looking just like Max, but with old lady glasses and Southern clothing calls out.</p> <p>MOTHER Alvin! Alvin! Don't forget your chores! The wood needs a cording and the cow need a milking! Alvin!Al---</p> <p>INT. PRISON CELL – NIGHT]</p> <p><b>MAX</b> <b>Wait a minute. My name's not Alvin. That's not my life. Somebody else's life is flashing before my eyes. What the hell is that about? I'm not a hillbilly. I grew up in the Bronx. Leo's taken everything. Even my past.</b></p>

Leo Bloom	<p>(12-13) BLANKET MONOLOGUE</p> <p><b>LEO</b> Okay. Mr. Bialystock, I've been glancing at your books.</p> <p>MAX Hurry, you have 48 seconds left. Quick.</p> <p><b>LEO</b> <b>At your books, you seem to...</b></p> <p>MAX Come on. Come on. 36 seconds left. Tick Tock, Tick Tock.</p> <p><b>LEO</b> <b>Mr. Bialystock, Mr. Bialystock.</b> [Leo takes out a blue blanket and starts rubbing his face in it.]</p> <p>MAX 10, 9, 8, 7, 6...</p> <p><b>LEO</b> <b>I cannot function...</b></p> <p>MAX 5, 4, 3, 2, 1.</p> <p><b>LEO</b> <b>I cannot function under these conditions. You're making me extremely nervous.</b></p> <p>MAX Oh. (beat) What is that? [Leo tries to hide his blanket.]</p> <p><b>LEO</b> <b>What's what?</b></p> <p>MAX That.</p> <p><b>LEO</b> <b>Oh, it's nothing.</b></p> <p>MAX Well, if it's nothing, why can't I see it? [Max snatches Leo's blanket and starts to analyse it. Leo gets up nervously from his seat.]</p> <p><b>LEO</b> <b>My blanket, my blue blanket. Give me back my blue blanket. Give it to me, give it to me!</b></p> <p>MAX (giving back blanket) Okay, here it is. Here it is. Calm down now.</p> <p><b>LEO</b> <b>I'm sorry. I just don't like people touching my blue blanket. It's a minor compulsion. I can deal with it if I want to, it's just I find it very comforting.</b></p>
Ulla	<p>(65) ULLA'S SCHEDULE MONOLOGUE</p> <p><b>ULLA</b> <b>Vell, Ulla wake up every morning at five AM.</b> <b>From five to seven, Ulla exercise.</b> <b>From seven to eight, Ulla take long shower.</b> <b>From eight to nine, Ulla eat big Swedish breakfast. Many different herrings.</b> <b>From nine to eleven, Ulla practice her singing and her dancing.</b> <b>And at eleven, Ulla like to have sex.</b> <b>So, what time should Ulla get here?</b></p>

<p>Franz Liebkind</p>	<p>(40) ROOFTOP MONOLOGUE</p> <p>MAX Franz Liebkind?</p> <p><b>FRANZ</b> I was never a member of the Nazi Party! I was only following orders! I didn't even know there was a war on! We lived all the way in the back, near Switzerland. All we heard was yodeling. (sings some yodels, then...) Okay, who are you?!?</p> <p>MAX Don't worry, Mr. Liebkind. We're not from the government. We're producers, Bialystock and Bloom. We're here to talk to you about your play.</p> <p><b>FRANZ</b> My play? You mean, 'Springtime for...' You know who?</p> <p>MAX That's the one?</p> <p><b>FRANZ</b> What about it?</p> <p>MAX We think it's brilliant, a masterpiece.</p> <p>LEO We want to put it on Broadway.</p> <p><b>FRANZ</b> (excited) Broadway? Oh, joys of joys. Dream of dreams. I can't believe it. I must tell my birds.</p>
<p>Roger De Bris</p>	<p>(51) CHRYSLER BUILDING MONOLOGUE</p> <p><b>ROGER</b> (noticing Leo) Oh, it appears Mr. Bloom is staring at my dress. You see we're going to the annual governor's ball today and there's a prize for the best costume.</p> <p>CARMEN We always win.</p> <p><b>ROGER</b> Oh, I'm not so sure about this year. I'm supposed to be going as the grand duchess, Anastasia. (Roger puts on a tall looking crown on his head.) But, I think I look more like the Chrysler Building.</p> <p>CARMEN Well, without your wig on, I'd say you're only half dressed.</p> <p><b>ROGER</b> Well, if you're so concerned about the wig, why don't you go fetch it? Oh, wicked witch of the west.</p>



