



WICKED
PRODUCTION FOLDER
Bendigo Theatre Company Inc.



Bendigo Theatre Company
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Abe Watson
Production Manager
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PRODUCTION INFORMATION

PRODUCTION MANAGER: Abe Watson

TECHNICAL DIRECTOR: Ken Wells

PRODUCTION ASSISTANT: Jennifer Clohesy

DIRECTOR: Paul Watson

MUSICAL DIRECTOR: Matthew Dudfield

CHOREOGRAPHER: Lisa Kearin

PRODUCTION WEEK: 18 Oct - 24 Oct

PERFORMANCE DATES: October 25th, 26th, 29th, 31st, Fri 1st,
and November 2nd @ 8:00pm
October 26th, 27th, November 2nd and 3rd @ 2:00pm

DETAILS: Musical, Comedy Drama
Full Length, 2 hours 45 mins

ACCOLADES: Since its opening in 2003, the original Broadway production of Wicked has been consecutively nominated every year for at least one award. Accruing 64 nominations in 8 years, this production has won 33 of them. Amongst these 64 nominations include 10 Tony Awards, 1 Grammy Award and 11 Drama Desk Awards. The 2008-9 production of Wicked in Melbourne has garnered 24 nominations, winning 10 of them.

WICKED - SYNOPSIS

Every story has a backstory - what happened before we stumbled on the scene; an unravelling of the past - an understanding of how it all came to be, the bit that set the wheels in motion.

Oz and its crafty Wizard have always been...Wicked tells the tale of what it was like just before Dorothy and her house fell from the sky.

Gregory Maguire's 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West* has been described as a political, social, and ethical commentary on the nature of good and evil and whether good intentions with bad results are the same as bad intentions with bad results. With the central themes of bullying and persecution of those who are 'different' - *Wicked* lays the ground work for our eventual journey to Oz.

Its pivotal characters are Elphaba, the sensitive, green-tinged outsider who grows up to become the notorious Wicked Witch of the West and Galinda - beautiful, blonde and popular - who grows up to become the Good Witch of the South.

The story is Elphaba's to tell - going back to the time when she and Galinda met, eventually becoming friends and travelling together to Oz to meet the Wizard. The pressure of conscience on whether it is better to be 'right' or 'popular' causes a rift between them that sees Elphaba being misjudgingly cast out as the Wicked one.

Misunderstandings, misplaced loyalties and misrepresentations form the foundation for this study into the contradictions of values and judgements, eventual redemption...and, of course - love.

PRINCIPAL CHARACTER DESCRIPTIONS

GLINDA (GALINDA) - Lady Galinda Arduenna Upland, Glinda The Good, Good Witch of the North

VOICE	Soprano + Belting + Legit G3 - C6
STAGE AGE	20s - 30s (Coming Of Age - Teen to Young Adult)
MOVEMENT	Confident Music Theatre / Partner

DESCRIPTION

Female. Any Ethnicity. A Young Woman. Complex. Galinda is a beautiful Gillikinise girl and the daughter of Highmuster Arduenna and Larena Upland. Through her parents, she is descended from the noble clans of the Arduennas and of the Uplands of Gillikin. Not as superficial as first perceived. A Bubbly, passionate, popular and loveable character. She uses her cunning, social intelligence and class system to manipulate her colleagues. She evolves into Glinda The Good whilst wrestling with the disparity between her social and moral values. A strong sense of comic timing and ability to build character and sit in a character acting territory is a must. Pretty, charming, entrancing, ambitious, perky, vain, very popular, but also vulnerable and sympathetic. Needs an actress with star power. Needs a glorious singing voice with high soprano and belt capability. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Genki-Girl, The Brutal Honest, The "Betty" Girl-Next-Door, The Comic Relief, The Valley Girl

ELPHABA (ELPHIE) - Elphaba Thropp, The Wicked Witch of the West

VOICE	Contemp. Music Theatre Belt F3 - F5
STAGE AGE	20s - 30s (Coming Of Age - Teen to Young Adult)
MOVEMENT	Confident Music Theatre.

