



# C RODGERS + HAMMERSTEIN'S CINDERELLA

## AUDITION BRIEF

Rodgers + Hammerstein's *Cinderella*  
Australia 2021 - 2022



# RODGERS + HAMMERSTEIN'S CINDERELLA

## THE SHOW

*Rodgers & Hammerstein's Cinderella* is the Tony Award® winning Broadway musical from the creators of *The Sound of Music* that delighted Broadway audiences with its surprisingly contemporary take on the classic tale. This lush production features incredible orchestrations, jaw-dropping transformations and all the moments you love—the pumpkin, the glass slipper, the masked ball and more—plus some surprising new twists! Be transported as you rediscover some of Rodgers and Hammerstein's most beloved songs, including “In My Own Little Corner”, “Impossible/It's Possible” and “Ten Minutes Ago” in this hilarious and romantic experience for anyone who's ever had a dream.

## PRODUCTION TEAM

AUSTRALIAN PRODUCERS

**OPERA AUSTRALIA & THE GORDON FROST  
ORGANISATION**

MUSIC BY

**RICHARD RODGERS**

LYRICS BY

**OSCAR HAMMERSTEIN II**

NEW BOOK BY

**DOUGLAS CARTER BEANE**

ORIGINAL BOOK BY

**OSCAR HAMMERSTEIN II**

DIRECTOR

**MARK BROKAW**

CHOREOGRAPHER

**JOSH RHODES**

MUSIC SUPERVISOR

**DAVID CHASE**

AU. RESIDENT DIRECTOR

**LUKE JOSLIN**

AU. MUSICAL DIRECTOR

**GUY SIMPSON**

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## AUDITION DATES

**MELBOURNE** 5<sup>th</sup> – 11<sup>th</sup> May 2021  
**SYDNEY** 12<sup>th</sup> – 18<sup>th</sup> May 2021

*Please note that not all applicants will receive an audition. You will be notified of an audition time by **5<sup>th</sup> May 2021**, if you have been successful. Late applications will not be accepted.*

## AUDITION PREPARATION

If you are allocated an audition time, please prepare the following:

- One (1) ballad and one (1) up-tempo song in the style of the show that demonstrates your vocal range.
- Everyone will be required to sing first. You may be invited to join a dance call on the same day as your first audition, so please bring appropriate dance wear and shoes.
- Please start looking at the relevant character audition material so that you are well prepared for your audition.
- Please note that the dance calls require partnering, so close contact will be required during some dance calls. Covid-19 safety protocols and guidelines will be provided prior to your audition.

What to bring to your audition:

- CV.
- Headshot.
- Sheet music marked up clearly for accompanist. No backing tracks.
- Face mask.
- Water bottle.
- For the dance call, please wear appropriate dance wear and bring character shoes, ballet shoes, jazz shoes & sneakers/trainers. Men, please wear long dance pants.



## SUBMISSIONS & DEADLINE

All submissions must be made via the GFO Audition Portal:

<https://registration.gordonfrostorganisation.com>

As we must adhere to strict audition venue capacities and covid-19 safety guidelines, we will not be able to change audition cities or appointments once scheduled.

**AGENTS, PLEASE CHECK THE AVAILABILITY OF YOUR CLIENT/S AND WHICH CITY THEY WOULD PREFER TO AUDITION IN, PRIOR TO COMPLETING YOUR ONLINE APPLICATIONS.**

**AUDITION APPLICATIONS CLOSE: 11:59pm on Tuesday 13<sup>th</sup> April 2021**

## CHARACTER BREAKDOWN

This production recognises the diversity of the Australian performing community and we seek to foster a more realistic and more creative representation of Australia on our stages. To this end, we strongly encourage applications from performers of varied experiences, perspectives and circumstances including performers from culturally and linguistically diverse backgrounds and performers with disabilities.

Douglas Carter Beane's new book re-invents the classic tale of a maid-turned-princess with fresh comedy, wit and satire: with pumpkin, glass slippers, Fairy Godmother and other story elements intact, it is now Cinderella's turn to rescue the Prince, reminding us once again, that in a cruel world the act that matters most is kindness.

