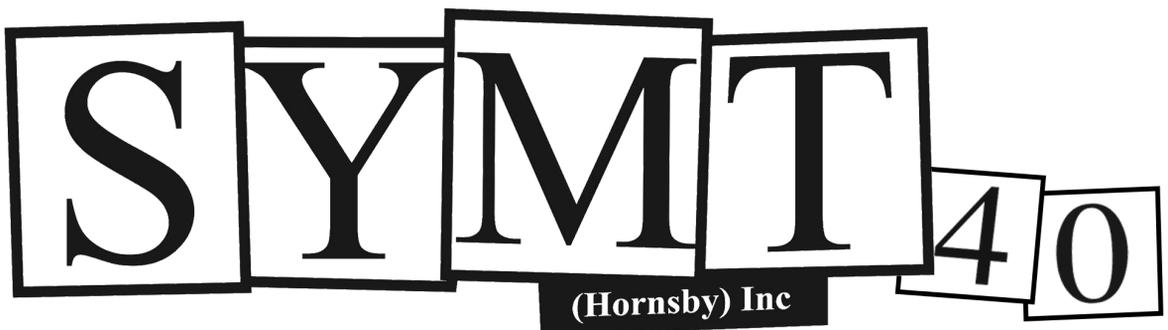


THE PRODUCERS
A NEW MEL BROOKS MUSICAL

Orientation &
Audition
Information Pack

Performances 12th – 20th July 2019



SYDNEY YOUTH MUSICAL THEATRE
40th Anniversary 1979-2019

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

About Sydney Youth Musical Theatre

Sydney Youth Musical Theatre is now in its 40th year of staging productions in the Sydney region and it remains the only exclusively youth musical society in Australia. Each year, we stage two productions: one in July for our 14 - 25 year-old members, and a November production for our 10 - 18 year-old members. "The Producers" is our Senior show and our age restriction of 14 - 25 years old applies. We aim to develop and nurture a passion for the performing arts in young people by providing opportunities to become involved in a range of areas, both on and off stage.

Production Team

Director – Kaleigh Wilkie-Smith
Musical Director – Matthew Herne
Choreographer – Rob Thompson
Production Manager – Chrissy Stimson
Costume Design – Karen Smith & Belinda Escott
Set Design – Paul Harmon
Lighting Design – Evan Jones
Sound Design/Engineering – Loud and Clear Audio
Hair and Makeup Design – TBC
Properties Manager – TBC
Asst. Production Manager/Stage Manager – Jeremy Zalewski

Orientation Date

Saturday 2nd February 2019 (2pm-3pm)

This will give you an opportunity to meet the production team, learn more about the show and ask the production team any questions you may have. Note that attendance, though helpful, is not compulsory: all the information you need to prepare for your audition can be found here in this pack.

Audition Dates

Individual Singing/Acting Audition

Saturday 9th February: 1pm-5pm

Sunday 10th February: 9.30am-11am & 1pm-3pm

Group Dance Audition

Saturday 9th February: 5pm-6pm

Sunday 10th February: 11am-12pm & 3pm-4pm

Callbacks will be held on Sunday, 10th February from 4pm-6pm.

Location

Orientation and Auditions will be held at Wilga St Scout Hall, West Pennant Hills.

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

The audition process

All auditionees will be required to attend an individual singing/acting audition, as well as a separate group dance audition.

During your individual singing/acting audition, you will be greeted by a panel - this will include the director, musical director, choreographer, producers, and other members of the committee and production team.

Please make sure you arrive warmed up, vocally and physically. We will first ask you to sing (see singing preparation requirements below). We may hear all you have prepared, or we may stop you before you reach the end of your song.

Following your song, we may ask you to stay in the room, or we may say thank you and goodbye. Please note - even if we send you home without hearing a side or asking any further questions, you may still be cast in the show. If you are asked to stay in the room, this list is an idea of some things that could happen:

- We may give you some direction and ask you to perform part of your song again
- You may be asked to sing some drills with our musical director so that we can assess your range and vocal type
- You may be taught one of the songs from the show to sing
- We may give you one of the sides and ask you to read for a character
- We may ask you a few questions about your training/experience
- You may be asked about your availability for the rehearsal process
- We may ask you to return later in the day (or the following day) for callbacks.