DESCRIPTION

Female, any ethnicity. A young, wildly sarcastic, straight faced woman, who is a misfit and an outcast at university mostly based on the colour of her green skin and years of growing up "unfavoured". Elphaba Thropp was born in Rush Margins, a rural area of Munchkinland in the Land of Oz. Unlike any other Ozian, she was mysteriously born with florescent bright green skin and a scientifically inexplicable allergy towards water, which causes it to painfully burn her to the bone like acid. She is highly intelligent, ambitious, cynical, an independent thinker and a tomboy at heart. Due to her family's noble blood, she is tall, unlike most diminutive Munchkinlanders who are short in stature. Super honest, she is completely likable though to us, but terribly misunderstood. Her internal goodness is juxtaposed to the oppression of the world around her which is a conflict she battles with internally and externally. The actress needs to show incredible growth in the role as she finds her confidence, her place and her voice. Comedic timing is also essential here and the ability to play character honestly and believe in the fantasy. Smart, fiery, sensitive, passionate, misunderstood, sincere, potent inner beauty, rallies for the underdog, has great talent... Needs an actress with star power and a powerhouse, high pop/rock belt singing voice. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

Dark Is Not Evil, The Nerd, The Loner, The Deadpan, The Rebel, The Tomboy, The Veronica.

FIYERO - Fiyero Tigelaar, Scarecrow

VOICE	Tenor/Contemp. MT Rock F3 - G5
STAGE AGE	20s - 30s (Coming Of Age - Teen to Young Adult)
MOVEMENT	Strong Music Theatre

DESCRIPTION

Male, any ethnicity. He is at first a careless, happy-go-lucky, kid who cares little about school and is involved in a romantic relationship with G(a)linda Upland where he has no romantic feelings for her. However, with Elphaba, he begins to understand that there is more to life than just having fun. With this discovery, and after becoming the Captain of the Guard, whilst unenthusiastically engaged to Glinda, he realizes his true feelings for Elphaba, and saves her from the Wizard's Guards. Fiyero is then transformed unwittingly into the Scarecrow by Elphaba. Fiyero is the vehicle that makes a successful conclusion of the musical possible by helping Elphaba escape. The Winkie prince, a wealthy party boy. Very handsome with striking presence. Not really as shallow and self-absorbed as he initially seems. Needs a strong, high pop/rock singing voice. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Love Interest, The Rebel Prince, The Anti-Nihilist, The Casanova, The Crucified Hero.

THE WIZARD OF OZ (THE WIZARD)

- **The Wonderful Wizard of Oz, The Emperor of Oz, Oscar, Oscar Zoroaster Diggs**

VOICE	Musical Theatre Baritone
STAGE AGE	40s - 60s
MOVEMENT	Not Required

DESCRIPTION

Male, Caucasian. Undeniably a cold-blooded man, with a selfish spirit and a superficial personality. He has no regard for human feelings and comes off as very sociopathic. A master manipulator. He came to the land of Oz via a hot-air balloon seeking the Grimmerie and made a living as a con man and a hustler, making himself into a king overnight. The Wizard is later revealed to be the illegitimate father of Elphaba, seducing her Mother with a mysterious "Green Miracle Elixir". It is also under the Wizard's direction and cruelty that the Animals of Oz are placed under strict control. Needs a strong, distinctive, engaging, sweet character actor with powerful presence. Must sing. **American (Kansas/South)** - keeping with the tongue of the book writer, American, Gregory Macguire.

ARCHETYPES

The Anti-Villain, The Extremist, The Racist, Demythification, The Villain with good publicity.

MADAME MORRIBLE - Headmistress, Horrible Morrible

VOICE	Character Voiced Alto G3 - B4
STAGE AGE	LATE 40s - 60s
MOVEMENT	Not Required

DESCRIPTION

Female, Caucasian. The Headmistress of Shiz University and a cohort of The Wizard. Described as a "fish faced Gillikinse woman", she uses Shiz to recruit young girls as soldiers and spies for the Wizard, though she does not directly influence him. Madame Morrible, like The Wizard, believes that Animals (i.e. sentient animals) should be "seen and not heard." Madame Morrible is also a sorceress with an ability to influence the weather, but she also claims that her "special talent is to encourage talent". Influential, authoritarian, controlled and specific. Dignified, powerful, haughty, has a dark side. Needs a strong, comical character actress with formidable presence. Must sing. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Sadist Teacher, The Racist, Chekhovs Skill, The Hate Sink, The Big Bad

