

Northern Light Theatre Company Information Pack



Based on the hit film and the incredible true story, *Catch Me If You Can* is the high-flying musical comedy about chasing your dreams and not getting caught. Nominated for four Tony awards, including Best Musical, this delightfully entertaining show was created by a Tony Award-winning "dream team," with a book by Terrence McNally (*The Full Monty*, *Ragtime*) and a swinging score by Marc Shaiman and Scott Wittman (*Hairspray*).

Seeking fame and fortune, precocious teenager, Frank Abagnale, Jr., runs away from home to begin an unforgettable adventure. With nothing more than his boyish charm, a big imagination and millions of dollars in forged cheques, Frank successfully poses as a pilot, a doctor and a lawyer – living the high life and winning the girl of his dreams. When Frank's lies catch the attention of FBI agent Carl Hanratty, though, Carl pursues Frank across the country to make him pay for his crimes.

Catch Me If You Can is a big and bright spectacle with high-energy dance numbers and a riveting story, and it promises to be lots of fun!

IMPORTANT DATES

Auditions

Saturday 3 December

First Rehearsal

TBA – mid December

Production Week Rehearsals

Monday 13 to Thursday 16 March

Season Dates

Friday 17 March 8pm

Saturday 18 March, 8pm

Friday 24 March 8pm

Saturday 25 March 2pm & 8pm

Sunday 26 March 5pm

Possible Thursday 30 March 8pm

Friday 31 March 8pm

Saturday 1 April 2pm & 8pm

MEET THE PRODUCTION TEAM

Director: Michelle Davy
Music Director: Serena Cann
Choreographer: Shenayde Wilkinson-Sarti
Production Manager: Jan Powell

ABOUT THE CREATIVE TEAM

Michelle Davy – Director

Michelle has been performing in musicals since the age of eight. She trained with TIDC Performing Arts Studio for eight years learning jazz, tap, contemporary and ballet.

Michelle has taught musical theatre classes for TIDC and Theatre Bugs/Adelaide Theatre Academy, and has been directing youth shows for companies across Adelaide since 2016. Shows include Singin' in the Rain, Little Shop Of Horrors, Barnum, How to Succeed in Business Without Really Trying, Hairspray, Grease and Newsies, three of which have been nominated for best youth musical.

Over the years Michelle has performed with many different companies. Some of her favourite shows and roles include an Alabama Lamb in Big Fish and most recently Helen Hill in The Hello Girls with Therry, Ursula Merkle in Bye Bye Birdie, Laker Girl in Spamalot, Ellie Greenwich in Leader of the Pack, Rosie in Mamma Mia and Mary Delgado in Jersey Boys with NLTC, a rebel in Urinetown, and Kate/Chutney in Legally Blonde with the Hills Musical Company, and Little Red in Into the Woods, Urleen in Footloose, Marcy Park in The 25th Annual Putnam County Spelling Bee, and Tracy Turnblad in Hairspray with Matt Byrne Media.

Performing and directing is a passion of Michelle's, and she can't wait to get stuck into this incredible show!

Serena Cann – Music Director

Serena has been performing since the age of 7, when she began her vocal training with the Australian Girls Choir (AGC). With both AGC and the Australian Youth Performing Arts Team (AYPAT), Serena has had the opportunity to travel both nationally and internationally, some highlights of which are performing at Disneyland in Hong Kong, Paris and Los Angeles, and performing at Sadler's Wells on the West End. She began performing with Adelaide Youth Theatre in 2011 and since, has performed many roles across different theatre companies, some highlights being Tracy in *Hairspray* (Adelaide Youth Theatre, 2014), The Baker's Wife in *Into The Woods* (AYT, 2016), Ado Annie in *Oklahoma: On a Farm!* (Emma Knights Productions, 2016-18) Christine Daae in *The Phantom of the Opera* (Gilbert & Sullivan Society of SA, 2018), Elphaba in *Wicked* (AYT, 2018) and Mabel in *The Pirates of Penzance* (Therry Theatre, 2019).

Serena has been musically directing and directing for companies around Adelaide since she was 14 years old. Some of her production team highlights include directing *Seussical the Musical*, and Musically Directing the South Australian premiere of *Charlie and the Chocolate Factory* for the Adelaide Youth Theatre, and musically directing *Hello Dolly!* for The Metropolitan Musical Theatre Company of SA, and *The Producers* for Marie Clark Musical Theatre.

Shenayde Wilkinson-Sarti – Choreographer

Shenayde started her dance training at TIDC Performing arts studio, where she began finding a love for teaching and performing. After continuing her training in Melbourne and Sydney and having many amazing opportunities including working on Neighbours and performing alongside Rhonda Birchmore, Shenayde then gained a scholarship to Broadway Dance Centre in New York. Since returning back to Australia she has stepped more into choreography and producing, having choreographed for the largest pageant in the Southern Hemisphere, constructed shows for audiences above 30,000 people, choreographing for many events including the AFL Multicultural Performance and Premiers Dinner, Civic Park Carols and major events at the Convention Centre .