Carmen Ghia	<p>(48) PHONE MONOLOGUE</p> <p>[The telephone rings.]</p> <p><b>CARMEN</b>  <b>Hello. The living room of renowned theatrical director Roger De Bris' elegant upper east-side town house on a sunny Tuesday afternoon in June. Who may I say is speaking?</b></p> <p>[A beat. Carmen frowns angrily.]</p> <p><b>CARMEN</b>  <b>Listen here, you broken down old queen. He was drunk. He was hot. You got lucky. Don't ever call here again!</b></p> <p>[hangs up]</p> <p>ROGER  Who was it?</p> <p><b>CARMEN</b>  <b>Wrong number!</b></p>
Mr Marks	<p>(29) SCOLDING LEO MONOLOGUE</p> <p><b>MR. MARKS</b>  <b>Where the hell have you been? This is an accounting firm, not a country club. You can't just come and go as you please.</b></p> <p>LEO  Yes, Mr. Marks!</p> <p><b>MR. MARKS</b>  <b>Remember. You are a PA, a public accountant. And I am a CPA, a certified public accountant. A rank a miserable little worm like yourself could never hope to achieve.</b></p> <p>LEO  Yes, Mr. Marks. Thank you for speaking to me.</p> <p><b>MR. MARKS</b>  <b>You're welcome.</b>  (to accountants)  <b>What are you all gawking at? You've never seen another human being humiliated before? Back to work! All of you!</b></p>

Hold-Me-Touch-Me	<p>(11) WELL HUNG STABLE BOY MONOLOGUE</p> <p>MAX You know little Maxy can't produce play-ees without checkies? <b>HOLD ME TOUCH ME</b> <b>Here it is.</b> (Max reaches toward the cheque, but she pulls it out of his grasp.) <b>HOLD ME TOUCH ME</b> <b>But first, let's play one dirty, naughty little game.</b></p> <p>MAX Okay, my little sex kitten. What shall we play? "The debutante and the brick layer?" <b>HOLD ME TOUCH ME</b> <b>No.</b></p> <p>MAX How about "The rabbi and the contortionist?" You like that one, darling. Keeps you limber. <b>HOLD ME TOUCH ME</b> <b>Oh, no. I know! How about "The virgin milkmaid and the well hung stable boy?"</b></p> <p>MAX Are you sure? I haven't been feeling too well lately. <b>HOLD ME TOUCH ME</b> <b>Oh, don't worry. I will be gentle.</b> [Hold Me Touch Me pushes Max down on the sofa. She moves to the other side of the office and puts her umbrella on her shoulders and carries it like a milkmaid.] <b>HOLD ME TOUCH ME</b> <b>Oh, these pails of milk are so heavy. (to Max)</b> <b>You there, well hung stable boy! Won't you please help me?</b></p>
Lead Stormtrooper	N/A
Ushettes	<p>(83) <b>USHERETTES</b> <b>Oh, Mr. Bloom. Mr. Bloom. You look so handsome.</b></p>
Shirley Markowitz	<p>(54) DURING KEEP IT GAY BRIAN It needs glamour... KEVIN ...and glitz. SCOTT It needs sequins... <b>SHIRLEY</b> <b>...and tits.</b></p>

