

Journey to the past.



ANASTASIA

THE HIT BROADWAY MUSICAL

**AUDITION
BRIEF**

ANASTASIA

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THE SHOW

Inspired by the beloved films, *Anastasia* transports us from the twilight of the Russian Empire to the euphoria of Paris in the 1920s, as a brave young woman sets out to discover the mystery of her past. Pursued by a ruthless Soviet officer determined to silence her, Anya enlists the aid of a dashing conman and a lovable ex-aristocrat. Together, they embark on an epic adventure to help her find home, love, and family.

With its opulent settings, dazzling costumes, and a soaring score including the song favourites from the hit animated film, "Journey to the Past" and "Once Upon a December," *Anastasia* is a spectacular musical about discovering who you are and defining who you're meant to be.

PRODUCTION TEAM

PRODUCERS

JOHN FROST FOR CROSSROADS LIVE
OPERA AUSTRALIA
STAGE ENTERTAINMENT

BOOK

TERRENCE McNALLY

LYRICS

LYNN AHRENS

COMPOSER

STEPHEN FLAHERTY

DIRECTOR

DARKO TRESNJAK

CHOREOGRAPHER

PEGGY HICKEY

ASSOCIATE DIRECTOR (US)

SARAH HARTMANN

MUSIC SUPERVISOR

BERNHARD VOLK

ASSOCIATE CHOREOGRAPHER

DENISE HOLLAND BETHKE



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AUDITION DATES

MELBOURNE

Approximately 19 - 23 May 2025

SYDNEY

Approximately 24 - 29 May 2025

Please note, not all applicants will receive an audition. Late applications will not be accepted.

TOUR DATES

Please note the contract will commence on/around mid November 2025 and is slated to tour multiple cities in 2025/26.

Melbourne - December 2025 to February 2026

Perth - February 2026 to March 2026

Sydney - April 2026 to July 2026

Further cities TBC

*** Dates subject to change at the Producer's discretion and to be treated commercial in confidence ***



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AUDITION PREPARATION

If you are auditioning for a **role** and/or **cover**:

- Please prepare the relevant show material linked in the audition pack below.
- Please also prepare at least one own song (16 bars) in the style of the show that demonstrates your vocal range. Please bring sheet music with you in the correct key, presented in a folder or bound document (no loose-leaf sheets).
- You may be required to do a dance audition. Please bring appropriate dance wear and shoes, including ballet shoes and/or pointe shoes if applicable. In the audition material folder, there is also a dance combination that you are welcome to prepare in advance, however please note that those being considered for dancer tracks may not need this choreography until later in the process. Those auditioning for the roles of Dowager Empress and Gleb only will not be required to learn this audition combination.

If you are auditioning for **ensemble only**:

- Please prepare at least one own song (16 bars) in the style of the show that demonstrates your vocal range. Please ensure that you bring sheet music with you in the correct key, presented in a folder or bound document (no loose-leaf sheets).
- Please also be familiar with the relevant ensemble material in the audition pack below.
- You may be required to do a dance audition. Please bring appropriate dance wear and shoes, including ballet shoes and/or pointe shoes if applicable. In the audition material folder, there is also a dance combination that you are welcome to prepare in advance, however please note that those being considered for dancer tracks may not need this choreography until later in the process.

What to bring to your audition:

- CV
- Headshot
- Sheet music for accompanist. No backing tracks.
- For the dance call, please wear appropriate dance wear including ballet shoes and/or pointe shoes if applicable.

LINK TO

[ANASTASIA AUDITION MATERIAL](#)



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SUBMISSIONS AND DEADLINES

All submissions must be made via the Crossroads Live Australia Audition Portal <https://registrationscxlau.xroadslive.com/>

Due to the overwhelming number of audition applications we have received on recent shows, we will not be able to change Audition cities or appointments once scheduled.

AGENTS, PLEASE CHECK THE AVAILABILITY OF YOUR CLIENT/S AND WHICH CITY THEY WOULD PREFER TO AUDITION IN, PRIOR TO COMPLETING YOUR ONLINE APPLICATIONS!

