

Audition Information

Package

for

Some Like It Hot

MAY 2010

Some Like It Hot - Vital Statistics

Director: Carol Dicker

Performance Venues and Dates: Parramatta Riverside Theatre
May 7 & 8

IPAC Wollongong
May 13 & 14

Note: possible third venue for late May still being explored

About *Some Like It Hot*: *Some Like It Hot* is the stage version of the iconic comedy movie recently voted #1 in the top 100 funniest movies of all time!

The stage version gives vivid life to down-on-their-luck Chicago musicians Joe and Jerry.

When they accidentally witness the St Valentine's day gangland massacre, they need a job that will get them out of town in a hurry. Unfortunately the only vacancies are with an all-girl jazz band heading south for a gig in Florida.

So Joe and Jerry become Josephine and Daphne and it's "all aboard" the night train to Miami.

Their cover is perfect until Josephine falls for lovelorn singer Sugar Kane and Daphne is pursued by millionaire playboy Osgood Fielding with hilarious consequences.

The pace gets even giddier when the Chicago mob arrive in Miami for a convention and are also attracted to the "girls".

About *this production*: This production will be a comedy with music and NOT a musical comedy, but will feature a soundtrack of great numbers from the late 1920's and a few song and dance routines. It will NOT be a carbon copy of the movie, and we do NOT want impersonations of Tony Curtis, Jack Lemmon or Marilyn Monroe.

We are auditioning for a **minimum of 8 male** and a **minimum of 8 female roles**. Some male roles will double up.

Two male and two female roles require an ability to sing.

For all the female roles, ability to tap dance is an advantage, but not a requirement.

All the characters are larger than life, and with a great musical background and roaring 20's costumes this should be an unforgettable show.

So Guys, if you have been itching for the chance to shave those hairy legs and don some stockings and heels – or even sling a machine gun...

And Girls, if you have been waiting for a chance to wear some fab costumes and learn some exciting dance routines....

NOW IS YOUR CHANCE!

Some Like It Hot – Audition Information

- Date:** Saturday November 28, 2009
2pm – 5pm: Individual acting / singing auditions
5pm – 6pm: Dance audition (girls)
- Venue:** Richmond Neighbourhood Centre
20 West Market Street, Richmond
- How to audition:**
1. Email Carol Dicker at carol@nttproductions.com (preferably) or phone on 0414 714447
 2. Print and complete the Audition form at the back of this Information Pack and bring it with you to the audition. **(NOTE:** Signing the audition form indicates your availability for, and commitment to all activities relating to the production, including rehearsals, set construction, bump-in, bump-out and show dates)
 3. Review the Audition Pieces for the role/s you are interested in auditioning for. You do not need to print these, as they will be provided on the day.
 4. If auditioning for a singing role, prepare an extract from a song that dates pre-1950s. Think Frank Sinatra, Michael Buble or Ella Fitzgerald for the type of songs we're looking for.
 5. Girls, please bring along something you would comfortable to dance in. Ideally chorus shoes and even tap shoes if you have them. You will be learning a short – but very fun – routine.
- Fees Information:** \$10 joining fee (*one-off for non-NTT members*)
\$10 annual fee (*for current members of NTT*)
\$60 production fee (*refunded to each member that secures the sale of 20 or more early-bird tickets to non-NTT members*)

Some Like It Hot – Cast details

Male roles (some singing) *Joe (Josephine):* 25-45 handsome saxophonist. womaniser, musical
Jerry (Daphne): 25-45 slightly clumsy, bumbling double bassist

Female role (singing) *Sugar Kane:* 25-40 Lead singer in the band. sexy. voluptuous, musical
Sweet Sue: 30-50 Band Leader. no nonsense, glamorous, musical

If you are auditioning for one of these roles please come prepared to sing something a capella.

Male roles (non-singing) *Spats Colombo:* 30-60 coin flicking Chicago crime boss.
Bienstock: any age overworked band manager
Federal Agent Mulligan: any age
Henchman No 1: any age. stupid assistant to Spats
Henchman No 2: also any age. stupid assistant to Spats

Double Ups..Act 1 { *Toothpick Charlie:* 25-60 minor criminal owns a garage
Club Drunk: any age
Garage Mechanic: any age
Charlie's men x 2
Poliakoff: 30-50 music agent
Police Man: any age

Double Ups Act 2 { *Bellhop:* 20-40 sassy big mouth
Osgood Fielding the 3rd: 30-60 wealthy playboy in love with Jerry
Little Bonapart: any age bald, deaf, crime boss
Johnny Paradise. any age coin flicking henchman to Bonapart
Machine gun toter in cake
Understudy: Male 20-40

Female roles (non singing) *Nellie:* 30-50 secretary to Poliakoff/Charles.dancer/ One of SS Syncopaters
Dolores: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Mary Lou: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Betty: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Olga: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Emily: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Rosella: 25-40 Charleston dancer/One of Sweet Sue's Syncopaters
Understudy: Female 20-40

Casting notice: Auditionees will be notified of casting by phone or email.