When your individual audition is over, we will tell you whether we need you to stay, return for callbacks, or if you are released to go home.

Please make sure that you understand the instruction clearly, and if you're unsure, please ask us to clarify - it's important to us that you don't spend more time than you need to at the auditions! If we release you to go home, please make sure you still attend your group dance call, and note this may be before or after your individual audition.

Availability

There are many factors that will inform the decision ultimately made by the production team, but please note rehearsal and performance availability will affect casting decisions; 3 or more unscheduled unavailabilities will result in your position in the production being reconsidered.

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

Singing audition

Please prepare 1 minute or 32 bars of an upbeat (preferably comedic) musical theatre song. Please do not pick a song from the show! A piano accompanist will be provided for you, so please bring your sheet music in a clear plastic sleeve folder for our pianist. Backing tracks and/or a capella will not be accepted. Please treat your singing audition as a singing AND acting audition - please perform your song. This is an opportunity to show us your acting ability too!

Dance audition

The dance audition is a mandatory group dance for all auditionees. Please wear appropriate clothing. Please wear sneakers or jazz shoes - no socks, sandals or bare feet. The dance call will go for approximately 1 hour on your chosen audition day. Please note that all auditionees must attend a dance audition, regardless of the role in which you are auditioning.

Acting audition

Please read all of the attached sides before arriving at the auditions. You may be asked to read for whom you are not auditioning; therefore, it is important that you have read each side before you arrive. If you are asked to read a side, please read with an American accent, aside from Franz (German) and Ulla (Swedish). If you are asked to read, you will be provided with a copy to have in hand. Not everyone will be asked to read due to time constraints.

Callbacks

During your audition, you may be asked to return for callbacks.

These will be held from 4pm-6pm on Sunday, 10th February.

Callbacks are an opportunity for the production team to see how different people work together, take direction, and sing their role. There may be an element of singing, dance and acting, so please dress appropriately.

More details about callbacks will be provided to you if you are asked to attend.

Please note that not all roles will require callbacks, and therefore even if you are not invited to callbacks, you may still be cast in the show.

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

How will I know if I have been cast?

All successful auditionees will be contacted by phone. Those who are unsuccessful will be notified by email in a timely manner following auditions. It is SYMT's policy to not give individual feedback on auditions to performers or their parents. Please note that the final decision the production is final; please do not contact the production team or SYMT committee in regard to casting.

Cast fees

Those who are successfully cast will be required to pay a cast fee to cover your annual membership to SYMT, insurance, a cast t-shirt, download of professionally taken photos and other production costs (e.g. Hall hire, sound, lighting, sets, costumes). Fees will be due by Saturday, 16th March 2019 (Week 5).

\$210 fee applies to each cast member.

Discounted cast fees apply to successful cast members who have a sibling in the show.

Non-payment of cast fees will jeopardise your place in the show.

Booking an audition:

You must book an individual (5-minute) singing/acting audition AND a group (1-hour) dance audition slot at www.symt.com.au.

Booking slots open Saturday, 2nd February 2019, following the Orientation.

Any questions? – email theproducers@symt.com.au

We look forward to seeing you all at auditions!

The logo for the musical 'The Producers' is displayed in a stylized, glowing yellow font with a red outline. The title 'THE PRODUCERS' is written in large, bold, capital letters, and below it, 'A NEW MEL BROOKS MUSICAL' is written in a smaller, similar font. The background is a solid red color.

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

Show Synopsis

Bialystock and Bloom! Those names should strike terror and hysteria in anyone familiar with Mel Brooks' classic cult comedy film. Now as a big Broadway musical, *The Producers* once again sets the standard for modern, outrageous, in-your-face humor. It is a truly "boffo" hit, winning a record twelve Tony Awards and wowing capacity crowds night after night.