NESSAROSE (NESSA) - Nessarose Thropp, Nessie, Nessa, The Wicked Witch of the East

VOICE	Alto Contemp. MT A3 - B4
STAGE AGE	20s - 30s (Coming Of Age - Teen to Young Adult)
MOVEMENT	Confident Mover

DESCRIPTION

Female, caucasian, Porcelain Doll. The Eminent Thropp of Munchkinland, also known as the **Wicked Witch of the East**. The spoiled younger sister of Elphaba, who is considered the second to her very beautiful, attractive, but delicately handicapped sister. The needs of Nessarose are put before Elphaba. She is nicknamed "Nessa", but during her rule over Munchkinland, she is dubbed "*The Wicked Witch of the East*". Nessarose meets her demise when Dorothy Gale's farmhouse crushes her to death. Born at the Thropp family estate and the second child of Melena, like her older sister she was born with her own deformity... her twisted legs, making her unable to walk and bound to a wheelchair. It is implied this was due to the milk flowers that her father forced her mother to eat to prevent another green-skinned child. Nessarose was enrolled at Shiz University at the tender age of fourteen and is described as fashionable, shy, proper, and as pious as her father. Lonely, compassionate, attractive Needs a commanding actress, looking for truth and with a strong singing voice. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Disability, The Love Makes You Crazy, Early Developer, Coming of Age, The Emancipation.

BOQ (BICK!) - The Tin Man

VOICE	Strong Tenor
STAGE AGE	20s - 30s (Coming Of Age - Teen to Young Adult)
MOVEMENT	Confident Music Theatre and Partner

DESCRIPTION

Male, any ethnicity. Height of 5'8" or shorter. A helpless, quirky munchkin student. Enamoured with Glinda, who pays him no mind, he reluctantly becomes involved with Nessarose when Glinda tries to manipulate him into taking her to the Oz Dust Ball as a favour. Later in the piece he is transformed into The Tinman by Elphaba when Nessarose casts a spell on him that shrinks his heart. Needs a comical actor with super amounts of energy and a great ability to play compassion and heartfelt care with honesty. A strong, high singing voice is also required. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Hero Antagonist, The Adorkable, The Love Interest, The Everyman, The Exaggeration

DOCTOR DILLAMOND - Doctor, Professor

VOICE	Strong Baritone
STAGE AGE	30s - 50s
MUSIC THEATRE	Confident Music Theatre Mover

DESCRIPTION

Male, any ethnicity. Doctor Dillamond is a goat who has the ability to speak and interact with humans. He is a Life Science Professor at Shiz University. Because he was one of the only Animal Professors at Shiz, he is subjected to discrimination from his students and colleagues. However, Elphaba takes a liking to him. Galinda changes her name to simply "Glinda," because he could not pronounce the first syllable. Requires a great character actor with wonderful make-up to take on the animal characteristics. Good Comic timing essential but balanced with the ability to be paternal, honest, endearing and authoritarian. **American accent preferred** in keeping with the tongue of the book author, American, Gregory Macguire.

ARCHETYPES

The Mentor, The Satellite Character, The Civilized Animal, The Verbal Tic, The Petting Zoo

ENSEMBLE CAST BREAKDOWN

We are looking for a large Ensemble Company of roughly 30 to 40 (max) Actors, Singers and Dancers to complete the casting process on WICKED.

There are also many cameo characters filtered throughout the show and many fast costume and character changes. Some characters and ensemble roles are based highly in the dance category and others are more acting and singing roles. There is something for every type of performer.

To maximise the show's potential and to give as much opportunity as possible we are looking to break that ensemble down into the following:

- 12 to 16 x Triple Threat Actor / Singer / Dancers.
- 6 to 8 x Fantastic Super Advanced Dancers
- 6 to 8 x Actor / Singers
- 4 to 6 x Character Actors / Dancers who will play Monkeys including "Chistry"

ENSEMBLE ROLES

There is a wide variety of roles and characters to be drawn from the ensemble:

The Mother (Melena), The Midwife, The Father (Frex), The Lover, Averic (Fiyero's Driver), Pfannee & Shenshen (Galinda's Friends), The Officials, The Conductor, The Emerald City Guard, Chistry and The Monkeys, The Witch Hunters, Citizens of Oz, Students, The Shiz Faculty, Tourists, Wizomaniacs, Palace Guards, Wizards Guards, Ozians, The Cowardly Lion, Dorothy Gale.