Brian	<p>(54) DURING KEEP IT GAY  <b>BRIAN</b>  It needs glamour...  KEVIN  ...and glitz.  SCOTT  It needs sequins...  SHIRLEY  ...and tits.</p>
Kevin	<p>(54) DURING KEEP IT GAY  BRIAN  It needs glamour...  <b>KEVIN</b>  ...and glitz.  SCOTT  It needs sequins...  SHIRLEY  ...and tits.</p>
Jason	<p>(80) SPRINGTIME AUDITIONEE    <b>JASON</b>  For the last six months, I have been touring with the East End Theatre Company, performing the play "No, no, Nietzsche."  ROGER  Oh, you played Nietzsche.  <b>JASON</b>  No, no.  ROGER  (annoyed) What are you going to sing for us?  <b>JASON</b>  Have you ever heard the German band?  ROGER  No, I haven't.  <b>JASON</b>  That is the name of the song I am going to sing.  ROGER  (even more annoyed) Oh.  <b>JASON</b>  (to pianist) You will play it.  (The woman starts to slowly play the song.)  <b>JASON</b>  Speed it up!</p>

Judge	<p>(109) DURING COURTROOM SCENE</p> <p><b>JUDGE</b> <b>Who are you?</b> LEO I am Leopold Bloom. I am Mr. Bialystock's partner and I have come to speak on his behalf.</p> <p><b>JUDGE</b> <b>And who are you, my dear?</b> ULLA My name is Ulla Inga Hansen Bensen Yonsen Tallen-Hallen Svaden-Svanson...Bloom.</p> <p><b>JUDGE</b> <b>Bloom? You married him?</b> ULLA Well, he only said we'd do it if we got married.</p> <p><b>JUDGE</b> <b>What a schmuck. Now, tell me, Mr. Bloom. Why would you come back and risk yourself being put in prison with him?</b></p>
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## Auditions Part 1 Pieces (Singing)

All song excerpts are roughly 30 seconds for principal roles and as long as possible for smaller supporting roles. You are not expected to have the lyrics memorised, but you should be familiar with the songs and perform them to the best of your ability. You will be expected to hold the sheet music for this stage of the audition process.

Our MD will go through each excerpt at the start of the singing auditions to ensure everyone is comfortable with the pieces.

Character	Song
Max Bialystock	BETRAYED- FROM "Just like Julius Caesar... TO END
Leo Bloom	THAT FACE- FROM "...When suddenly.... TO "...she'd kill me with her smile..."
Ulla	IF YOU'VE GOT IT FLAUNT IT FROM "When I was just a little girl..." TO (keychange) "...don't think twice."
Franz Liebkind	HABEN SIE GEHORT FROM- "Haben sie gehort das Deutsche Band. TO- "It don't mean a thing if it ain't got that Schweigen-reigen-schone-schutzen-schmutzen sauerbraten!"
Roger De Bris	KEEP IT GAY FROM "I see a line of beautiful girls.. TO "keep it happy, keep it snappy, keep it..."
Carmen Ghia	KEEP IT GAY FROM- "People want laughter when they see a show. TO- "Keep it gay. Keep it gay. Keep it gay."
Mr Marks	N/A
Hold-Me-Touch-Me	N/A
Lead Stormtrooper	SPRINGTIME FOR HITLER FROM "And now it's Springtime for Hitler and Germany. Deutschland is..." TO "Watch out Europe, we're going on tour."
Ushettes	OPENING NIGHT FROM "Opening Night..." TO "Let's hear what they have to say..."
Shirley Markowitz	KEEP IT GAY SHIRLEY "Keep it gay, keep it gay, keep it gay"

Brian	<p>KEEP IT GAY  BRIAN  "Keep it mad. Keep it glad. Keep it gay."  KEVIN  Keep it happy. Keep it snappy. Keep it gay.  BRIAN/KEVIN (in harmony)  "We're clever, creative. It's our job to see that everything's perfect for Mr. De Bris."</p>
Kevin	<p>KEEP IT GAY  BRIAN  Keep it mad. Keep it glad. Keep it gay.  KEVIN  "Keep it happy. Keep it snappy. Keep it gay."  BRIAN/KEVIN (in harmony)  "We're clever, creative. It's our job to see that everything's perfect for Mr. De Bris."</p>
Jason	<p>HABEN SIE GEHORT DAS DEUTSCHE BAND  FROM "Haben.."  TO " Boom"</p>
Judge	N/A

\*Due to copyright – these music excerpts will be available to collect hard copy at Auditions Part 1 but bringing your own copy of the lyrics/music is preferred.

