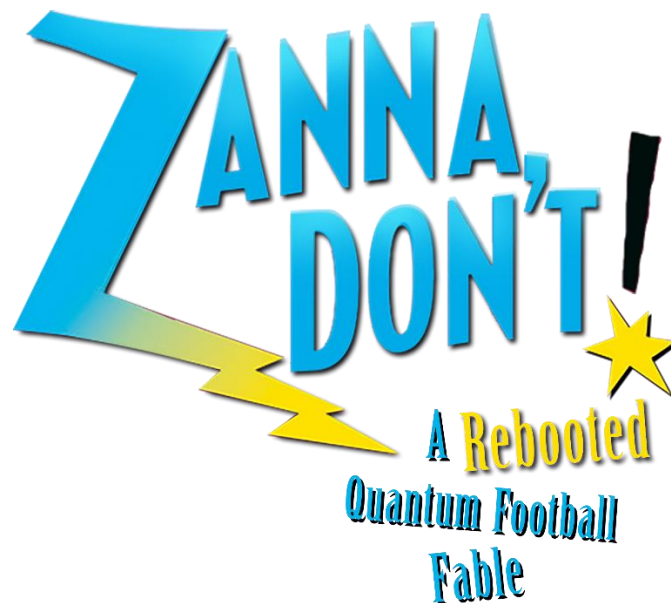


AUDITION NOTICE



Performance Dates:	Tuesday 14th – Saturday 18th July 2020
Performance Location:	The Bridewell Theatre, 14 Bride Lane, Fleet Street, EC4Y 8EQ
Audition Booking Opens:	Saturday 7th March 2020 (5th March for current members)
Audition Dates:	Thursday 2nd, Friday 3rd and Saturday 4th April 2020
Recall Dates:	Saturday 18th and Sunday 19th April 2020
First Rehearsal:	Saturday 25th April 2020
Rehearsals:	Tuesday / Thursday Evenings & Saturday daytimes

Production Team

Director:	Stuart James
Musical Director:	Ben Roberts
Choreographer:	Samantha Herriot
Producer:	Peter Stonnell

ABOUT THE PRODUCTION

The hit off-west end cult musical is back! Re-written and re-booted for today's evolving LGBTQIA+ community! Centre Stage has worked closely with the rights holders and author **Tim Acito** and we are thrilled to be giving this new version it's European premiere!



Enrico Rodriguez and Cast sing Whatchat Got?
in the 2003 Off-Broadway production of
Zanna, Don't!

Welcome to Heartsville High, set in a world where everyone is LGBTQI+... well almost everyone! The big-man-on-campus is the chess champion and the captain of the football team is only made cool by being cast in the school musical. The students write a controversial show called "Don't Ask, Don't Tell" about straight people in the military, which becomes the catalyst for a young man and woman to fall in love. Knowing their love is forbidden, this straight couple face 'heterophobia' and try to hide their love until a spontaneous show of affection lets the cat out of the bag. Enter Zanna, a magical, musical pansexual hall monitor (and coolest person in school) who, with a wave of his wand, helps his friends find respect, loyalty, acceptance and love.

Author **Tim Acito** says, "I'm thrilled that Centre Stage will be presenting the UK premier of the new version of *Zanna, Don't!* In this rebooted version, instead of trying to make the show bigger and more current, I've tried to do the opposite – to return it to the humbler, vintage roots that spurred its original conception. Hopefully the characters and story have deepened without losing their innocence, playfulness, or ramshackle charm."

This production presents an incredible opportunity for Centre Stage members. Suggesting the title for the rebooted version of the show, Director Stuart James has negotiated our rights agreement which includes filming two full songs from the show to release as promotional material on social media and filming the entire show so the rights holders and authors in New York can see our production. If cast, you'll have the opportunity to originate a role in the European Premiere and Author Tim Acito has expressed interest in being involved with this production, so cast members may have a chance to work with him directly!