The plot is simple: a down-on-his-luck Broadway producer and his mild-mannered accountant come up with a scheme to produce the most notorious flop in history, thereby bilking their backers (all "little old ladies") out of millions of dollars. Only one thing goes awry: the show is a smash hit! The antics of Max Bialystock and Leo Bloom as they maneuver their way fecklessly through finding a show (the gloriously offensive "Springtime for Hitler"), hiring a director, raising the money and finally going to prison for their misdeeds is a lesson in broad comic construction. At the core of the insanely funny adventure is a poignant emotional journey of two very different men who become friends.

With a truly hysterical book co-written by Mel Brooks and Thomas Meehan (*Annie*) and music and lyrics by Mr. Brooks, *The Producers* skewers Broadway traditions and takes no prisoners as it proudly proclaims itself an "equal opportunity offender!"

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

List of Characters

Max Bialystock

The consummate con man. Naturally animated and bombastic, he is never at a loss for charm and manners. Typically conspires with Leo.

Gender: Male

Vocal range top: F#4

Vocal range bottom: A2

Leo Bloom

An accountant. Boring and mousy, he is a hesitant optimist who longs for something more. Dragged into a scheme by Max.

Gender: Male

Vocal range top: F4

Vocal range bottom: A2

Franz Liebkind

German loyalist playwright. From his lederhosen to his pigeon, Adolph, his love for the motherland is unmistakable. He is imposing yet tender.

Gender: Male

Vocal range top: G4

Vocal range bottom: F2

Rogers Debris

New York's most famous and flamboyant stage director. Surrounds himself with deliciously beautiful clothing, people, and possessions. In a crowd, it would be impossible to miss him.

Gender: Male

Vocal range top: G4

Vocal range bottom: G#2



Carmen Ghia

Roger Debris' faithful assistant. Carmen is severe in looks and passion for Roger. He may appear younger than he actually is thanks to skilled surgeons.

Gender: Male

Vocal range top: A4

Vocal range bottom: C3

Ulla Inga Hansen Benson Yonsen Tallen-hallen Svaden-svanson

A young and hopeful actress. Though her beauty might eclipse her talent, Ulla is passionate about life and art. Quite a clueless seductress in some ways.

Gender: Female

Vocal range top: G5

Vocal range bottom: A3

Ensemble

Accountants; Bavarian Peasants; Convicts; First Nighters; Little Old Ladies; Storm Troopers; Chorus Girls; Girl Prisoners; Usherettes



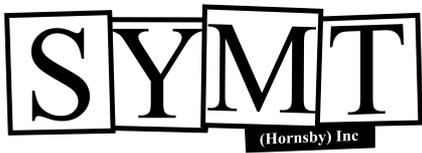
Rehearsal Schedule

| | Days 2019 | Dates | Times | Purpose | Location |
|-------------|-----------|------------------|------------------|-------------|------------|
| orientation | Saturday | 2 February 2019 | 1pm - 3pm | orientation | Scout Hall |
| auditions | Saturday | 9 February 2019 | 1pm - 6pm | auditions | Scout Hall |
| auditions | Sunday | 10 February 2019 | 9am - 6pm | auditions | Scout Hall |
| week 1 | Saturday | 16 February 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 2 | Saturday | 23 February 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 3 | Saturday | 2 March 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 4 | Saturday | 9 March 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 5 | Saturday | 16 March 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 6 | Saturday | 23 March 2019 | 1pm - 5pm | rehearsals | TBA |
| week 7 | Saturday | 30 March 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 8 | Saturday | 6 April 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 9 | Saturday | 13 April 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 10 | Saturday | 20 April 2019 | | | |
| week 11 | Saturday | 27 April 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 12 | Saturday | 4 May 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 13 | Saturday | 11 May 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 14 | Saturday | 18 May 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 15 | Saturday | 25 May 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 16 | Saturday | 1 June 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 17 | Saturday | 8 June 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 18 | Saturday | 15 June 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 19 | Saturday | 22 June 2019 | 1pm - 5pm | rehearsals | Scout Hall |
| week 20 | Saturday | 29 June 2019 | 1pm - 6pm | rehearsals | Scout Hall |
| week 21 | Saturday | 6 July 2019 | 1pm - 6pm | rehearsals | Scout Hall |