### 3. AUDITIONS PART 1 CHOICE FORM

NAME:

CONTACT NUMBER:

EMAIL:

I am auditioning in Auditions Part 1 for the following roles:

- |  |   |  |   |
|--|---|--|---|
| <input type="checkbox"/> Ulla          | <input type="checkbox"/> Max Bialystock | <input type="checkbox"/> Leo Bloom         | <input type="checkbox"/> Franz Liebkind   |
| <input type="checkbox"/> Roger De Bris | <input type="checkbox"/> Carmen Ghia    | <input type="checkbox"/> Mr Marks          | <input type="checkbox"/> Hold-Me-Touch-Me |
| <input type="checkbox"/> Stormtrooper  | <input type="checkbox"/> Usherettes     | <input type="checkbox"/> Shirley Markowitz | <input type="checkbox"/> Brian            |
| <input type="checkbox"/> Kevin         | <input type="checkbox"/> Jason          | <input type="checkbox"/> Ensemble          | <input type="checkbox"/> Judge            |

I would also like to be considered as a **Principal Dancer**.

If unsuccessful at PRINCIPAL/SUPPORTING auditions I **do not** wish to be in the show

Dance Experience(s)- Please briefly list any dance training, experience or special skills.

Because some characters require slightly more risqué attire, please indicate what you are comfortable with showing on stage: (this will NOT affect casting. It is to help with costuming.)

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Hair, Face, Neck    | <input type="checkbox"/> Shoulders, Arms, Upper Back | <input type="checkbox"/> Cleavage/Chest, ribcage |
| <input type="checkbox"/> Stomach, Lower Back | <input type="checkbox"/> Hips, Bum (thong)           | <input type="checkbox"/> Upper thighs            |
| <input type="checkbox"/> Lower thighs        | <input type="checkbox"/> Knees, Shins/Calves         | <input type="checkbox"/> Ankles, Feet            |

Times I am NOT available on 25/9/21 (Auditions Part 1 Day):

Times I am NOT available on 9/10/21 (Principal/Supporting Auditions Day):

Dates from the rehearsal schedule that I will not be able to attend, or any attendance requirements that we need to be aware of (i.e. transport issues, childcare, days of the week where you have other regular commitments):

The above dates will be agreed as 'acceptable absences' (AAs) on acceptance to the cast. Any further absences will need to be submitted as soon as they are known.

**\*\*\*PLEASE SUBMIT THIS FORM ASAP TO THE CREATIVE TEAM AND EMAIL THROUGH YOUR HEADSHOT AND COVID PASS**

**(4) Membership Form**

**LAODS Membership and Contact Details Form**  
**2021/22**

This form must be completed by all current and prospective members of LAODS on payment of audition or membership fees. Upon the full annual subscription being paid all LAODS members over 18 years of age will automatically be granted membership of the Green Room Club. This information will be used for the sole purpose of maintaining membership information in relation to LAODS and the Green Room Club and will not be shared with any third parties. Information relating to unsuccessful auditionees / non-members will be disposed of accordingly and all forms will be destroyed once details have been updated.

Name: .....

Home Address:

.....  
.....  
.....

Email Address:

.....

Phone Number:

.....

**Declarations:**

I will be over 16 by the first performance date (28/6/22)

I grant full rights to use images of myself resulting from photography/video filming, and any reproductions or adaptations of the images for fundraising, publicity or other purposes to help achieve the group's aims. This might include (but is not limited to), the right to use them in their printed and online publicity, social media, press releases and funding applications.