Some Like It Hot – Crew details

Stage Manager

The role of Stage Manager is a critical role for this production. In summary, being Stage Manager will require you to:

- Attend all rehearsals during the final two week
- Attend all technical and dress rehearsal
- Be responsible for listing of props and costumes
- Be responsible for all props between performances
- Be responsible to ensuring the collection of all props and costumes at the end of the season
- Liaise with the theatre technicians re: technical requirements and bump-in/bump-out details
- Select, schedule and where needed train stage crew

A Stage Manager Cheat Sheet will be supplied to help guide you through the requirements of this role.

Costume Coordinator

The role of Costume Coordinator is critical and set to be great fun for this production. In summary, being Costume Coordinator will require you to:

- Be responsible for listing all costumes
- Liaise with actors and any other appropriate contacts to source costumes
- Liaise closely with the Director on progress made in sourcing costumes

Some Like It Hot – Rehearsal Information

Following is a list of the rehearsal and performance commitments for the show. Please look over this list before your audition and **note any issues with this on your audition form.**

Day	Date	Time	Venue
Saturday	Feb 6	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Feb 11	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Feb 13	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Feb 18	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Feb 20	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Feb 25	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Feb 27	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Mar 4	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Mar 6	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Mar 11	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Mar 13	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Mar 18	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Mar 20	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	Mar 25	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	Mar 27	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	April 1	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	April 3	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	April 8	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	April 10	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	April 15	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	April 17	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	April 22	7pm to 10pm	Richmond Neighbourhood Centre
Saturday	April 24	2pm to 6pm	Richmond Neighbourhood Centre
Thursday	April 29	7pm to 10pm	Richmond Neighbourhood Centre

Some Like It Hot – Audition Pieces

AUDITION PIECE #1: JOE AND JERRY

JERRY

Say, Joe - tonight's the night, isn't it?

JOE

(eye on tap-dancer)

I'll say.

JERRY

I mean, we get paid tonight, don't we?

JOE

Yeah. Why?

He takes the mouthpiece out of his saxophone, wets the reed.

JERRY

Because I lost a filling in my back tooth. I gotta go to the dentist tomorrow.

JOE

Dentist? We been out of work for four months - and you want to blow your first week's pay on your teeth?

JERRY

It's just a little inlay - it doesn't even have to be gold -

JOE

How can you be so selfish? We owe back rent - we're in four eighty-nine bucks to Moe's Delicatessen - we're being sued by three Chinese lawyers because our check bounced at the laundry - we've borrowed money from every girl in the line -

JERRY

You're right, Joe.

JOE

Of course I am.

JERRY

First thing tomorrow we're going to pay everybody a little something on account.

JOE

No we're not.

JERRY

We're not?

JOE

First thing tomorrow we're going out to the dog track and put the whole bundle on Greased Lightning.

JERRY

You're going to bet my money on a dog?

JOE

He's a shoo-in. I got the word from Max the waiter - his brother-in-law is the electrician who wires the rabbit -

JERRY

What are you giving me with the rabbit?

JOE

(pulling form sheet out of pocket) Look at those odds - ten to one. If he wins, we can pay everybody.

JERRY

But suppose he loses?

JOE

What are you worried about? This job is going to last a long time.

JERRY

But suppose it doesn't?

JOE

Jerry-boy - why do you have to paint everything so black? Suppose you get hit by a truck? Suppose the stock market crashes?

AUDITION PIECE #2: JOE, JERRY AND SUGAR

SUGAR

OH!

JERRY

(arms folded across chest) Terribly sorry.

SUGAR

(relieved) That's all right. I was afraid it was Sweet Sue. You won't tell anybody, will you?

JOE

Tell what?

SUGAR

(taking the flask out and unscrewing the cap)
If they catch me once more, they'll boot me out of the band. You the replacement for the bass and the sax?

JERRY

That's us. I'm Daphne - and this is Josephine.

SUGAR

I'm Sugar Kane. I changed it. It used to be Sugar Kowalczyk.