Production Week Schedule

| | | | | | |
|-----------|-----------|----------------|---------------|-----------------|-------------|
| bump in | Sunday | 7th July 2019 | 12md - 6pm | bump in | Hornsby RSL |
| rehearsal | Monday | 8th July 2019 | 5pm - 11pm | tech rehearsal | Hornsby RSL |
| rehearsal | Tuesday | 9th July 2019 | 5pm - 11pm | dress rehearsal | Hornsby RSL |
| rehearsal | Wednesday | 10th July 2019 | 5pm - 11pm | dress rehearsal | Hornsby RSL |
| show 1 | Friday | 12th July 2019 | 5pm - 11pm | performance | Hornsby RSL |
| show 2 | Saturday | 13th July 2019 | 5pm - 11pm | performance | Hornsby RSL |
| show 3 | Sunday | 14th July 2019 | 12md - 6pm | performance | Hornsby RSL |
| show 4 | Thursday | 18th July 2019 | 5pm - 11pm | performance | Hornsby RSL |
| show 5 | Friday | 19th July 2019 | 5pm - 11pm | performance | Hornsby RSL |
| show 6 | Saturday | 20th July 2019 | 12md - 11pm | performance | Hornsby RSL |
| show 7 | Saturday | 20th July 2019 | closing night | performance | Hornsby RSL |



SYDNEY YOUTH MUSICAL THEATRE

THE PRODUCERS

A NEW MEL BROOKS MUSICAL

AUDITION INFORMATION FORM

PERSONAL DETAILS:

Name:

Address:

Date of Birth:

Age:

Mobile:

Email address:

T shirt size

(please circle): XS S M L XL

ROLE:

Role(s) auditioning for:

Would you be willing to accept another role? Yes No

If so, which role? Principal _____ Ensemble Any

ADDITIONAL INFORMATION:

Previous Training (or please attach CV/Resume):

Previous Experience:

Previous SYMT shows?: Yes/No Show/s:

Musical instruments: Yes/No Instrument/s: Level:

List any accents you're comfortable with :

AVAILABILITY:

Do you have any commitments that will impact on attendance at rehearsals (Sat 1 – 5pm)? 3 or more unscheduled unavailabilities will result in your position in the production being reconsidered.

refer to rehearsal and production schedule

Please supply dates and details:

SYMT's The Producers

Leo/Max

Side 1

LEO

(opening bathroom door)

May I come out of the bathroom now, Mr. Bialystock?

MAX

Yeah, yeah, all right.

LEO

(coming timidly out of the bathroom)

I'm terribly sorry I caught you feeling up the old lady.

MAX

"Feeling up the old lady." Thank you, Mr. Tact. May I take your coat?

LEO

Thank you.

MAX

So you're an accountant, huh?

LEO

Yes, sir, I am, sir.

MAX

Then account for yourself! Do you believe in God? Do you believe in gold? Why are you looking up old ladies' dresses? A bit of a pervert, huh?

LEO

Oh!

MAX

I know what you're thinking. How dare you condemn me without knowing all the facts?

LEO

Mr. Bialystock, I'm not con ...

MAX

Shut up! I'm having a rhetorical conversation. Do you know who I used to be?

LEO

Yes, you're Max Bialystock. The king of Broadway.

MAX

No! I'm Max Bialy-! That's right. That's right.

LEO

May I say, Mr. Bialystock, and please don't take this the wrong way, you're not just a dirty old man ...

MAX

Thank you.

LEO

... you're also a great Broadway producer. And there's something about me you should know. When I was a kid, I had the good fortune to be taken to "Bialy-Hoos of 1942". I still have the ticket stub and ever since I've had this secret desire to be a Broadway produ - a Broadway produ - a Broadway produ -

MAX

Producer?

LEO

Yes sir.

MAX

A secret desire, huh? Well kid, can I give you a little advice.

LEO

Yes sir.

MAX

Keep it a secret. Do the books, do the books.