Signature:

Date:



### (5) THE PRODUCERS REHEARSAL SCHEDULE 2022

DATE	TIME	FOR	REQUIRED	TO DO (if it doesn't say otherwise, the rehearsal is at LAODS HQ)
<p>Rehearsals begin on <b>Sunday 9<sup>th</sup> January</b> and commence at <b>1.15pm on a Sunday and 7.30pm on a Thursday</b>. Thursday Rehearsals to begin with will be DANCE. Rehearsals take place almost every Thursday up to the show. ***If you are a LEAD character, expect additional singing rehearsals at specific times, arranged with David, throughout our rehearsal process.</p>				
THURS 16 <sup>th</sup> DEC	7:30pm- 9:30pm	Kick-off Night!	EVERYONE	Headshots/Read through/First Measurements
Sun 9 <sup>th</sup> Jan	1.15pm–4.30pm	Singing		
Thurs 13 <sup>th</sup> Jan	7.30 – 9.30pm	Dance		
Sun 16 <sup>th</sup> Jan	1.15pm–4.30pm	Singing		
Thurs 20 <sup>th</sup> Jan	7.30 – 9.30pm	Dance		
Sun 23 <sup>rd</sup> Jan	1.15pm–4.30pm	Singing		
Thurs 27 <sup>th</sup> Jan	7.30 – 9.30pm	Dance		
Sun 30 <sup>th</sup> Jan	1.15pm–4.30pm	Singing		
Thurs 3 <sup>rd</sup> Feb	7.30 – 9.30pm	Dance		
Sun 6 <sup>th</sup> Feb	1.15pm–4.30pm	Singing		
Thurs 10 <sup>th</sup> Feb	7.30 – 9.30pm	Dance		
Sun 13 <sup>th</sup> Feb	1.15pm–4.30pm	Singing		
Thurs 17 <sup>th</sup> Feb	7.30 – 9.30pm	Dance		
Sun 20 <sup>th</sup> Feb	1.15pm–4.30pm	Singing		
Thurs 24 <sup>th</sup> Feb	7.30 – 9.30pm	TBC		
Sun 27 <sup>th</sup> Feb	1.15pm–4.30pm	Singing		

Thurs 3 <sup>rd</sup> March	7.30 – 9.30pm	Dance		
Sun 6 <sup>th</sup> March	1.15pm–4.30pm	Singing		
Thurs 10 <sup>th</sup> March	7.30 – 9.30pm	Dance		
Sun 13 <sup>th</sup> March	1.15pm–4.30pm	Singing		
Thurs 17 <sup>th</sup> March	7.30 – 9.30pm	Dance		
Sun 20 <sup>th</sup> March	1.15pm–4.30pm	Blocking		
Thurs 24 <sup>th</sup> March	7.30 – 9.30pm	Dance		
Sun 27 <sup>th</sup> March	1.15pm–4.30pm	Blocking		
Thurs 31 <sup>st</sup> March	7.30 – 9.30pm	Dance		
Sun 3 <sup>rd</sup> April	1.15pm–4.30pm	Blocking		
Thurs 7 <sup>th</sup> April	7.30 – 9.30pm	TBC	TBC	
Sun 10 <sup>th</sup> April	1.15pm–4.30pm	TBC	TBC	
Thurs 14 <sup>th</sup> April	7.30 – 9.30pm	TBC	TBC	
Sun 17 <sup>th</sup> April	1.15pm–4.30pm	TBC	TBC	
Thurs 21 <sup>st</sup> April	NO REHEARSAL			
Sun 24 <sup>th</sup> April	NO REHEARSAL			
Thurs 28 <sup>th</sup> April	7.30-9.30pm	TBC	TBC	
Sun 1 <sup>st</sup> May	1.15pm–4.30pm	TBC	TBC	
Thurs 5 <sup>th</sup> May	7.30 – 9.30pm	TBC	TBC	
Sun 8 <sup>th</sup> May	1.15pm–4.30pm	TBC	TBC	
Thurs 12 <sup>th</sup> May	7.30 – 9.30pm	TBC	TBC	
Sun 15 <sup>th</sup> May	1.15pm–4.30pm	TBC	TBC	
Thurs 19 <sup>th</sup> May	7.30 – 9.30pm	TBC	TBC	
Sun 22 <sup>nd</sup> May	1.15pm–4.30pm	TBC	TBC	
Thurs 26 <sup>th</sup> May	7.30 – 9.30pm	TBC	TBC	
Sun 29 <sup>th</sup> May	1.15pm–4.30pm	TBC	TBC	
Thurs 2 <sup>nd</sup> June	7.30 – 9.30pm	TBC	TBC	
Sun 5 <sup>th</sup> June	TBC	TBC	TBC	