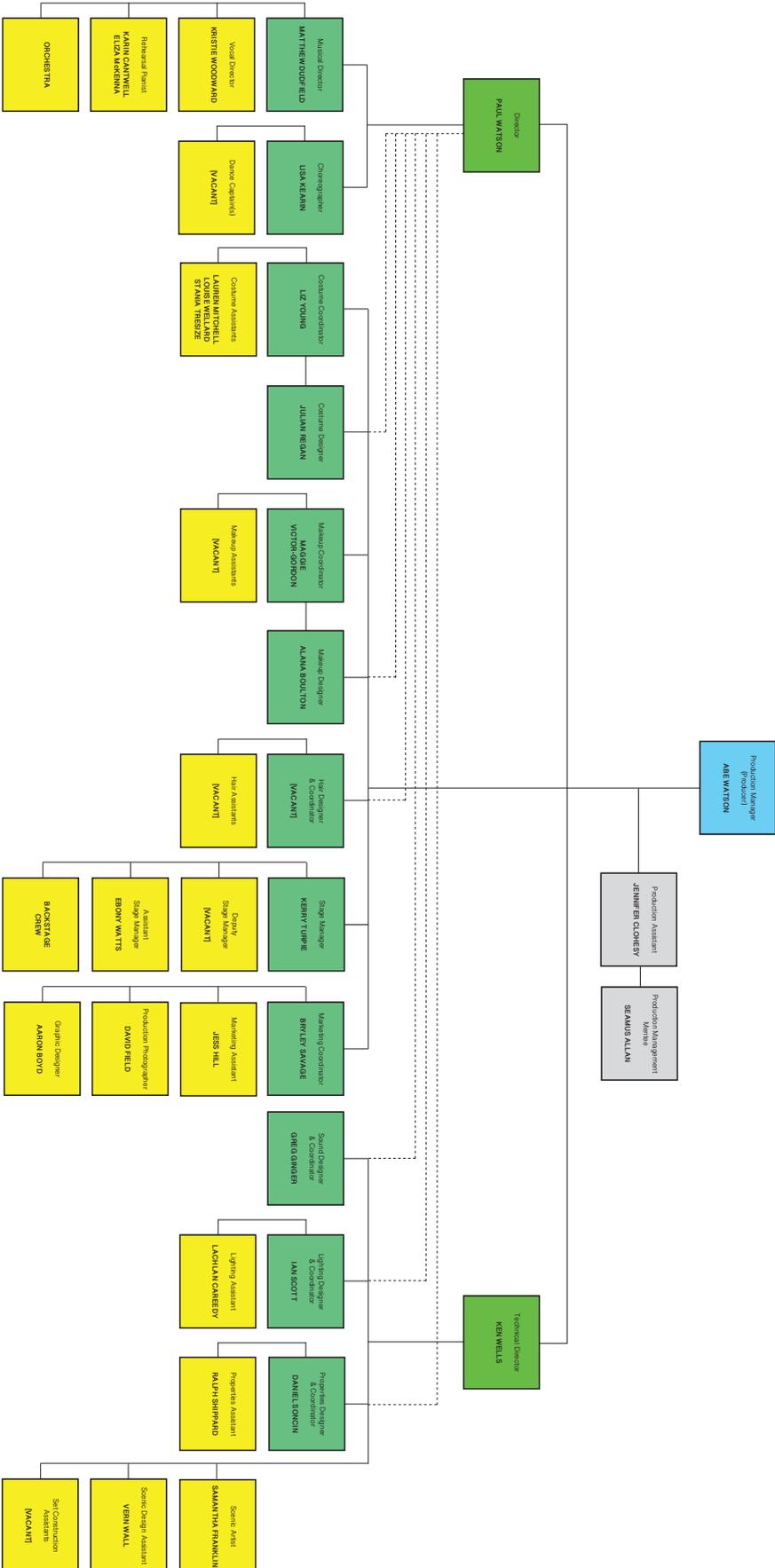
ORGANISATION CHART

WICKED

BENDIGO THEATRE COMPANY INC.

