

# BUGSY MALONE

A  
*DAPA*  
PRODUCTION

This pack will explain how to know to become a member of the cast in our forthcoming stage production of “Bugsy Malone”.

Before you go any further, you need to know which one of these three groups you belong to.

- Group 1 I attend the DAPA Musical Theatre Course (9+yrs and 12+ yrs).
- Group 2 I attend DAPA but not the Musical Theatre Course.
- Group 3 I do not attend DAPA.

If you are in Group 1 - “Bugsy Malone” is part of your course - you are already guaranteed a part in the show (it may only be the chorus, and it may only be for a third of the performances – but you are definitely in), and you don’t have to pay any audition or show fees. You must attend the auditions on Sunday 18<sup>th</sup> December to be allocated a role. Your teachers will help you prepare for the audition. There is an Audition Application Form in this pack which you need to return.

If you are in Group 2 - you can audition to be in the show. You won’t have to pay the audition fee, and if you are successful you will pay reduced show fees. Your audition will be on either the 14<sup>th</sup> or the 15<sup>th</sup> January. There is an Audition Application Form in this pack which you need to return to arrange an audition.

If you are in Group 3 – we are very much looking forward to meeting you. You can audition for either a speaking or a non-speaking role. All the parts will be cast entirely on merit, so you have an equal chance with everyone else of getting the role you want. Your audition day is either the 14<sup>th</sup> or the 15<sup>th</sup> January. There is an Audition Application Form in this pack which you need to return with your Audition/Registration Fee.

*Sarah Dean*

Principle of The Dean Academy of Performing Arts

## AUDITION / REGISTRATION PACK

The stage show of “Bugsy Malone” is based on the 1975 film by Alan Parker. It was a comic Hollywood musical about gangsters in New York, set at the time of Prohibition (1930s). But the distinctive feature of the film was that all the roles were played by children – the average age was twelve. Several of the actors went on to become famous - Jodie Foster played Tallulah and Bonnie Langford played the cameo role of Lena. The film was a great success, and was soon turned into a stage show. It is this version that we will be producing, with a full orchestra, professional direction and production, great scenery, fantastic costumed, stage management, chaperones and wardrobe staff, publicity and marketing and everything else that one would expect from a professional show.

“Bugsy Malone” is being produced by DAPA (The Dean Academy of Performing Arts), which has schools in Canterbury, Dover and Deal. DAPA Musical Theatre Course students are automatically guaranteed a place in the cast. Other DAPA students have to audition along with children who do not attend DAPA. However, all principal roles are open to children from any group, and will be allocated entirely on merit and after an extensive audition process.

### The Cost of Being in “Bugsy Malone”

	Audition / Registration Fee	Show Fee
DAPA Musical Theatre Course Students	No Charge	No Charge
DAPA Students	No Charge	£90
Non-DAPA Students	£5.00	£150.00

These are the only charges you will ever be asked to pay. But the Production will not cover travel expenses, parking, meals or drinks. The cast will be Licensed with KEC and occasionally there can be costs involved (for a doctor’s letter), and if this is required the cost must be borne by the parent. Also note that the cast will not receive reduced rates for tickets (other than the usual concessions offered by the theatres), nor discounts on programmes or merchandise.

### Age Restrictions

We have set a lower age limit on the cast of “Bugsy Malone” – you must be at least nine years old on Thursday 12<sup>th</sup> April 2012 – the date of the first performance. There is no upper age limit, but the cast need to look like children - older applicants may be deemed too “grown up” for inclusion.

### Costumes

We will provide all your costumes, but you must supply your own make-up, hair products, toiletries, footwear (including specific tap shoes if necessary), vest, underwear, socks and tights.

### Licences and Chaperones

All the cast will be licensed with the KEC Child Welfare Department. Our team of Registered Chaperones will supervise the children at all times. Parents and friends will not be allowed in rehearsals or backstage.

### Scripts and Scores

You will be provided with a script, music as necessary, and all other material for rehearsals.

### You Must Audition To Be In The Show

Current DAPA Musical Theatre students do not have to audition to be in the show – only for us to decide their role and the number of performances they will appear in. Like everyone else they must audition to play a leading role. Other DAPA students have to audition to be in the show, as do non-DAPA people. None of the parts have been allocated in advance. So, whether you attend DAPA or not, you stand an equal chance of playing a leading role. There will be no bias towards DAPA students in the allocation of the leading roles – this will be done entirely on merit.