JERRY

Polish?

SUGAR

Yes. I come from a very musical family. My mother is a piano teacher and my father was a conductor.

JOE

Where did he conduct?

SUGAR

On the Baltimore and Ohio.

JOE

Oh.

SUGAR

I play the ukulele. And I sing too.

JERRY

(to Jerry) She sings, too.

SUGAR

I don't really have much of a voice - but then it's not much of a band, either. I'm only with 'em because I'm running away.

JOE

Running away? From what?

SUGAR

Don't get me started on that. *(extending flask)*
Want a drink? It's bourbon.

JERRY

We'll take a rain check.

SUGAR

(downs cupful of bourbon) I don't want you to think that I'm a drinker. I can stop any time I want to - only I don't want to. Especially when I'm blue.

JOE

We understand.

SUGAR

All the girls drink - but I'm the one that gets caught. That's the story of my life. I always get the fuzzy end of the lollipop. Are my seams straight?

JERRY

(examining her legs) I'll say.

SUGAR

See you around, girls.

AUDITION PIECE #3: SUGAR AND JOE

JOE

That's strange - I sent them to your room - they should have been delivered by now -

SUGAR

Hey, Dolores - will you see if there are any flowers outside?

Dolores brings the corsage box to Sugar.

Yes, they're here. (*opening box*) Oh - white orchids. Would you believe it - I haven't had white orchids since I was a debutante. (*finding bracelet*) What's this?

JOE

What's what? Oh, that. just a little going away present.

SUGAR

Real diamonds. They must be worth their weight in gold. Are you always this generous?

JOE

Not always. But I want you to know I'm very grateful for what you did for me.

SUGAR

I didn't do anything. It just happened.

JOE

Oh. The navigator just came in - We're ready to cast off.

SUGAR

Well, anchors aweigh, you have a bon voyage. And if you need an orchestra to play at your wedding, we'll be through here in a couple of weeks.

AUDITION PIECE #4: JERRY AND OSGOOD

OSGOOD

(slipping shoe on) I am Osgood Fielding the Third.

JERRY

I am Cinderella the Second.

OSGOOD

If there is one thing I admire, it's a girl with a shapely ankle.

JERRY

Me too. Bye now.

OSGOOD

Let me carry one of the instruments.

JERRY

Thank you. *(loading him up with all the instruments)* Aren't you a sweetheart?

OSGOOD

It certainly is delightful to have some young blood around here.

JERRY

Personally, I'm Type O.

OSGOOD

You know, I've always been fascinated by show business.

JERRY

You don't say.

OSGOOD

Yes, indeed. It's cost my family quite a bit of money.

JERRY

You invest in shows?

OSGOOD

No - it's showgirls. I've been married seven or eight times.

JERRY

You're not sure?

OSGOOD

Mama is keeping score. Frankly, she's getting rather annoyed with me

JERRY

I'm not surprised.

OSGOOD

So this year, when George White's Scandals opened, she packed me off to Florida. Right now she thinks I'm out there on my yacht - deep-sea fishing.

JERRY

Well, pull in your reel, Mr. Fielding. You're barking up the wrong fish.

OSGOOD

If I promise not to be a naughty boy - how about dinner tonight?

JERRY

Sorry. I'll be on the bandstand.

OSGOOD

Oh, of course. which of these instruments do you play?

JERRY

Bull fiddle.

OSGOOD

Fascinating. Do you use a bow or do you just pluck it?

JERRY

Most of the time I slap it.

OSGOOD

You must be quite a girl.

JERRY

Wanna bet?

OSGOOD

My last wife was an acrobatic dancer - you know, sort of a contortionist - she could smoke a cigarette while holding it between her toes - Zowie! - but Mama broke it up.

JERRY

Why?

OSGOOD

She doesn't approve of girls who smoke.

AUDITION PIECE #5: BIENSTOCK AND JOE

BIENSTOCK'S VOICE

Are you decent?

JOE

Come in.

BIENSTOCK

You girls have seen a brown bag with a white stripe and my initials?

JERRY

A what?

BIENSTOCK

My suitcase - with all my resort clothes.

JOE

(glancing down)

No, we haven't.

BIENSTOCK

Can't understand it. First my glasses disappear - then one of my suitcases -

SUGAR

Where's my ukulele?

BIENSTOCK

- now a ukulele? There must be a sneak thief around here.

AUDITION PIECE #6: MULLIGAN, SPATS AND HENCHMAN

MULLIGAN

Okay, Spats - the services are over. Lets go.