Production Team Structure

Version 1 - May 2019!



AUDITIONS, FEES & RESPONSIBILITIES

AUDITION AGE	<ul style="list-style-type: none"> You must be a minimum of 16 years of age at the date of the first rehearsal (June 30th) to audition.
AUDITIONS:	<ul style="list-style-type: none"> <u>Friday 31 May</u>: Individual Vocal Auditions <u>Sunday 02 June</u>: Individual Vocal Auditions <u>Sunday 09 June</u>: Dance / Movement call <u>Monday 10 June</u> (<i>Public Holiday</i>): Callbacks as required
BOOKING YOUR AUDITION	<ul style="list-style-type: none"> Vocal auditions are booked online through a system we are trialing called <i>Cast98</i>, please follow this link to read instructions and book an audition: https://bendigotheatrecompany.files.wordpress.com/2019/05/cast98-instructional-document.pdf Everyone must attend both an individual vocal audition and a movement/dance call, which will be booked during your first audition. The dance calls will take place Sunday 09 June.
AUDITION REQUIREMENTS:	<p>Vocal Auditions</p> <ul style="list-style-type: none"> Auditions are by appointment only and will be approximately 5 minutes in duration. Please prepare one (1) audition song, which should not be from <i>Wicked</i>, but should be any contemporary music theatre piece from the last 20 years. Our strongest advice is to choose a song from the Stephen Schwartz catalogue (<i>Godspell</i>, <i>Pippin</i>, <i>The Bakers Wife</i>, <i>Working</i>, <i>Children Of Eden</i>, <i>The Prince Of Egypt</i>) that best represents the character range you are auditioning for and one that you are comfortable with. In addition to preparing your own song our Musical Director has selected cuts you may be invited to perform at this first audition. These are available here: https://bendigotheatrecompany.files.wordpress.com/2019/05/audition-cuts-from-md.pdf On vocal audition day, bring along your sheet music (in the correct key). Although not a necessity, sheet music is preferred over track. You may only be required to sing only a small part of your song. We can learn a lot in 16 bars and we also want to chat and get to know you. We also may want to run some basic scales for a range test, our pianist will be available as required At your audition, let us know where you believe you are at with your movement and dance and we will slot you into the appropriate audition

	<p>Dance / Movement Auditions</p> <ul style="list-style-type: none"> • These auditions are compulsory and will assist to determine your role in the full-cast on stage numbers. There are key moments in the show where the entire company is required to move and we need to see where you may fit in. • The basic movement call will go first on dance audition day and you may be invited into the subsequent Advanced Dance call. • Advanced dance is the most important dance call of the day. Anyone who considers themselves to be at least one level or more above basic movement should attend • Please wear appropriate clothing suitable for your dance / movement audition and leather soled shoes (chorus shoes preferred) so you can move freely and safely. • No jeans, no runners and no thongs. No gum and no phones. • Also be aware that the choreography in <i>Wicked</i> is interesting, stylised and essentially from another world, so highly experienced dancers, be ready to drop some of your technique in order to access different stylings. • Remember to bring water and snacks to keep hydrated and fueled. • You can expect to be at the dance audition venue for around 2 hours, if auditions are running on time, longer if not.
<p>BTC MEMBERSHIP:</p>	<ul style="list-style-type: none"> • All cast, crew and others directly involved in the production <u>must</u> pay the appropriate fees at first rehearsal: <i>\$30 BTC Membership, <u>and</u>, \$50 Players' Fee</i> • This is a legal requirement in order to be covered by insurance • Participation in rehearsals cannot occur payment is complete.
<p>CAST COMMITMENT:</p>	<p>Check you are available to commit to all dates for rehearsal and performances prior to auditioning. If you know you will be absent during any of the rehearsal or production season, please ensure these are made known in the 'conflict calendar' section of your audition form.</p> <p><u>NB:</u> Rehearsal dates are dictated in the next section of the production folder; please pay special attention to the two (2) intensive weekends which have been scheduled also.</p> <p>We appreciate you do have other commitments in your life, but we must be aware of these dates before we set the rehearsal schedule to ensure productive use of rehearsal time.</p> <p>Three missed rehearsals without a reasonable explanation may put you at risk of not staying in the production.</p> <p>The minimum expectation is that you will do your 'homework'; practising directions you have been given, learning your dialogue, rehearsing movements and learning your music.</p> <p>Respect fellow cast members and the Production Team. BTC's Code of Conduct is posted on our webpage for your perusal.</p>