Filled with infectious music, side-splitting dialogue and loveable characters, this is *Zanna* but not as you've seen it before!

From author **Tim Acito** about the re-boot:

There is an adage among teachers – "Don't teach your subject; use your subject to teach." While the original version of this show was never meant to "teach" sexuality or gender identity, it had also failed to clarify exactly what larger lesson those issues were being used to teach.

In this updated version, the lesson can now be boiled down to two words – “think again.” By inserting LGBTQ people into a parallel Norman Rockwell/Leave It To Beaver universe, the show forces us to think again about who has been left out of our country’s beloved iconography – not just LGBTQ people, but also women, people of color, religious minorities, and the economically disadvantaged.



Rocky Paterra as Zanna in the *Zanna, Don't ! Rebooted* World-Premiere reading at Theatre Horizon in 2017

On a more personal level, the show asks us to think again about the damage we can do to ourselves and to others when we run away from problems instead of facing them head on. Perhaps above all, the show wants us to think again about what else we can aspire to be, beyond sexuality or gender identity. While those are two central aspects of human identity, of equal or greater importance is discovering what we stand for – morally, personally, and politically.

Finally, on a more abstract level, the show invites us to think again about interconnectedness. Quantum theory postulates that there is quite possibly at least one parallel universe, and that events there are “entangled” with our own. In its own preposterous, ironic, and utterly sincere way, the show suggests that somewhere out there in a parallel world is a magical pangender hall monitor, who, by creating musicals, continues to nudge our world towards our better angels.

AUDITIONS

We know how stressful auditioning can be and we would like you to know we are there to help and to be supportive. We want you to shine.

Requirements

You must be an Onstage Member of Centre Stage to audition.

Being a member of Centre Stage not only entitles you to audition for any of our shows, but also means that you can be involved in many aspects of the group, including our master classes, the frequent social events organised throughout the year, priority audition slot and ticket booking and voting at the AGM. We offer different types of membership. Onstage membership is £15 annually. To find out more visit <https://www.centrestage.london/membership>

If you don't have current Onstage Membership you will need to join, renew or upgrade when you book your audition slot – you can do this directly through TicketSource. Active Onstage members will be sent their booking code in advance, and Backstage members will be sent a code to allow them to upgrade.

If you're not sure of your membership status, feel free to email our Membership & Events Manager Peter at centrestagetheatrelondon@gmail.com and he will check for you.

Booking an audition

Auditions must be booked online through TicketSource. We cannot accept requests for auditions directly via email or through the production team. Click <https://www.ticketsource.co.uk/centrestage> to book your audition slot.

Select "Onstage Member" if you're a current Onstage Member, "Upgrade" if you're a current Backstage Member who wishes to upgrade, or "New/Renewing Member" to join Centre Stage for the first time or renew your Onstage Membership as appropriate.

Audition booking is on a first come first served basis. If you book a slot and can no longer make it please email zannarebootcs@gmail.com, we will do our best to find another slot for you but please let us know as someone may be able to take your unwanted slot.

Booking opens on: Saturday 7th March 2020 (5th March for current members)

Cast Breakdown

We are looking for as diverse a cast of eight as possible! As a small cast, each performer has ample opportunity to perform and be seen with Candi and Arvin playing dual roles. Please note, we are not looking for an ensemble for this production.

ZANNA (AMB) a magical pangender hall monitor who dreams of being president; masculine physique, feminine attire, gender neutral demeanour; classy, understated, bighearted, civic minded; not defined by – or concerned about – his sexuality or gender; while occasionally very physical (as a football coach or military commander), he always returns to the grace and poise of our country's finest First Ladies. Uses male pronouns

STEVE (AMB) quarterback; naïve, puppy-dog of a hunk who just wants to fit in

KATE (AFB) cheerleader/quantum physicist; has been so focused on achievement that she's never quite stopped to figure out who she is

MIKE (AMB) national celebrity chess champ, but longs for a quiet, domestic life

ROBERTA (AFB) captain of the synchronized mechanical bull-riding team; a tough crusader for social justice who, like Mike, is a hopeful romantic