SPATS

Go where?

MULLIGAN

A little country club we run for retired bootleggers. I'm gonna put your name up for membership.

SPATS

I never join nothin'.

MULLIGAN

You'll like it there. I'll have the prison tailor fit you with a pair of special spats - striped!

SPATS

(to his companions, dead-pan) Big joke. (to Mulligan) Who's the rap this time?

MULLIGAN

Embalming people with coffee - eighty-six proof.

SPATS

Me? I'm just a customer here.

MULLIGAN

Come on, Spats - we know you own this joint. Mozarella is just fronting for you.

SPATS

Mozarella? Never heard of him.

MULLIGAN

We got different information.

SPATS

From who? Toothpick Charlie, maybe?

MULLIGAN

Toothpick Charlie? Never heard of him. *(He picks up Spats' glass, sniffs it suspiciously.)*

SECOND HENCHMAN

Buttermilk!

MULLIGAN

All right - on your feet.

SPATS

(getting up slowly) You're wasting the taxpayers' money.

MULLIGAN

If you want to, you can call your lawyer.

SPATS

(pointing to his four hoods) These are my lawyers - all Harvard men.

AUDITION PIECE #7: MULLIGAN AND CHARLIE

MULLIGAN

(indicating funeral parlor) All right, Charlie, Mozarella's Funeral Parlour. This the joint?

TOOTHPICK CHARLIE

Yes, sir.

MULLIGAN

And who runs it?

TOOTHPICK CHARLIE

I already told you.

MULLIGAN

Refresh my memory.

TOOTHPICK CHARLIE

(uneasily) Spats Colombo.

MULLIGAN

That's very refreshing. Now what's the password?

TOOTHPICK CHARLIE

I come to Grandma's funeral. (he hands him a folded piece of black crepe) Here's your admission card.

MULLIGAN

Thanks, Charlie.

TOOTHPICK CHARLIE

If you want a ringside table, tell 'em you're one of the pall bearers.

MULLIGAN

Okay, Charlie.

CAPTAIN

We're all set. When is the kickoff?

TOOTHPICK CHARLIE

Look, Chief - I better blow now, because if Spats Colombo sees me, it's Goodbye Charlie.

MULLIGAN

Goodbye, Charlie.

AUDITION PIECE #8: POLIAKOFF, SUE AND BIENSTOCK

POLIAKOFF

(into phone) Look, Gladys, it's three weeks in Florida - Sweet Sue and Her Society Syncopators - they need a couple of girls on sax and bass - what do you mean, who is this? Sig Poliakoff. I got a job for you - Gladys, are you there? (hangs up) Meshugeh! Played for a hundred and twelve hours at a marathon dance, and now she's in bed with a nervous collapse.

SUE

Tell her to move over.

BIENSTOCK

(looking up from file) What about Cora Jackson?

POLIAKOFF

The last I heard, she was playing with the Salvation Army, yet. (consulting list on desk; into phone) Drexel 9044.

SUE

Those idiot broads! Here we are all packed to go to Miami, and what happens? The saxophone runs off with a Bible salesman and the bass fiddle gets herself pregnant. (turning to Bienstock) I ought to fire you, Bienstock.

BIENSTOCK

Me? I'm the manager of the band - not the night watchman.

POLIAKOFF

(into phone) Hello? Let me talk to Bessie Malone - what's she doing in Philadelphia? -- on the level? (hangs up) Bessie let her hair grow and is playing with Stokowski.

SUE

Black Bottom Bessie?

POLIAKOFF

Schpielt zich mit der Philharmonic.

BIENSTOCK

How about Rosemary Schultz?

POLIAKOFF

Did you hear? She slashed her wrists when Valentino died!

SUE

We might as well all slash our wrists if we don't round up two dames by this evening.

BIENSTOCK

Look, Sig, you know the kind of girls we need. We don't care where you find them - just get them on that train by eight o'clock.

POLIAKOFF

Be nonchalant. Trust Poliakoff. The moment anything turns up, I'll give you a little tingle.

SUE

Bye, Sig. (feels her tummy) I wonder if I have room for another ulcer?

AUDITION PIECE #9: BELLHOP AND JOE

BELLHOP

Are these your bags?

JOE

Yes. And that one, too.

BELLHOP

Okay, doll.

JOE

I suppose you want a tip?

BELLHOP

Forget it, doll. After all, you work here - I work here - and believe you me, it's nice to have you with the organization.

JOE

Bye.