LEO

Yes, sir.

HE sits and begins doing the books as MAX wanders over to the French door, upstage right, and gazes idly out

SYMT's The Producers

Leo/Max Side 2

LEO

Mr. Bialystock, I cannot function under these conditions. You're making me extremely nervous.

MAX

What is that? A handkerchief?

LEO

No, It's nothing. It's nothing.

MAX

(grabbing the material from LEO)

If it's nothing, why can't I see it?

LEO

(reaching for the material to get it back from MAX)

My blanket! My blanket! My blue blanket. Give me back my blue blanket!

(mumbling, moaning)

MAX

(giving the blue blanket back)

Shhh. Here, here, here, here. Don't panic. Don't panic.

LEO

Ahhhhhhh. I'm sorry. It's just I don't like people touching my blue blanket. It's not important. It's a minor compulsion. I've had it ever since I was a baby and I find it very comforting ... I need to lie down for a minute.

(continued on next page)

MAX

Will you please get a
hold of yourself?

(once again putting out a hand to help him up)

LEO

(scrambling to his feet and backing away from MAX: hysterical)

Don't touch me! Don't touch me!

MAX

Stop that! What's the matter with you now?

LEO

I'm hysterical. I'm having hysterics. I'm hysterical. I can't stop. When I get like this, I can't stop. I'm hysterical.

MAX

What can I do? What can I do? You're getting me hysterical!

LEO

You're too close. Go away. Go away. You frighten me. Sit down over there.

MAX

(crossing to sit at the desk and giving LEO a forced nice-guy twinkle-eyed touchy-feely smile)
I'm sitting! How's this?

LEO

That's good. That's very nice. I think I'm coming out of it now.

SYMT's The Producers

Leo/Max

Side 3

LEO goes to the safe and takes out two large accounting ledgers. HE closes the safe and heads for the door.

MAX

What are you doing? What are you doing?

LEO

I'm taking these books and I'm leaving. Don't try to stop me. I've made up my mind.

MAX

Where do think you're going?

LEO

I'm turning myself in. It's the only way. I'm going to cooperate with the authorities. They'll reduce my sentence and then there's time off for good behavior. Maybe I'll get a good job in the prison library.

(again heading for the door)

Keep in touch. It's been very nice working with you.

MAX

Leo, Leo, Leo, Leo. Frightened Leo, nervous Leo. Relax, take it easy, you're overwrought. You don't know what you're doing. You're acting out of panic.

(yells)

Gimme Those Books!

(HE starts to wrestle the books away from LEO)

LEO

I never should have listened to you. I was an honest man before I met you.

MAX

An honest man! You were an honest mouse!

LEO

Ooohhhhh, how I hate you!

MAX

Double, double, double!

(MAX succeeds in ripping the books out of LEO's hands.)

Haaaaa! Ha-ha haaaaa!

LEO

Fat! Fat! Fat! Fat! Fatty!

(LEO strikes MAX on the head. MAX falls to the floor. LEO jumps on MAX's back and grapples to get the books back)

Just gimme those fat books, you fat walrus!

MAX

Never!

SYMT's The Producers
Franz/Max/Leo
Side 4

MAX

(addressing FRANZ)
Franz Liebkind?

FRANZ

(with a heavy German accent)

I vas never a member of the Nazi party. I only followed orders. I had nossing to do with the war. I didn't even know there vas a war on. Ve lived in the back. Right across from Svitzerland. All ve heard vas yodeling.

(HE yodels a bit to prove his point and then abruptly stops to shout)

Who are you?!

MAX

Relax, Mr. Liebkind, we're not from the government. We're producers, Bialystock and Bloom. Here to talk to you about your play.

FRANZ

My play? You mean "Springtime For ... You-Know-Who"?

MAX

Yes.

FRANZ

Vat about it?

MAX

We love it. We think it's a masterpiece.

LEO

We want to put it on Broadway.

FRANZ

Broadway? Oh, joy of joys. Oh, dream of dreams. I can't believe it. I must tell my birds.

MAX

Tell your birds.