She was also Choreographer working alongside David Gauci and Emma Knights for Davine Interventions fringe production of "The Alter Boyz", award winning "Xanadu", "Flower Children" and award-nominated "Beautiful", choreographed and performed as leading lady Ulla in the Hills production of "The Producers", as well as fitness guru Brooke Wyndam in "Legally Blonde". Shenayde assistant choreographed and performed in Emma Knights production of "Chicago", and choreographed AYT's "Shrek Jnr", "Shrek" and "Wicked". She performed in NLTC's "Mamma Mia" for which she was also co-choreographer, being nominated for best choreography by TASA, and more recently choreographed the SA premier of "Newsies Jnr" for AYT.

GENERAL INFORMATION

COVID19 Vaccination Requirement

For the safety of everyone, all cast, crew and orchestra may be asked to show proof of vaccination or exemption in order to be involved in this production.

Membership

Cast members will be awarded Honorary Membership for the duration of the show. However, if you wish to nominate for a committee position, full financial membership will be required, at a cost of \$40 for 12 months. After six months you may stand for election to any office in the company except President. After two years on the committee, you may stand for the position of President.

Show Fee

All cast are required to pay a show fee of \$70 which helps to cover cost of rehearsal venues, costumes, resources etc. This fee includes two complimentary tickets for the **opening weekend only**, and cast price tickets for family and friends who book online. It also includes a CD of professional photos from the final dress rehearsal.

T-shirts and Clothing

A range of T-shirts and other clothing items with the Catch Me If You Can logo will be available for purchase by those directly involved in the production. Items range from approx. \$35 to \$60. ***This is an optional purchase but is an excellent way to promote the show!***

Costumes

Whilst every endeavour will be made to supply you with your costumes, you will be asked to supply some items yourself, particularly shoes and socks or stockings.

Appearance

Please speak to the Director before having any major changes to your appearance, ie dramatic haircut, body piercings, visible tattoos.

Publicity

As a cast member, it is expected that you will be available to take part in any publicity events we may arrange.

AUDITION INFORMATION

Cath Me If You Can auditions will be held at the RSL Hall, 19 Rosetta Street, West Croydon on Saturday 3rd December. You will need to have already completed your registration form online before audition day. Please wear comfortable, loose clothing and shoes suitable for dancing/moving in. Tight jeans or heeled shoes (other than chorus shoes) are not acceptable. Hair needs to be off faces. Bring a water bottle.

Closed Auditions

All auditions are closed.

Audition Pieces

Audition information will be available at a link which will be emailed to you once you have registered online at <https://forms.gle/BrWHeNCfupRC4mUX8>

Group Audition

Everyone needs to attend the group audition. The main reason for this is that we need to hear everyone tackle harmonies and we need to know that voices can blend, and this is best done in a group audition. After the group audition some people will be invited back for a solo audition. If you are going for a major role please be aware that you may be required for a couple of hours or more.

Individual Audition

Individual audition times will occur at various times on the day. In your audition you can expect to sing your song(s) and have your vocal range tested, and possibly do some movement. If you are going for two roles, please be prepared to sing for both, although we may cut them short, or only need to hear one.

Notification of Audition Outcome

We will try where possible to notify you by phone, however, if there are large numbers of auditionees we may inform those who are unsuccessful by email. Every attempt will be made to finalise the cast as soon as possible but please be aware this can sometimes take a while.

Further Questions

If you need any further information leading up to the auditions please email the director (Michelle) at mrsdavy@hotmail.com.au

If you need to contact anyone on audition day, please call Jan on 0434 202 521.

REHEARSAL INFORMATION

Rehearsals

Rehearsals for Catch Me If You Can will be held each Tuesday and Thursday from 7:30pm until 10:30pm and Sundays from 10:00am until usually 1:00pm, although some Sundays may run longer. First rehearsal will be mid-December, to be advised.

Generally, rehearsals on Tuesday and Thursday nights will be held at The Parks Theatre, and Sunday rehearsals will be held at the TIDC Performing Arts Studio (Unit 4, 183 Phillip Highway, Elizabeth). Please note that all rehearsals are closed. This means that friends, family and partners cannot attend and observe rehearsals.

Please wear clothing appropriate to move in, to every rehearsal. Even if it is basically a singing rehearsal, we will often revise dance numbers that have been set previously.

Rehearsal Schedule

A full schedule will be available as soon as possible. On your audition form, please make note of any dates on which you are not available. We are usually able to work around any planned absences if we know in advance.