Thurs 9 <sup>th</sup> June	TBC	TBC	TBC	
Sun 12 <sup>th</sup> June	TBC	TBC	TBC	
Thurs 16 <sup>th</sup> June	TBC	TBC	TBC	
Sun 19 <sup>th</sup> June	TBC	TBC	TBC	
Tues 21 <sup>st</sup> June	TBC	TBC	TBC	
Thurs 23 <sup>rd</sup> June	TBC	TBC	TBC	
Fri 19 <sup>th</sup> June	TBC	TBC	TBC	
IN ADDITION TO REHEARSALS, THE FOLLOWING DATES FORM PART OF THE SCHEDULE FOR THE SHOW				
Sun 9 <sup>th</sup> January	12 – 1pm	Publicity	Max, Leo and Ulla	Photoshoot
Sat 16 <sup>th</sup> April	4pm – 6.30pm	Costume	Everyone	Second Fittings of Costumes (first fittings are done during rehearsal time)
Sat 7 <sup>th</sup> May	10am – 4pm	Publicity	Selected Cast Member	Filming of any aspects of the Production that may be required.
Fri 13 <sup>th</sup> May	7.30 – 9.30pm	Meeting and Line Learning	Everyone	Full cast meeting to discuss the process for the final weeks of rehearsals, show week and get in/out. This is followed by a line learning session (GRC)
Sat 21 <sup>st</sup> May	11-1 and 2-4	Publicity	Cast Members	Flyering in town in costume or LAODS T-Shirts
Sun 22 <sup>nd</sup> May	7-10pm	Band Call	Orchestra Only (Rhythm)	Orchestra Rehearsal

Sat 28 <sup>th</sup> May	11-1	Publicity	Cast Members	Flying in town in costume or LAODS T-Shirts
Sat 4 <sup>th</sup> June	2pm – 6pm	Costume	Everyone	Costume Call and Photo Shoot
Sun 5 <sup>th</sup> June	7-10pm	Band Call	Orchestra Only	Orchestra Rehearsal
Sat 11 <sup>th</sup> June	11-1 and 2-4	Publicity	Cast Members	Flying in town in costume or LAODS T-Shirts
Sun 12 <sup>th</sup> June	7-10pm	Band Call	Soloists and Orchestra	Band Call – Sing through with the Orchestra
Final Week rehearsals will take place on Monday 13 <sup>th</sup> June- Thursday 16 <sup>th</sup> June at a location TBA.				
Fri 17 <sup>th</sup> June	7-11pm	Full Run	Everyone, plus Orchestra	Full run of the show in costume, with props with the Orchestra (at Reepham Village Hall)
Sat 18 <sup>th</sup> June	11-1 and 2-4	Publicity	Cast Members	Flying in town in costume or LAODS T-Shirts
Sat 25 <sup>th</sup> June	9.30am onwards	Get In	Selected Cast members	Get-in of the Show (LPAC)
Sun 26 <sup>th</sup> June	10am onwards 6-9pm with Orchestra	Tech	Everyone	Tech prep for the Show (LPAC)
Mon 27 <sup>th</sup> June	6.30pm onwards	Dress	Everyone	Dress Rehearsal (LPAC)
Performances will take place nightly at 7.30pm from Tuesday 28 <sup>th</sup> June through to Saturday 2 <sup>nd</sup> July, Saturday Matinee at 2:30.				
Sat 2 <sup>nd</sup> July	10.30pm onwards	Get Out	EVERYONE	Get out of the Show (LPAC), followed by after-show drinks (GRC)
Sat 9 <sup>th</sup> July	7pm onwards	Social	Everyone (optional)	After-Show Party and Annual LAODS Awards (GRC)