TANK (AMB) rumpled, unromantic, hard-boiled, swift-talking 1940s-style editor of the school newspaper; always carries around his vintage mic, tape recorder, and/or notepad to document life

CANDI (AFB) self-absorbed busy-body who'll stop at nothing to get ahead; doubles as Principal Cooper and Doctor

ARVIN (AMB) her hapless sidekick; doubles as Nurse and Officer Miller

(NOTE: "AFB" means "assigned female at birth," and "AMB" means "assigned male at birth." Though imperfect, these seem to be the terms that most accurately – and we hope respectfully

– correlate with the vocal ranges required by the score.) AMBs should have a strong G, AFBs a strong C belt/E mix.

All characters have a *playing age* of seniors in highschool and the creative team are happy to consider people of all ages when casting this production. All roles require some dance ability from movers to advanced dance.

Audition material

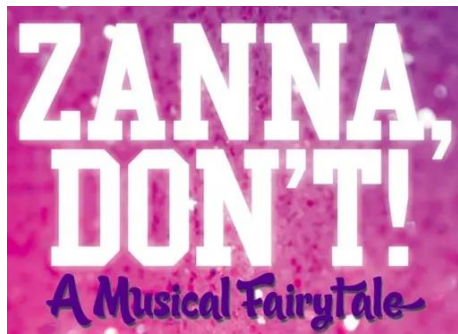
All the audition material can be found on the below Google Drive, including suggested songs, dialogue excerpt and the dance audition. You do not have to sing from the suggested song list, however you are asked to prepare a song that shows your personality and vocal range in a musical theatre/pop style.

Please follow this link to download:

<https://drive.google.com/open?id=1Kn-MBuZmUWoziliAeFLjq2zyZVtazY2G>

Audition process

Comfort with dance is required for all roles and there will be a compulsory dance audition at the start of your audition slot/hour. We would also like to hear a standard American accent and have provided a compulsory dialogue excerpt for all auditionees.



Logo from the 2011 Centre Stage production of the original *Zanna, Don't!*

We don't expect you to have learned the words of your song or dialogue for your audition – having the words or music on you is fine – but please practice, as we will not be able to teach during the auditions.

Please make every attempt to LEARN the dance audition from the video in the Google Drive to the best of your ability. There will be a short time to re-cap the routine at your audition, however we simply do not have time to teach the dance audition at a slow pace. So please LEARN this from the video

provided. *Zanna, Don't! A Rebooted Quantum Football Fable* is a high energy show and while the dance audition is compulsory, the production team are looking at your performance, confidence and energy rather than expecting a perfect routine and all abilities will be considered.

There will be no time during your audition to warm up, please either arrive early and warm up in the waiting area or ensure you're already warmed up.

You will be required to complete an audition form that includes contact details, availability and a brief background. You can find this form on our website, please bring it with you to your audition. You will also be required to have a photo taken at the audition so we can have record of whom we have seen to aid casting.

On the day of the audition

We will audition dance first at the start of your audition slot/hour, in large groups and then break into smaller groups. We will then call you in privately for individual singing and

dialogue auditions. You will need to be available for the full audition slot/hour and arrive ready to begin at your allocated time. Please wear dance appropriate clothing and bring plenty of water.

Our audition panel includes the Director, Musical Director, Choreographer, Producer and a Trustee from the Centre Stage Committee.

Audition slots

Slot 1: Thursday 2 nd April 2020	7.00pm – 8.00pm
Slot 2: Thursday 2 nd April 2020	8.00pm – 9.00pm
Slot 3: Friday 3 rd April 2020	7.00pm – 8.00pm
Slot 4: Friday 3 th April 2020	8.00pm – 9.00pm
Slot 5: Saturday 4 th April 2020	11.00am – 12.00pm
Slot 6: Saturday 4 th April 2020	12.00pm – 1.00pm
Slot 7: Saturday 4 th April 2020	1.30pm – 2.30pm
Slot 8: Saturday 4 th April 2020	2.30pm – 3.30pm

If you decide not to attend or you can no longer make the date and time, please let us know. Not showing up is very difficult for us to manage on the day and we may have turned someone down due to lack of time in the schedule. Please let us know as soon as possible.