**ELLA.** Female, 20's. ANY ETHNICITY. Though no one notices her beneath her rags and quiet demeanour, she is opinionated, charismatic, passionate, funny, and effortlessly beautiful. Idealistic and hopeful, she courageously challenges the prince to change the policies in his kingdom – and helps him discover who he truly is. Always her late father's daughter, she is determined to see the good in everyone despite her hardships and suffering. We see her blossom into a confident woman. An elegant dancer, she must have strong dance and partnering skills and great comedic timing. **Beautiful and expressive traditional musical theatre soprano.**

**TOPHER (COVER ONLY).** Male, 20's. ANY ETHNICITY. A misguided and lost prince who longs to do something important with his life. Though brave and heroic, he feels lonely and unfulfilled. Charming but NOT a stereotypical ladies man, he is thoughtful, appealing, and innocent – with an unforced goofy streak. Moral, genuine, and kind-hearted, he is at a crossroads and must take control of his kingdom and his future. Must have strong dance and partnering skills and great comedic timing. **Soaring, rich musical theatre baritone to a G.**

**MADAME (COVER ONLY).** Female, to play 40's to 60's. ANY ETHNICITY. Ella's selfish stepmother. The epitome of vanity and fashion. A ravenous social climber who values wealth, status, and material possessions above all else. Unapologetically dismissive and sometimes cruel, Madame schemes her way up



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the social ladder. Must have incredible comic timing. **Traditional musical theatre character voice.**

**SEBASTIAN (COVER ONLY).** Male, to play 40's to 60's. ANY ETHNICITY. The kingdom's Lord Chancellor. Though he is Topher's trusted advisor, he is devious and selfish. Using propaganda and dishonesty, he keeps Topher isolated and in the dark about his kingdom. Sebastian rules without regard for the lower class, or anyone other than himself – and truly believes he deserves to rule the kingdom. Must have incredible comic timing. **Traditional musical theatre character voice.**

**MARIE.** Female, to play 40's to 60's. ANY ETHNICITY. A friend to Ella and the town's resident crazy lady and beggar woman, Marie is actually a fairy godmother in disguise. Wise, warm, otherworldly and charming. Marie rewards Ella for her kindness by making her dreams a possibility. **Glorious and expressive traditional musical theatre soprano to a G.**

**GABRIELLE.** Female, 20's. ANY ETHNICITY. Ella's stepsister and daughter of Madame. Encouraged by her mother and sister to value material wealth and social status, she unenthusiastically joins them in their abrasive behaviour. She has always followed rules but her awkward exterior hides a fiery revolutionary spirit. Passionate, empathetic, and witty, she is drawn to Ella and Jean-Michel. Ironically aware that she doesn't fit in with her family. Must have great comic timing. **Strong and expressive traditional musical theatre voice.**

**JEAN-MICHEL.** Male, 20's. ANY ETHNICITY. A feisty, passionate peasant determined to make a change for the starving class. Impetuous. A firebrand, but lacks authority and isn't taken seriously as a revolutionary. Has a crush on Gabrielle, though their courtship is forbidden because they are from different social classes. Interested in interesting physical types – he could be scrawny, short, tall, chubby, etc. Must have great comic timing. **Traditional musical theatre voice. Must understand musical phrasing and have an attractive, compelling sound.**

**CHARLOTTE.** Female, 20's. ANY ETHNICITY. Ella's stepsister and daughter of Madame. Brash, self-centred, materialistic, snooty, loud, sassy, and bratty but in a funny and loveable way. She has a ridiculously high, but unfounded opinion of herself and has no concept of how ridiculous she looks. She never passes up an opportunity to be the centre of attention. Ideally an extreme physical type. Must have great comic timing. **Strong and expressive traditional musical theatre character belt to an F.**

**LORD PINKLETON.** Male, to play 30's to 40's. ANY ETHNICITY. The Lord Chancellor's right-hand man. Announces royal balls, banquets, and even the weather to the villagers. Must have great comic timing. **Vocal description: Operatic tenor to an A with power.**

#### **MALE TUMBLERS (FOX & RACCOON):**

To play characters 20s-30s, including the Fox footman and Raccoon carriage driver. Any ethnicity. *5'10" or smaller.* Must be fantastic dancers with strong ballet technique for extensive partnering and lifts. Must tumble well: back handsprings, back tucks, aerials, etc. Strong singers for multiple voice parts. Potential to cover as well.

#### **FEMALE ENSEMBLE & SWINGS:**

To play characters 20s-50s. ANY ETHNICITY. Must be fantastic dancers with strong ballet technique for extensive partnering and lifts. Strong singers who can handle multiple vocal parts. Interested in all physical types. Potential to cover as well.

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## **MALE ENSEMBLE & SWINGS:**

To play characters 20s-50s. ANY ETHNICITY. Must be fantastic dancers with strong ballet technique for extensive partnering and lifts. Swing position must tumble well: back handsprings, back tucks, aerials, etc. Strong singers with a solid high G (A flat a plus) who can handle multiple vocal parts. Interested in all physical types. Potential to cover as well.