Sat 6 <sup>th</sup> August	7pm onwards	Social	Everyone (optional)	Screening of the Show DVD (GRC)
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## (6) USEFUL INFORMATION FOR AUDITIONEES / NEW LAODS MEMBERS

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**COVID:** We all know that Covid is a known risk to our health, and to this production. As a charity we will need to take into consideration the vulnerabilities of some of our members when bringing the show to the stage. As part of the audition process, we will ask to see a copy of your covid pass. If you do not have a covid pass this will not affect your audition; however, we may wish to discuss this with you during the audition process.

We need to be mindful that, should the national position change and restrictions be imposed, we will need to be flexible in our approach to rehearsals and find a way to continue on through a temporary period of either social distancing or restricted movement. LAODS will find a way to continue to rehearse, however, we reserve the right to make a sound business judgement at any point to delay or withdraw the production if the risk is too great or restrictions prohibit this. **We will always communicate with you about any potential issues.**

**SHOW DATES:** Tuesday 28<sup>th</sup> June – Saturday 2<sup>nd</sup> July. Performances nightly commencing at 7.30pm, Matinee performance on the Saturday (6 Shows).

**REHEARSALS:** Schedule enclosed. Thursday nights from 7:30pm and Sundays 12ish to 4pm. A live version of the schedule is on the LAODS website. Download a shortcut to your phone to quickly view it in case of any alterations. We rarely change our rehearsal dates, and any changes are communicated as clearly and quickly as possible via the Facebook group that will be set up after casting. Calls for blocking will be sent out at least 2 weeks in advance, so you know what to prepare for that rehearsal. Vocal and Dance calls will be made further in advance – we always do our best to avoid unnecessary calls to rehearsals, and it is unlikely that you will be needed for all rehearsals in the schedule.

**KEY DATES:** Please also check these out in the Schedule enclosed. We will also need cast members to attend for costume fittings/photo shoots, orchestra calls and publicity days. It may seem like a large commitment (it is for principals, obviously), but it is also lots of fun. We feel that you should know what the commitment is before asking you to commit.

**ABSENCES:** Please add your planned absences to the audition form. There are key dates in the schedule please also indicate if you cannot make any of these. Please don't book a holiday during the final four weeks as these rehearsals are key to making the show ready for opening night.

Your planned absences will be entered into a crib sheet used for planning rehearsals. You will need to let us know through the rehearsal process if you have any additional dates that need adding.

Un-planned absences need to be reported as soon as they are known to SARAH CHATTERTON. We do hope that you choose to attend rehearsal rather than call-in sick. Repeated unplanned absences will be reviewed by the Committee.

**PERSONAL INFO  
AND DATA:**

LAODS values your privacy and understands you may not wish your personal information to be shared with anyone.

We will:

Only request information from you that we require for your registration with the society which we may use for purposes such as contacting you, marketing for LAODS events as part of our social calendar or information that will assist our audition or show process. We request this each year and our records are destroyed after each show when we no longer need this information. If we need to know any further personal information that may affect the show, we will discuss this with you directly. We will use social media as a communication tool; this is not deleted between shows without your specific request.

You have the right to know how your information is used and can request access to any personal information that we hold about you. You can correct this information at any time, request anything not being used to be erased and restrict certain information on a strict need to know basis. If you have any queries about how we use your information, please contact Nicola Calver within the LAODS Committee, or to see a summary of your legal rights check out <https://ico.org.uk/for-the-public>.