FRANZ

Otto, Bertha, Heinz, Heidi, Wolfgang...Adolph! Do you hear? Ve are finally going to clear the Führer's name! Ach, Broadvay! Lights, music, happy tippy-tappy toes. You know, not many people know it, but the Führer vas a terrific dancer.

MAX

Really? We didn't know that, did we, Leo?

LEO

No, we sure didn't.

FRANZ

(angry, more than slightly nuts)

That's because you vere taken in by the B.B.C. Filthy British lies. But they never said a bad vord about Vinston Churchill, did they? Churchill! Vit his cigars, vit his brandy, and his rotten paintings! Rotten! Hitler! There vas a painter! He could paint an entire apartment in one afternoon. Two coats!

MAX

Of course he could, Mr. Liebkind. And that's exactly why we want to produce your play. To show the world the true Hitler. The Hitler you loved, the Hitler you knew, the Hitler with a song in his heart.

(taking out a contract and a pen and thrusting them on FRANZ)

Here, Franz Liebkind, sign here and make your dream a reality.

FRANZ

Nein.

MAX

Nein?

FRANZ

No.

MAX

No?

FRANZ

First you must prove to me that you believe as I believe. By joining vit me in singing and dancing the Führer's favorite tune ... "Der Guten Tag Hop-Clop"!

LEO

"Der Guten Tag Hop-Clop"?

MAX

"Der Guten Tag Hop-Clop."

LEO

Oh, no, I could never sing the Führer's favorite

MAX

Delighted! Delighted!

. (aside to LEO)

Shut up, he's almost ready to sign.

FRANZ

All right, first you vill roll up your pants. Jawohl?

MAX

(HE rolls up his pants legs, revealing socks with garters)

Jawohl!

LEO

(reluctantly rolling up his pants legs to reveal skimpy ankle socks and very pale white shins)

Jawohl.

FRANZ

Good, good. Key of E ...

SYMT'S The Producers
Roger/Carmen
Side 5

MAX

You know every line in the show. I've seen you at rehearsal, always moving your lips along with the actors.

ROGER

I know. It's such an embarrassing habit. I'm trying to break myself of it. But me play Hitler? No, there's no way I could go on tonight. I don't have the strength. I don't have the courage. I can't do it, I can't do it, I can't do it!

(CARMEN slaps him across the face)

Ow! That hurt.

CARMEN

Roger, listen to me

(MUSIC of "Keep It Gay" quietly under the following speech)

#18a Carmen's Pep Talk

You can do it, you know you can do it, and I know you can do it. You've been waiting all your lifetime for this chance. And I'm not going to let you pass it up. You're going out there a silly hysterical screaming queen and you're coming back a great big passing-for-straight Broadway star!!

ROGER

All right, you're right! I'll do it! By God, I'll do it! I've got to get into make-up!

(HE runs toward the stage door, calling back to CARMEN)

Quick, get Franz's Hitler moustache and, oh, my lucky Gloria Swanson mole!

SYMT's The Producers

Roger/Carmen

Side 6

ROGER

Show-stopper!

CARMEN

Fabulous!

ROGER

Oh, dear, your Mr. Bloom is staring at my gown.

LEO

Oh, well, I ...

ROGER

I should explain. I'm going to the choreographer's ball this evening. There is a prize for best costume.

CARMEN

We always win.

ROGER

(looking in a mirror as HE puts on a pointed Art Deco tiara; turning back to face front)

I'm not so sure about this year. I'm supposed to be the Grand Duchess Anastasia. But I think I look more like the Chrysler Building.

CARMEN

As far as I'm concerned, without your wig on, you're only half dressed.

ROGER

Well, then, why don't you go and get it, oh Wicked Witch of the West?

CARMEN

If your intention was to shoot an arrow through my heart ... Bulls eye!

(HE exits)

SYMT's The Producers

Carmen Ghia

Side 7

Scene 7

The Elegant Foyer and Living Room of ROGER DE BRIS's Upper East Side Townhouse.