The audition categories are as follows...

Male Speaking & Singing Roles

Female Speaking & Singing Roles

Male Dancer (non-speaking)

Female Dancer (non-speaking)

It is possible to be a dancer in the show, without having to do a singing / speaking audition. Instead you will have an intensive dance audition. All the speaking roles in the show (even the small ones) will be cast from the people who audition for the Speaking & Singing roles. Even if you only want to play a small role, you still need to audition as detailed below.

### The Audition

When you return your Audition Application Form, you will be allocated an audition time and place. You must arrive promptly. Parents and friends will not be allowed to watch. The auditions will last two hours. You can tell us when you arrive whether you want to audition for a dancing only role, or a speaking & singing role.

Everybody will be taught a dance routine which will then be performed in small groups so we can assess your dance ability. You should wear loose comfortable clothing and appropriate footwear. If you are a trained dancer you should bring tap shoes. If you want a dancing (non-speaking) role in the show we will work further on your dancing – you won't be asked to sing or perform a speech.

If you intend to audition for one of the speaking & singing roles you should have learnt one of the songs from Bugsy Malone (see the table below) and also the speeches (see page 6) - we may not want to hear the whole song, or all of the speeches – but you should prepare everything!

Male Speaking & Singing Roles	Either "Tomorrow" or "So You Wanna Be A Boxer"
Female Speaking & Singing Roles	Either "My Name is Tallulah" or "I'm Feeling Fine"

We will expect you to perform both the song and the speeches with a New York accent, and to sing the song in the original key. If you are unsure about what we are looking for – watch the film.

You won't be told on the day if you have been cast in the show, but we will write to you soon afterwards. You may be placed for a short while on a reserve list. Our casting decisions are final, we will not enter into discussion or correspondence regarding casting or auditions, nor can we give feedback on any performance at the audition.

### The Rehearsal Schedule

There will be four categories of rehearsal for the cast of "Bugsy Malone". You must attend whenever you are needed.

1 – **Sunday Rehearsals** - There will be full scale rehearsals for all the cast on six consecutive Sundays from 26<sup>th</sup> February to the 1<sup>st</sup> April. These Sunday rehearsals will always be in Canterbury at the Prince of Wales Dance Studio. You will not be required all day, every day – a schedule will be given out well in advance, but you should expect to come for at least part of the day on all six Sundays.

2 – **Weekly Rehearsals** - As well as the six consecutive Sundays, "Bugsy Malone" will also be rehearsed in smaller groups during the week at the three DAPA Academies (in Deal, Dover and Canterbury) starting on 25<sup>th</sup> February. You will be expected to attend at least one DAPA rehearsal per week (you can go to more if you want to). We will suggest to you the DAPA rehearsals you should attend, but we can be flexible so will ask you which is the most convenient for you. The days and times of the DAPA rehearsals are as follows....

Canterbury DAPA Rehearsals	Dover DAPA Rehearsals	Deal DAPA Rehearsals
Mondays - 18.30 to 19.45*	Saturdays – 12.00 to 13.00*	Saturdays – 13.00 to 14.15*
Saturdays – 14.45 to 16.15	Saturdays - 17.30 to 19.15	Saturdays – 14.15 to 15.45

*\*For younger cast members*

3 – **Intensive Rehearsals** - From the 2<sup>nd</sup> to the 9<sup>th</sup> April (during the Easter Holidays) we will rehearse all day, every day in Canterbury. You will be needed most of the time.

4 – **Technical and Dress Rehearsals** - From the 10<sup>th</sup> April, rehearsals will switch to the Margate Winter Gardens, for the final round of Technical and Dress Rehearsals prior to the First Performance on Thursday 12<sup>th</sup> April. You will be needed all of the time.

We will ask you at the audition to confirm that you are available for all these rehearsals, and that you understand the commitment required to be in the show.

### The Performance Schedule

"Bugsy Malone" will be performed eighteen times between the 12<sup>th</sup> April and 2<sup>nd</sup> June 2012. The majority of the cast will be split into three teams, appearing in a third of those performances, spread over the full period, and at all three venues. Some people may be invited to appear in more shows, depending upon the role in which they have been cast. You will be told very early on which performances you are appearing in. There will be little scope for changing team once you have been allocated. The breakdown of which team will perform which show is in this pack. We will try to accommodate brothers and neighbours in the same team to make travelling easier.