**COMMITTEE:**

The Current LAODS Committee are:

Chairman—Bob Chatterton

Technical Lead – Andy Morris and Simon Calver

Treasurer – Nicole Gray

Secretary – Sarah Chatterton

Publicity / Ticket Sales / Christmas Show - Simon Calver and Simon Nicholson

Vice Chairman and Production Co-lead – Nicola Calver

Production Co-lead—Kelsey McBride

Income Streams / Rentals – Sian Rees

GRC and Property Lead – Rik Hardenberg

Hon. President – Anne Key-Huckerby

We are a team of volunteers that love this society and work tirelessly to achieve great things. All of us are on Facebook (bar Anne), please contact us if you have any queries about anything LAODS related – we'd love to hear from you!

**PRODUCTION:** Director – Steve Gillard  
Musical Director – David Williams  
Choreographer – Ruth Perry

Costume Mistress – Linda Wilson  
Wig Mistress – Fliss Christopher  
Props Mistress – Ann Beck

### **PRODUCING SHOWS / THE LAODS FAMILY:**

LAODS are very proud of completely producing their own shows to an excellent standard. This includes costume design and build, set design and build, prop-making, owning our own technical equipment, designing our own publicity and being completely self-funded and financial sustainable (and not-for profit). This is accomplished through hard work, and our expectations of being part of the LAODS Family. We help each other out, we muck in, and we show up for each other. We all find our niche in the family, and we all find our own way in which we contribute – we hope that you want to join us for the long term and become part of what we consider to be something very special.

### **FEES:**

<b>LAODS BACS DETAILS:</b>
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Acc: 22557215 Sort: 402820
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All those wishing to perform on stage with us need to be a Member of LAODS. The annual subscription to the Society is £45.00 and runs from 1<sup>st</sup> September 2021 to 31<sup>st</sup> August 2022. If you accept a position in the cast for The Producers you will need to pay this fee, either to Nicole Gray directly or to the bank details above, before you can officially accept your role.

Show Fees are different to Membership Fees. Show fees need to be paid by every performing member in The Producers. This £70 fee covers the expenses incurred for the society to prepare you for being part of the production – for example, Choreography, Insurance, Costumes. You will be asked to provide your own shoes, but if these are specific we will help you to source them. You will of course be asked to provide your own supportive underclothes, such as dance tights. There are no hidden costs, any further expenditure on the show will be minimal.

Show fees are payable by the first rehearsal in January. Payment plans can be set up with Nicole Gray (treasurer) to spread the cost out before January. The Committee will always consider any requests made for a delay in payments in the strictest confidence and if you feel unable to afford the costs, please speak (again in confidence) with Nicole Gray.

**Membership Fee= £45**  
**Show Fee = £70**  
**TOTAL: £115.00**



## **MERCHANDISE:**

We often wear our LAODS T-Shirts to rehearsals and LAODS events, including Get-in and flyering. It is completely optional to purchase a LAODS T-Shirt or any other LAODS Merch such as hoodies, leggings, polo shirts, Joggers etc. We love them and the identity they give to us. If you would like to purchase any LAODS Merch please contact Sarah Chatterton, who will do the first order at the first get together in December. These are completely at cost; we do not make money out of you on selling merch.

## **TICKET SALES:**

Ticket sales vary depending on the show we put on. Due to this being our first show after covid, it is unclear what to expect. We always hold back a number of tickets for the cast to buy for / sell to their friends and family. Please book and pay for these as soon as you are able to after casting, leaving us to release the remaining tickets for members of the public. We need our shows to sell well in order to cover the cost of the production - which are in excess of £30K. Please sell as many tickets as you can to see this marvellous production!

## **PUBLICITY:**

Selling tickets is key to the success of LAODS. We undertake a lot of publicity throughout the year which includes: banners around the city, a strong online presence through social media and our website, and flyering days in town. It is important that every cast member understands the role they will play in publicising this fabulous show, including putting up posters in your local area, liking and sharing news items on twitter and Facebook, and turning up to flyering sessions and photo shoots when called.

## **QUESTIONS:**

If you have any questions regarding the production or the audition process, please contact Nicola Calver or Kelsey McBride via Facebook – we are only too glad to help.

Please do not be nervous or anxious about the audition process – we are all here to hold each other up. Please enjoy these first few weeks with us! Break a leg and have fun!