Later the same day. SOUND: telephone ringing. CARMEN GHIA, a thin, strange-looking man in a black turtleneck sweater, answers the phone.

CARMEN

Hello. The living room of renowned theatrical director Roger De Bris's elegant upper East Side townhouse on a sunny Tuesday afternoon in June. Whom may I say is calling? ... Listen, you broken-down old queen, he was drunk, he was hot, you got lucky. Don't ever call here again!

(HE angrily hangs up)

ROGER

(calling from off-stage left)

Who was that?

CARMEN

(calling back to him)

Wrong number!

SYMT'S The Producers

Jason Roger

Side 8

CARMEN

Jason Green!

JASON GREEN enters and walks to the stage-center mark. HE is a short, rotund man in a World War I German uniform and a Hitler moustache.

ROGER

Well, Jason, what have you been up to lately?

JASON

(very actor-y, in a fake German accent)

For the last sixteen years, I have been touring in "No, No, Nietzsche"

ROGER

You played Nietzsche?

JASON

No, no.

ROGER

Hmm. What are you going to sing for us?

JASON

"Have You Ever Heard The German Band?"

ROGER

No.

JASON

That's the name of the song I'm going to sing.

ROGER

Ohhh.

JASON

(turning towards the PIANIST)

Play it, please.

SYMT's The Producers

Marks/Leo

Side 9

LEO nervously enters downstage right, timidly making his way to his desk. His boss, MARKS, a short-tempered, cigar-chomping little tyrant is waiting for him.

MARKS

(shouting as LEO enters)

Bloom!!! Where the hell have you been?! You're six minutes late. This is an accounting firm, not a country club. You can't come and go as you please.

LEO

Yes, Mr. Marks.

MARKS

Remember, you're a nobody, a P.A., a Public Accountant. And I am a C.P.A., a Certified Public Accountant — a rank that a miserable little worm like you can never hope to achieve.

LEO

Yes, Mr. Marks.

MARKS

(to ALL)

You, what are you gawking at? You never saw a person humiliated before? Now get back to work, all of you!

(HE exits)

**SYMT's The Producers
Hold-Me-Touch-Me/Max
Side 10**

HOLD ME-TOUCH ME

Hold me. Touch me.

MAX

As soon as I shut the door.

HOLD ME -TOUCH ME

What's the matter, Bialy? Don't you love me?

MAX

Love you, I adore you. Did you bring the checkee? Bialy can't produce play-ees without check-ees.

HOLD ME-TOUCH ME

(taking out a check, starting to hand it to him, and then yanking it back, just out of his grasp)

Here you go ... but first, can we please play a game, one dirty little game?

MAX

All right, you devil woman. What'll it be, "The Debutante and the Bricklayer"?

HOLD ME-TOUCH ME

No.

MAX

How 'bout "The Rabbi and the Contortionist"? You like that one.

HOLD ME-TOUCH ME

I know, let's play "The Virgin Milkmaid and the Well-Hung Stable Boy."

MAX

I don't think I have the strength

HOLD ME-TOUCH ME

Don't worry, I'll be gentle.

MAX

All right.

HOLD ME-TOUCH ME

(using her umbrella to represent a yoke on which SHE is pretending to carry two pails of milk)

Oooh, this milk is sooo heavy. I'll never reach the house.

MAX

Oy.

HOLD ME-TOUCH ME

Help. Help. Oh, you there, Well-Hung Stable Boy, won't you please help me?

MAX

Of course, my little Dairy Queen. First I'll take your milk and then I'll take your virginity.

HOLD ME-TOUCH ME

(as MAX grab her and holds her close)

No, no! Never, never! Yes, yes! Give it to me, Well-Hung, give it to me!

MAX

Easy! Easy!

LEO

(stepping out of the bathroom)

Omigod.

MAX

You mean "oops," don't you? Just say "oops" and get back in there!

LEO

Ahhhhahhhhhhahhhh.

MAX

Not "ahhhhahhhahhh," "oops."

LEO

Oops.

HOLD ME-TOUCH ME

(grabbing MAX back into her arms)

Send me to the moon you animal. Send me to the moon!