### The Theatres

"Bugsy Malone" will be performed in all three of the leading theatres of East Kent. The show will open at **The Margate Winter Gardens** on Thursday 12<sup>th</sup> April and play through to the Saturday. The following week the show transfers to **The Leas Cliff Hall, Folkestone** for a further four performances - again Thursday to Saturday. There will then be a five week

interval before “Bugsy Malone” plays a full week at **The Marlowe Theatre, Canterbury** – opening on 29<sup>th</sup> May and running until the 2<sup>nd</sup> June.

The cast of “Bugsy Malone” will have an unprecedented experience playing these major venues, for such an extended period of time.

## The Schedule of Performances

### April 2012

#### Margate Winter Gardens

12	Thurs	eve	First Performance
13	Fri	pm	Performance
		eve	Performance
14	Sat	pm	Performance
		eve	Performance

#### Folkestone Leas Cliff Hall

19	Thurs	eve	Performance
20	Fri	eve	Performance
21	Sat	pm	Performance
		eve	Performance

### May / June 2012

#### Canterbury Marlowe Theatre

29	Tues	eve	Performance
30	Wed	pm	Performance
		eve	Performance
31	Thurs	pm	Performance
		eve	Performance
1	Fri	pm	Performance
		eve	Performance
2	Sat	pm	Performance
		eve	Performance



## AUDITION SPEECHES

### Male Speaking Roles

*Learn all three speeches.*

**BUGSY:** You are probably wondering who I am. My name's Bugsy Malone. With an Italian Mother and an Irish Father I'd naturally grown up a little confused. I didn't see much future as a spaghetti waiter at Mama Lugini's or pushing a pen at City Hall, so I drifted from this to that, you know, walking the line, trying hard not to fall either side...until. that is, the night I walked in here to Pop Becker's Book Store. Now you might be wondering that kind of crazy place this is – with people disappearing into book-cases. Well, firstly, this neighbourhood ain't for dumb bums and secondly, this book store ain't no book store. This is Fat Sam's place – Fat Sam's Grand Slam – the liveliest joint in town.

**FAT SAM:** So tell me how you allowed this to happen? Roxy was one of my best. What have you got to say for yourselves, you bunch of dummies? Knuckles? Ritzy? Angelo? Snake Eyes? Call yourselves hoodlums. You're a disgrace to your profession. Do you hear me? A disgrace. And most of all you're a disgrace to me - Fat Sam. Your trouble is you've got muscles where you ought to have brains. I tell you, my pet canary's got more brains than you lot! You dumb salamis!

**RADIO ANNOUNCER:** We interrupt our commentary on tonight's exciting Red-Sox ball-game to bring you a further bulletin on developments in the latest outbreak of hoodlum gang warfare. Police now officially state that the new weapon, of devious foreign manufacture, known as "The Splurge Gun" is being widely used by the mobster gangs. We interrupt our interruption to go straight over to our reporter, Seymour Scoop, who is on the spot at the latest splurging.

### Female Speaking Roles

*Learn both speeches.*

**TALLULAH:** Hi Bugsy. Why don't you have a drink while you're waiting? *(To the girls)* OK girls, go feed the ducks. I said beat it. *(Back to Bugsy)* Long time no see Bugsy. You used to come and see me every night. *(To Fizzy the pianist)* Fizzy! Will you quit the ivories and hit the show leather? *(Back to Bugsy)* You're aces, you know that Bugsy? I've always found you kind of special. You're not like all those other saps. You've got lovely brown eyes. Come on sugar, how about smearing my lipstick?

**BLOUSEY:** *(Speaking on the telephone)* Hello. Is Bugsy there please? Bugsy is that you? What are you doing there? We said eight-thirty and you're an hour late. What came up? Oh yeah, with Tallulah? Did you get the tickets? You promised me Bugsy. You promised me. An hour I've been waiting here Bugsy, and when first you didn't show I gave you the benefit of the doubt and then I got nervous and called every pool hall dive in the

phone book. They hadn't seen you but, boy, did they know you! You're a rat Bugsy. A two timin' bog Irish meatball wop! I never want to see you again!