Audition location

The Monkey House, 97-101 Seven Sisters Road, London, N7 7QP



- Printed, completed audition form
- Comfortable clothes to dance in
- Sheet music for your audition song
- Complusory dialogue audition printed or learnt
- Compulsory dance audition learnt
- Water to keep you hydrated
- A big smile!

Recalls

Recalls (by invitation) will take place on Saturday 18th & Sunday 19th April 2018 at Church of Scientology, 146 Queen Victoria St, London, EC4V 4BY. You may be required to sing, dance or act. Individual recall requirements will be communicated via email.

CASTING

We are always honest and transparent about when people will hear and how long it will take. We appreciate that it can be frustrating to wait and sometimes feel dispiriting; we will do our best to complete the process as quickly as possible and aim to cast after recalls have taken place. Once we have fully cast the show, we then send emails to the remaining people who have auditioned.

In some cases we may not see someone for a particular role, this could be due to precise casting restrictions such as age or voice part. We aim to cast everyone from those who have auditioned, but if the part requires a 60 year old actor and we have had no one audition in that age bracket, we may choose to hold on casting that part and look specifically for that role.

All casting is the decision of the audition panel only and is final. While we'll always tell you the outcome of your audition, individual detailed feedback will not be given.

REHEARSALS

The first rehearsal will be on Saturday 25th April 2020. This will be a full cast call rehearsal and promo/headshot photo shoot and attendance is compulsory.

We will be rehearsing on Tuesday and Thursday evenings and Saturday during the day. Evening rehearsals generally start at 7pm promptly.

As a team, we want rehearsals to be fun and enjoyable. We will try not to call everyone to every rehearsal, but as we get closer to the show week, the number of rehearsals will increase. We will publish a rehearsal schedule to let you know when you'll be needed.

In the week of the show, you will be needed on the Saturday and Sunday of the weekend before (11th and 12th of July 2020). You will all be expected to help with the Get-In at the Bridewell Theatre on the Sunday from 10am and we will be rehearsing on the Sunday night. Be prepared for a very late night on the Sunday. We will complete a dress rehearsal on the Monday evening (13th July 2020) where photography will take place. If you are away on any of these dates you will not be able to be in the show.

You will be asked to fill in your availability on the audition form. Please be honest and list everything. If you have a lot of absences or cannot commit to attending both show fundraisers, this will affect our decision to cast. Once the rehearsal schedule is published it will be 'locked down' and you will be expected at all rehearsals except those itemised on your availability forms.

PRODUCTION

The show is a group effort with cast and crew coming together to put on a great show. We want everyone to feel part of the production team and we will ensure you are kept informed of all the decisions concerning the show.

Centre Stage is a registered charity and relies on revenue from ticket sales, sponsorship, fundraisers and voluntary charitable donations to put on each show. Costs can include the show rights, scores, scripts, a fabulous band, high quality lighting and sound equipment, excellent costumes and the hire of the venue for show week. The budget will be very tight and therefore selling every ticket and encouraging friends to come to fundraisers is expected.

Our cast sells the majority of our tickets to their friends, family and workmates. As always, we'll be relying on our cast to get involved with activities to help promote the show. We have an aggressive marketing plan in place to promote *Zanna, Don't! A Rebooted Quantum Football Fable* including press releases, promo photography and the aforementioned music videos. If cast, you will be expected to be available for Pride in London 2020, attend two show fundraisers (dates on audition form) and use the promotional materials provided and/or share each social media post to promote the show. If you have any concerns or questions just send an email to zannarebootcs@gmail.com.