MAX

Yes, yes, my darling. Thursday. Come back Thursday. I'll send you to the moon Thursday. I may even join you.

HOLD ME-TOUCH ME

Oh.

MAX

But first please, the checkee. Get the checkee. The checkee.

HOLD ME-TOUCH ME

Checkee! Oh, yes. Here you go. I made it out like you told me. To the title of the play. Cash. That's a funny name for a play. Cash.

MAX

Yeah. So is "The Iceman Cometh". I'll see ya Thursday. Goodbye, my pouter-pigeon. Ta-ta.

HOLD ME-TOUCH ME

Goodbye, ta-ta.

SYMT'S The Producers

Ulla/Leo Side 11

ULLA

What happened? You hung up your coat while you were still in it.

(SHE helps him down)

LEO

Thank you for helping me down.

ULLA

What were you doing?

LEO

Hiding. I was hiding.

ULLA

From who, from what?

LEO

The police. They were just here. They arrested Max.

ULLA

Uh-oh. They found the byukes?

LEO

No, no, they found the boo— yeah, the byukes, the byukes. I don't know what to do. Poor Max. Maybe I should turn myself in and go to jail with him.

ULLA

Vell, my sweet cupcake, I know we both love Max, but it seems to me you haf two choices. Number One, you can go to jail with Mr. Bialystock, for years and years and years. Or, Number Two, you can take that two million dollars and Ulla and go to Rio.

LEO

Oh, my God, what a dilemma. What should I do? Go to jail or go to Rio?

SYMT'S The Producers

Ulla

Side 12

LEO & MAX

Come in!

#11b Ulla's Entrance

ULLA, a gorgeous young Swedish blonde, clearly a knock out wearing a white raincoat enters and stands in the doorway.

ULLA

(with a Swedish accent)

Bialystock 'n' Bloom? Gut tag på dig.

What?

LEO

ULLA

Oh, excuse me. Ay bane Svenska -- Swedish. Casting today?

MAX

Casting! Casting! Yes, we just started casting today!

What's your name, my dear?

ULLA

My name is Ulla Inga Hansen Bensen Yonsen Tallen-Hallen Svaden-Svanson.

MAX

Wait! What's your first name?

ULLA

That vas my first name. You vanna hear my last name?

MAX

We don't have the time. We'll call you Ulla. What do you do, Ulla?

ULLA

Ulla sing and dance. You vant Ulla make audition?

LEO

All right, make audition.

ULLA

Picture. Resume.

LEO

What are you going to sing?

ULLA

Vell, yesterday, ven I vas stepping out of a big white Rolls Royce limo, a crazy person yelled something out a vindow that inspired me to write this song.

SYMT's The Producers

Ulla

Side 13

LEO

Until the show gets going we can offer you a job as a secretary-slash-receptionist.

ULLA

Secretary-slash-receptionist? Okey-slash-dokey. Ay can do that.

(crosses to desk, picking up the phone)

Answer telephone. Bialystock and Bloom, Bialystock and Bloom.

MAX

You're hired!

ULLA

Ooh!

LEO

Well, all right... If he says so. Secretary-slash-receptionist, and maybe you could tidy up around here a little bit.

ULLA

Tidy up? Tidy up? Such a funny word. What means tidy up?

MAX

Make look nice.

ULLA

Oh, ja, Ulla can make tidy up.

LEO

Good. What time can you be here in the morning?

ULLA

Vell ... Ulla vake up every morning five a.m. From five to seven, Ulla like to exercise. From seven to eight, Ulla like to take long shower. From eight to nine, Ulla like to have big Svedish breakfast, many different herrings. From nine to eleven, Ulla like

ULLA (CONT'D)

to practice her singing and her dancing. And at eleven Ulla like to have sex. What time should I get here?

MAX & LEO

Eleven!

ULLA

Gut. Ulla come at eleven. Gut tag pa dig.

MAX & LEO

Gut ta pa dig.

ULLA

Gut ta pa dig.

MAX & LEO

Gut tag pa dig.

ULLA

God bless America!

(SHE exits)