## AUDITION SONGS

### Male Roles

*Learn either song.*

#### Tomorrow

Tomorrow, Tomorrow never comes  
What kind of a fool  
Do they take me for?  
Tomorrow  
A resting place for bums  
A trap set in the slums  
But I know the score  
I won't take no for an answer  
I was born to be a dancer now. (Yeah)

Tomorrow, Tomorrow as they say  
Another working day  
And another chore  
Tomorrow  
An awful price to pay  
I gave up yesterday  
But they still want more  
They are bound to compare me  
To Fred Astaire when I'm done

Anyone who feels the rhythm  
Moving through 'em  
Knows it's gonna do 'em good  
To let the music burst out  
When you feel assured  
Let the people know it  
Let your laughter loose  
Until your scream  
Becomes a love-shout.

Tomorrow, Tomorrow's far away  
Tomorrow as they say  
Is reserved for dreams.

Tomorrow, Tomorrow's looking grey  
A playground always locked  
Trains no winning team  
I won't take no for an answer

I was born to be a dancer now.

Anyone who feels the rhythm  
Moving through 'em  
Knows it's gonna do 'em good  
To let the music burst out  
When you feel assured  
Let the people know it  
Let your laughter loose  
Until your scream  
Becomes a love-shout.

### **So You Wanna Be A Boxer**

So you wanna be a boxer  
In the golden ring  
Can you punch like a south bound freight train?  
Tell me just one thing  
Can you move in a whirl  
Like a humming-bird's wing  
If you need to? (That's fast)  
Can you bob, can you weave  
Can you fake and deceive  
When you need to?  
Well you might as well quit  
If you haven't got it.

So you wanna be a boxer  
Can you pass the test?  
I can tell if you've got it in you  
I've trained the best  
When you work and you sweat and you bet  
That you train to a buzz-saw  
Then you near lose your mind when you find that  
Your boy has a glass jaw  
So you might as well quit  
If you haven't got it.

Put him in the ring Joe  
Look at what you found  
We can use the fun Joe  
Pushing him around  
We'll show him the ropes  
And destroy his hopes  
Put him in the ring Joe  
Give the guy a chance  
Let him feel the sting Joe  
We can make him dance  
We'll pulp him to bits  
Then he'll call it quits  
For sure Joe

So you wanna be a boxer  
Want to be the champ

There's a golden boy inside you  
Not a punched-out tramp  
If you listen and you learn  
There's an honour you can earn and defend here  
When you do see the crown  
You're a king, not a clown  
A contender  
But you might as well quit  
If you haven't got it

Put him in the ring Joe  
Something new to punch  
Let me have a swing Joe  
Then we'll go to lunch  
We'll make it quite swift  
Then he'll get the drift  
Put him in the ring Joe  
Chicken a la carte  
Let me have a wing Joe  
Tearing him apart  
That chicken will crow  
Oh, let me have him Joe.

## **Female Roles**

*Learn either song.*

### **I'm Feeling Fine**

I'm feeling fine  
Filled with emotions  
Stronger than wine  
They give me the notion  
That this strange new feeling  
Is something that you're feeling too  
Matter of fact, I'm forced to admit it  
Caught in the act, and maybe we've hit it  
Is this strange new feeling  
Something that you're feeling too.

### **My Name is Tallulah**

My name is Tallulah  
My first rule of thumb  
I don't say where I'm going  
Or where I'm coming from  
I try to leave a little reputation behind me  
So if you really need to  
You'll know how to find me

My name is Tallulah  
I live till I die  
I'll take what you give me  
And I won't ask why  
I've made a lot of friends  
In some exotic places  
I don't remember names  
But I remember faces

Lonely, you don't have to be lonely  
Come and see Tallulah  
We can chase your troubles away  
If you're lonely  
You don't have to be lonely  
When they talk about Tallulah  
You know what they say  
No-one south of heaven's gonna treat you finer  
Tallulah had her training  
In North Carolina

My name is Tallulah  
And soon I'll be gone  
An open invitation  
Is the road I travel on  
I'll never say good-bye  
Because the words upset me  
You may forgive my going  
But you won't forget me.

Lonely, you don't have to be lonely  
Come and see Tallulah  
We can chase your troubles away  
If you're lonely  
You don't have to be lonely  
When they talk about Tallulah  
You know what they say  
No-one south of heaven's gonna treat you finer  
Tallulah had her training  
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