Cast who miss rehearsals other than those indicated on their audition form will upset the rehearsal schedule as we have planned around you being available! We cannot emphasise this enough. We will make every effort to not waste your time and leave you sitting around at rehearsals not being used. In response, we ask that you please be ready to start on time. Plan to arrive 10-15 minutes early. Please also keep rehearsal times free, **even if you are not scheduled for rehearsal**, as the schedule can sometimes be changed, and **you will be expected to be available**.

Reporting an absence

Unplanned absence needs to be communicated asap to the person whose rehearsal it is (director, MD, choreographer). It is expected this will only be for emergencies and illness.

Probationary Period

All cast are subject to a six-week probationary period from the commencement of rehearsals. However, the company reserves the right to remove a cast member from the production at any time, at its discretion, but not unreasonably.

Working with Children Checks

If anyone under 18 years of age is cast in this show, NLTC will require all auditionees and personnel involved with the production to obtain a Working with Children Check certification. Key personnel have First Aid Certificates.

THE ROLES

Frank Abagnale, Jr.

Our story's conniving protagonist, he is a handsome and youthful con artist. Grew up learning to disappear into another skin to avoid his problems. He eventually falls in love with Brenda and desperately tries to change his ways. Must be a great storyteller, have excellent comic timing, and be a strong actor, singer and mover.

Stage Age: 20 to 25. Vocal range top: C5 Vocal range bottom: G2

Carl Hanratty

An FBI agent leading the investigation and search for Frank Jr. A knowledgeable and habitual workaholic who idolizes the moment he catches his perp. Lives a private life of loneliness and depression. Must have excellent comic timing and be a strong actor, singer and mover.

Stage Age: 35 to 50. Vocal range top: G4 Vocal range bottom: G2

Frank Abagnale, Sr.

Frank Jr.'s father. He is an inspiration when it comes to swindling. Upbeat and fast-talking, he undergoes a series of progressive failures that leaves him a miserable drunk. Strong actor and singer who can move well.

Stage Age: 40 to 55. Vocal range top: G#4 Vocal range bottom: F2

Paula Abagnale

Frank Jr.'s gorgeous mother. She met Frank Sr. in France, during the war, but has fallen out of love. Caring and loving, with an underlying resentment toward her husband and son. Must speak with a French accent.

Stage Age: 40 to 50. Vocal range top: C5 Vocal range bottom: A3

Brenda Strong

A young nurse and Frank Jr.'s eventual love interest. Hard-working and initially insecure, she meets Frank Jr. after running away from a wedding. Comes to trust him but his true identity clouds her feelings.

Stage Age: 20 to 30. Vocal range top: A5 Vocal range bottom: G3

Carol Strong

Brenda's traditional mother. She is talkative and boisterous. Must have great comic timing.

Stage Age: 40 to 50. Vocal range top: A5 Vocal range bottom: Bb3

Roger Strong

Brenda's conservative father. He is stern and interrogatory but reveals himself to be deeply romantic. Must have great comedic timing.

Stage Age: 40 to 60. Vocal range top: A4 Vocal range bottom: A2

Bill Cod

A seasoned FBI agent in the fraud division. A regular guy punching a time clock. No special passion about his work. All ethnicities.

Stage Age: 25 to 45. Acting role.

Tod Branton

FBI agent in the fraud division. A smart- ass.

Stage Age: 25 to 45. Acting role.

Johnny Dollar

A rookie FBI agent in the fraud division. Fresh out of college and new on the job.

Stage Age: 21 to 25. Acting role.

Cheryl Ann

Model turned escort, upset that Frank tricks her. Mustn't be afraid to act sexy on stage.

Stage age 20 to 40. Acting role.

Ensemble

A great show for the ensemble, there are loads of cameos, solo and harmony singing, and big dance numbers. Characters include: commuters, stewardesses, pilots, FBI agents, party-goers, doctors, nurses, interns. TV variety show dancers and more.

Northern Light Theatre Company promotes an inclusive environment and welcomes all ethnicities, sizes, age ranges and genders to audition for its productions.

ABOUT NORTHERN LIGHT THEATRE COMPANY

Northern Light Theatre Company is the resident musical theatre company at the Shedley Theatre in Elizabeth. Since its formation in 1965, NLTC has produced many memorable and award-winning productions, including the Adelaide Critics Circle Coopers Award for Excellence for its productions of Copacabana and Jesus Christ Superstar and the ATG "Best Technical" and "Most Popular Show" awards for Singin' in the Rain.

The committee of NLTC consists of nine positions - five office bearers and four ordinary members. The committee meets about once a month and is responsible for the overall management of NLTC. The current committee members are:

President & Treasurer – Sue Pole

Business Manager – Jo Herring

Secretary – Jan Powell

Publicity Officer – Kim Abbott, (Publicity Sub-Committee – Gavin Cianci)

General Members – Cheryl Ford (Vice President), Lance Morgan (Public Officer), Del Watts and Russell Ford