REHEARSAL VENUE:	BTC Arts Shed, 15 - 17 Allingham St Golden Square	
REHEARSAL CONTACT:	If you are running late, or experience any problems please call the Stage Manager on 0497 775 263	
REHEARSAL TIMES AND ALL-CAST WORKSHOPS :	<ul style="list-style-type: none"> • Thursdays 6:00pm - 10:00pm, <u>and</u>, • Sundays 10:00am - 5:00pm, <i>(commencing Sunday 30th June)</i>. Additional rehearsals may be scheduled as required, following a discussion with cast/crew members. • Two day all cast intensive weekend workshops are scheduled for: <ul style="list-style-type: none"> ○ July 27th & 28th, <u>and</u>, ○ September 21st & 22nd. 	
CAST ROLL:	Each time you attend the Arts Shed, you will be required to sign the attendance roll. This is important in the event of an evacuation or emergency.	
REHEARSALS:	<ul style="list-style-type: none"> • All cast will be provided with a rehearsal schedule, detailing the scenes that will be worked on at each rehearsal. • There is an expectation that cast will have familiarized themselves with the scheduled scenes in the days prior to the rehearsal. • Rehearsals are for workshopping, refining and perfecting; not learning. 	
'CLOSED SHOP':	Rehearsals are restricted to persons directly involved in the production. Cast are welcome to attend and watch every rehearsal even if they are not scheduled.	
REFRESHMENTS:	Tea, coffee, etc. are available in the Green Room at The Arts Shed. We ask that you please contribute to the money tin on the table, on occasion, to help cover costs relating to this.	
SCRIPTS:	A script will be allocated to you at the first rehearsal. These are hired and must be returned at the conclusion of the performance season. These can only be marked with a HB Pencil, which must be erased prior to returning. Please do not use pen or highlighter, or you will be charged a script replacement fee, which is usually in excess of \$50.00.	

PERFORMANCE INFORMATION

PERFORMANCE VENUE	Ulumbarra Theatre 10 - 20 Gaol Road, Bendigo. 3550
BUMP IN & TECHNICAL WEEK	<ul style="list-style-type: none"> Commences October 18th Cast to be available for run through from October 20th - November 3rd.
PERFORMANCES	<ul style="list-style-type: none"> October 25th, 26th, 29th, 31st, Fri 1st, and November 2nd @ 8:00pm October 26th, 27th, November 2nd and 3rd @ 2:00pm
PERFORMANCE CONTACT	If you are running late, or experience any problems please call the Stage Manager on 0497 775 263
TICKET BOOKINGS	<ul style="list-style-type: none"> Ticketing is managed through Go Tix at https://www.bendigoregion.com.au/arts-culture-theatres/event/btcs-wicked Cast and Crew will be informed of any presale/promotional discounts, if applicable.
CAST ATTENDANCE ROLL	<ul style="list-style-type: none"> Upon arrival, you will be required to sign the attendance roll. This is important in the event of an evacuation or emergency.
PERFORMANCE CALLS	<ul style="list-style-type: none"> More specific times will be noted on the rehearsal schedule, however cast are generally required to be at the venue two hours prior to performance time.
COSTUME/ACCESSORIES	<ul style="list-style-type: none"> All cast are responsible for providing their own socks and hosiery unless otherwise specified. All questions regarding costumes should be directed to the costume coordinator
MAKEUP	<ul style="list-style-type: none"> Cast are encouraged to bring their own makeup (especially if they have allergies). If mascara/eye liner is required, cast must supply their own. Further details will be communicated closer to performance season.