BELLHOP

(the young Clark Gable) Listen, doll - what time do you get off tonight?

JOE

Why?

BELLHOP

Because I'm working the night shift – and I got a bottle of gin stashed away - and as soon as there's a lull -

JOE

Aren't you a little too young for that, sonny?

BELLHOP

Wanna see my driver's license?

JOE

Get lost, will you?

BELLHOP

That's the way I like 'em - big and sassy. (at the door) And get rid of your roommate.

AUDITION PIECE #10: LITTLE BONAPARTE AND SPATS

BONAPARTE

Now, fellow delegates, there comes a time in the life of every business executive when he starts to think about retirement.

BONAPARTE

(continues)

In looking around for somebody to fill my shoes, I've been considering several candidates. For instance, there is a certain party from Chicago - South Side Chapter.

He glances in the direction of Spats.

BONAPARTE

(continues)

Now some people say he's gotten a little too big for his spats - but I say he's a man who'll go far. Some people say he's gone too far - but I say you can't keep a good man down. Of course, he still has a lot to learn. That big noise he made on St. Valentine's Day - that wasn't very good for public relations. And letting those two witnesses get away - that sure was careless.

SPATS

Don't worry about those two guys - they're as good as dead - I almost caught up with them today.

BONAPARTE

(turning on hearing aid) You mean you let them get away twice? (clicks his tongue) Some people would say that was real sloppy - but I say to err is human, to forgive divine. And you, Spats - the boys told me you was having a birthday - so we baked you a little cake.

SPATS

My birthday? It ain't for another four months.

BONAPARTE

So we're a little early. So what's a few months between friends? (turning to the others) All right, boys - now all together - (singing) For he's a jolly good fellow....

AUDITION PIECE #11: NELLIE, JOE AND JERRY

JOE

Now look, Nellie - if it's about last Saturday night - I can explain everything.

NELLIE

(to Jerry; pointing at Joe) What a heel! I spend four dollars to get my hair marcelled, I buy me a new negligee, I bake him a great big pizza pie... (to Joe) - and where were you?

JERRY

Yeah - where were you?

JOE

With you.

JERRY

With me?

JOE

Don't you remember? (to Nellie) He has this bad tooth - it got impacted - the whole jaw swole up -

JERRY

It did? (Joe throws him a look) Boy, did it ever!

JOE

So I had to rush him to the hospital and give him a transfusion... (to Jerry) Right?

JERRY

Right. We have the same blood type...

JOE

- Type O.

NELLIE

Oh?

JOE

Nellie baby, I'll make it up to you.

NELLIE

You're making it up pretty good so far.

JOE

The minute we get a job, I'm going to take you out to the swellest restaurant -

JERRY

How about it, Nellie? Has Poliakoff got anything for us? We're desperate.

NELLIE

(slyly) Well, it just so happens he is looking for a bass and a sax -
(pause)

NELLIE

(brightly) How did it go, girls?

JERRY

We ought to wring your neck.

JOE

Please, Jerry - that's no way to talk. (turning on the charm) Nellie baby - what are you doing tonight?

NELLIE

(suspiciously) Why?

JOE

Because I got some plans -

NELLIE

I'm not doing anything. I just thought I'd go home and have some cold pizza -

JOE

And you'll be in all evening?

NELLIE

(melted by now) Yes, Joe.

JOE

(brightly) Good! Then you won't be needing your car.

NELLIE

My car? Why, you...

Some Like It Hot – Audition Form

Name: _____

Address: _____

Phone: _____ (Home) _____ (Work) _____ (Mobile)

Email Address: _____

Please list the roles in the show you would like to audition for

Are you prepared to accept the Director’s judgment of the most suitable part for you? **YES / NO**

If you are successful in obtaining a place in the production, do you give permission for your contact details to be published on a cast list? **YES / NO**

PRODUCTION COMMITMENTS

Are you available and prepared to attend all scheduled rehearsals and performances as listed in this audition information package? **YES / NO**

Are you at present, or will you be during the rehearsal period for this production, committed to any other productions? **YES / NO**

Please specify details of any commitments which may impact upon your participation in the rehearsal process:

PREVIOUS EXPERIENCE

Please list previous productions and roles played, as well as any relevant training or other experience:

Please read carefully before signing:

I understand that if I accept a role or participate as a member of the cast, annual membership fees of \$10 and production fees of \$60 are payable and full commitment to attending all rehearsals is expected of me.

Signed: _____ Date: ____/____/____

Please complete this form and bring it with you to your audition.