Concept artwork for *this* production designed by Emma Newman

In order to keep the ticket price down to a reasonable level we will be asking for a mandatory participation fee of **£80 per performer**. This is a really valuable contribution to the show's revenue and enables us to provide more set, costumes, special effects to support the cast's talent on stage and to give the audience a truly stunning night. You may also be responsible for purchasing some small personal items such as tights, socks, generic costume items and make up.

The fee will be payable in full or in instalments across the rehearsal period. If you think you may struggle to pay the fee then please have a chat with our producer.

As a group, everyone in the cast will be expected to help with the get in and get out during production week. We need all hands on deck to ensure this goes smoothly and as quickly as possible so we have as much time as possible to rehearse before opening night and as much time to party after the last show. More than anything, we really want *Zanna* to be a truly enjoyable production that highlights all of our passion and talent for Musical Theatre!

Performances

Performances of *Zanna, Don't! A Rebooted Football Fable* are from Tuesday 14th July – Saturday 18th July 2020 at The Bridewell Theatre, 14 Bride Ln, Fleet St, London EC4Y 8EQ. Evening Performances start at 7.30pm, with one matinee performance on Saturday 18th July at 2.30pm.

Cast are required at The Bridewell Theatre at 6.00pm on performance dates for warm up, and at 12.30pm on the day of the matinee.

ACCESSIBILITY AT OUR VENUES

Bishopsgate Institute

Bishopsgate Library, the Great Hall, Upper Hall, lower ground floor and reception areas are fully accessible. We regret that the Boardroom Suite and the Brushfield Wing are not fully accessible to wheelchair users or people with restricted mobility.

A limited number of parking spaces are available for Blue Badge holders outside Bishopsgate Institute on Brushfield Street.

Accessible toilets are available on each floor of our main building. There is also an accessible shower room with lockers for course students on the lower ground floor.

Assistance dogs are welcome at the Institute.

Theatre Deli

There is level access via a portable ramp at the main entrance via our cafe on Whitecross Place or via the monitored entrance on Sun Street. Access to the rehearsal studios is through doors at least 1000mm wide and up to the 1st floor through a service lift. These doors are heavy and can be difficult to open. Alternatively, there is access via the main building lifts. Access to the 1st floor is through double doors 1600mm wide, which are kept on lock but have a doorbell to call the receptionist for access.

Church Of Scientology

Two stairs or a ramp provide access to the building. Our rehearsal space is down 5 steps or by use of an accessibility lift. Currently working

Fitzroy House

Offers accessible toilets and parking. Our rehearsal space is up two flights of stairs or an accessibility lift.

The Bridewell Theatre

Disabled access to the Bridewell Theatre from Bride Lane is via a portable ramp over a threshold stone with a riser height ranging between 110mm – 150mm from right to left.

Access from the threshold to the auditorium is via a stairlift (230kg weight load) and to the theatre bar and lavatories via a platform lift (340kg weight load).

At Centre Stage we pride ourselves on transparency, inclusion and acceptance and rehearse in numerous types of venues around London including, but not limited to, various churches of different faiths. Centre Stage is not affiliated with any such organisation but if you would like to discuss this any further please do not hesitate to get in contact via zannarebootcs@gmail.com.

ABOUT CENTRE STAGE

Centre Stage is a registered charity and dramatics organisation that focuses on performing musical theatre. The company first began life as a light opera company in 1966 Our members range in age from their 20s to their 60s and come from all walks of life all sharing one thing: a passion for musical theatre!

We have an exciting season planned for 2020 including **Stephen Schwartz's** seminal Broadway classic *Godspell* which performs at The Brdiewell Theatre in March, the fabulous *Gender Bend A Miscast Musical Cabaret* and all-singing, all-dancing **Mel Brook's** *The Producers*.

Centre Stage Online

We use the following online sites to promote our shows and keep members and friends of Centre Stage up to date with news and events. Please make sure you're following us and we'll follow you back!



@centrestageldn
www.centrestage.london