TO NOTE:

- Performers auditioning for adult roles must be 18 years or older.
- Parts of the audition process may be filmed for casting purposes or potential use for marketing and promotional purposes. The auditionee acknowledges that filming may take place and no payment shall be received. The auditionee acknowledges that attendance at an audition is at their own risk. Any costs incurred in attending an audition are the sole responsibility of the auditionee and not the Producer.
- There are children in this show, therefore it is a condition of employment that any cast member interacting with the children attain a *Working With Children Check* prior to rehearsals commencing.
- All auditionees must have current Australian working rights to be considered for this production.
- If you are successful, you are required to be available for the duration of the contract.
- ROLE AVAILABILITY - Some principal roles may be cast prior to auditions. If this occurs, the audition brief will be updated to reflect this.
- Auditions for children will take place at a later date and a separate audition brief will be issued in due course.

AUDITION APPLICATIONS CLOSE: 11:59PM 27 APRIL 2025

INCLUSIVITY STATEMENT

This production recognises the diversity of the Australian performing community and we seek to foster a more realistic and more creative representation of Australia on our stages.

We encourage applications from performers of varied experiences, perspectives and circumstances including performers from culturally and linguistically diverse backgrounds, performers with disabilities, and performers from all gender identities and body types.



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CHARACTER BREAKDOWN

ANYA (Female presenting, mid 20s)

When we first meet Anya she is a lost soul but with great strength, pride and dignity. As the story progresses she begins to discover her sense of self and the possibility that she may be the missing daughter of Tsar Nicholas.

Must possess a sense of humour, wit, and determined spirit. Her transformation into Anastasia should be breathtaking.

Soprano with very strong, controlled belt and mixed voice.

Vocal range: A3-Eb4

DMITRY (Male presenting, mid 20s-late 20s)

An opportunist trying to make it on the streets of Russia by selling stolen objects from the Tsarist past. He is the prince of St. Petersburg's black market. He creates the scheme to find an Anastasia impersonator in order to gain the reward for her safe return. He is smooth, persuasive and a real operator.

Must have a sense of danger, edginess, and charm. Not a typical romantic leading man although he and Anya eventually fall in love.

Baritenor.

Vocal range: A2-A4

DOWAGER EMPRESS (Female presenting, late 50s-60s)

She is the formidable and imperious grandmother of Anastasia. Anastasia is her favourite grandchild and she loves her with all her heart. She never truly gives up the belief that her granddaughter might be alive but finally after years of enduring Anastasia pretenders she becomes hardened and bitter. It is only when she meets Anya that her old spirit begins to return.

Actress must have elegance, beauty, and a regal bearing.

Alto or actress who is very comfortable with singing.

Vocal range: F3-Bb4



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VLAD (Male presenting, mid 40s-early 50s)

Before the revolution, Vlad was a minor functionary at the imperial court. He is Dmitry's right hand man and because of his romantic relationship with Lily he arranges a meeting between Anya and the Dowager Empress.

Actor must have wit, style and be a character comedian with panache with generosity of spirit. He cares deeply for both Anya and Dmitry and doesn't want either of them to get hurt.

Baritone

Vocal range: A2-F4

GLEB (Male presenting, mid 30s-early 40s)

A member of the Chekist secret police. A zealot with tremendous intensity and dangerous sexuality. As the play progresses we see him rise in power and position within the political party. He is in love with Anya but would not be above killing her if necessary.

Not the typical villain; he must be likable.

Baritenor

Vocal range: A2-Gb4

LILY (Female presenting, mid 40s-early 50s)

She is the Dowager Empress's confidante/lady-in-waiting. She's compassionate, respectful, and good at her job, but when she's away from the Dowager she knows how to have a good time and rules the Russian expat roost.

A character comedienne, but with allure and sex appeal.

Strong movement or dance ability. Alto with strong, controlled belt.

Vocal range: Eb3-A4



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CHARACTER BREAKDOWN

FEMALE PRESENTING DANCERS (Early 20s-mid 30s)

Must have very strong ballet and partnering technique. One of the ensemble ladies will also play Odette in a Swan Lake sequence; this dancer must be an elegant, first-class ballerina with impeccable technique and musicality. The role of Odette must show multiple fuetes turns on pointe. We understand that some candidates have not danced on pointe recently, in which case, please bring flat ballet shoes. There are several other features that will come out of the ensemble.

Must sing well. For the role of Odette, singing is a plus.

MALE PRESENTING DANCERS (Early 20s-mid 30s)

Must have strong ballet and partnering technique. There are several features that will come out of the ensemble.

Must sing well. For the roles of Siegfried and Rothbart, singing is a plus.

ENSEMBLE SINGERS (Early 20s-50s)

All types and vocal ranges. Must have tremendous personality, excellent musicianship, and a powerful voice. There are several features that will come out of the ensemble.

Must move well.



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