

# ***ELF - THE MUSICAL***

Book by

Thomas Meehan and Bob Martin

Music by

Matthew Sklar

Lyrics by

Chad Beguelin

Based upon the New Line Cinema film written by David Berenbaum

Directed and Choreographed by **JULIE TOMAINO**

Music Director **JOSEPH TRITT**

## **PRODUCTION DATES:**

|                           |                             |
|---------------------------|-----------------------------|
| Rehearsals Begin          | <b>October 27, 2025</b>     |
| First Preview Performance | <b>November 25, 2025</b>    |
| Opening Performance       | <b>November 27, 2025</b>    |
| Closing Performance       | <b>December 24, 2025</b>    |
| <i>Possible Extension</i> | <i>to December 28, 2025</i> |

## **IN-PERSON AUDITIONS in WINNIPEG:**

**March 2 to 5, 2025**

**These audition dates include DANCE CALLS and CALLBACKS.**

### **Additional Info:**

- All applications should include both a headshot and resume. Please include your vocal range on your resume.
- Audition materials (sides and music cuts) will be made available to those Artists selected to audition. Scripts are available to read on-site at Royal MTC's John Hirsch Mainstage (174 Market Avenue) during Box Office hours.
- Royal MTC is accepting applications from local Artists currently residing and able to work in Canada, and age 18+ as of October 27 2025. Artists who cannot attend an in-person audition in Winnipeg may request to submit a self-tape.
- Youth roles – including Youth Ensemble and the role of Michael Hobbs – will be auditioned in Summer 2025. Please check our website for updates: [www.royalmtc.ca/Artists/Auditions.aspx](http://www.royalmtc.ca/Artists/Auditions.aspx)
- While we thank all those who apply, only those selected to audition will be contacted.

## **To Apply:**

Please proceed to our Online Audition Portal at

<https://royalmtc.ca/Artists/Auditions.aspx>

**Applications received until: February 23, 2025 (11:59pm)**

**PRODUCTION NOTES (from the Director):**

*Elf – The Musical* is based on the beloved holiday film. It's a big, bright, new musical comedy that follows Buddy the Elf in his quest to find his true identity.

**CASTING NOTES (from the Director):**

Looking to put together a company of collaborators with which to build this fun, hilarious, joy-filled, and heart-warming story about love, acceptance, and SUGAR!!

*Please note: All members of the Ensemble (except Santa) will be expected to perform on their knees for one full musical number and one scene. Knee pads will be built into the costumes, and the Director will take care not to require lengthy periods in rehearsal on knees.*

**CHARACTER BREAKDOWN (from the Director):**

*Please note: Youth roles – including Youth Ensemble and the role of Michael Hobbs – will be auditioned in Summer 2025. Please check our website for updates: [www.royalmtc.ca/Artists/Auditions.aspx](http://www.royalmtc.ca/Artists/Auditions.aspx)*

**BUDDY** (*he/him, any ethnicity, plays 30s*)

Born a human but raised at the North Pole as a Christmas Elf, Buddy is eager to find his place in the world. He is a child at heart and that child-like curiosity makes him both endearing and gets him into trouble.

VOCAL RANGE: **Tenor (A2 to C5)**; high tessitura; strong belt to A4; the Bb4-C5 range is used only for comedic, improvisatory moments (mix/falsetto/character voice are all fine in this range); jazz sensibility (i.e. phrasing, feel) and willingness to play with riffs/opt-ups are important for numbers like *Just Like Him* and *Nobody Cares About Santa*; role requires significant vocal stamina.

DANCE/MOVEMENT: **Moderate Tap/Jazz**

**JOVIE** (*she/her, any ethnicity, plays 30s*)

Buddy's girlfriend. She works at Macy's and has a cynical outlook on life and love because of the men she's dated. She is caught off guard by Buddy's genuinely big heart.

VOCAL RANGE: **Mezzo-soprano (G3 to D5)**; mix/belt; jazz sensibility (i.e. phrasing, feel) and strong belt to Db5 are important for *Never Fall In Love With An Elf*.

DANCE/MOVEMENT: **Moderate Tap/Jazz**

**WALTER HOBBS** (*he/him, any ethnicity, plays 40s-50s*)

Buddy's workaholic father. He works in Children's Literature but lacks any of the childlike spirit that Buddy has. He is selfish, tense, and generally angry with life.

VOCAL RANGE: **Baritone (A2 to G4)**; material is mostly mid-range, but ability to comfortably sing G4 is important for *The Story of Buddy*.

DANCE/MOVEMENT: **None required**

**CHARACTER BREAKDOWN (from the Director):**

**EMILY HOBBS** (*she/her, any ethnicity, plays 40s-50s*)

Walter's wife. Though she is sweet and willing to take him in, she doesn't trust Buddy at first. Wishes her husband would spend more time with the family.

VOCAL RANGE: **Mezzo-soprano (F3 to E5)**; mix/belt; strong belt to C5 is important for *There Is A Santa Claus*.

DANCE/MOVEMENT: **None required**

**DEB and ENSEMBLE** (*she/her, any ethnicity, plays 30s-40s*)

Walter's secretary. Takes an instant liking to Buddy simply for the novelty of it. Though she aims to please and is a bit of a suck-up, she feels underappreciated. Doubles in the ensemble.

VOCAL RANGE: **Mezzo-soprano (D4 to Eb5)**; mix/belt; strong belt to A4 is important for feature moments in *Just Like Him*; will also sing as part of the ensemble – *please see ENSEMBLE vocal range notes*.

DANCE/MOVEMENT: **Moderate Tap/Jazz**

**MANAGER and ENSEMBLE** (*he/him, any ethnicity, plays 30s-40s*)

A manager at Macy's. He is a good, friendly guy just trying to do his job and get by. Doubles in the ensemble.

VOCAL RANGE: **Baritone or tenor (B2 to F#4)**; will also sing as part of the ensemble – *please see ENSEMBLE vocal range notes*.

DANCE/MOVEMENT: **Advanced Tap/Jazz**

**MR. GREENWAY and ENSEMBLE** (*he/him, any ethnicity, plays 40s*)

Walter's boss. He is what Walter will become if he continues down the path he is on. A tyrannical, workaholic who cares nothing about the people around him or who work for him. Doubles in the ensemble.

VOCAL RANGE: **Tenor (Ab3 to Ab4)**; jazz sensibility (i.e. phrasing, feel) and strong belt to Ab4 are important for feature moments in *The Story of Buddy*; will also sing as part of the ensemble – *please see ENSEMBLE vocal range notes*.

DANCE/MOVEMENT: **Advanced Tap/Jazz**

**SANTA CLAUS and ENSEMBLE** (*he/him, any ethnicity, plays 50s+*)

Just another workingman. Loves his job and Christmas, but also likes to kick-back and watch the game when a rare opportunity arises. A natural storyteller. Doubles in the ensemble.

VOCAL RANGE: **Baritone (A2 to E4)**; will also sing as part of the ensemble – *please see ENSEMBLE vocal range notes*.

DANCE/MOVEMENT: **Strong Mover**

**CHARACTER BREAKDOWN (from the Director):**

**ENSEMBLE** (*any gender, any ethnicity, age 18+*)

Elves, Customers, Fake Santas, Security Guards, Employees, etc.

VOCAL RANGE: **Strong part singers** (i.e. able to hold harmony lines independently in a small ensemble context) with stylistic versatility (e.g. holiday chorales, tight jazz harmonies); high tessitura for tenors (to Bb4) and baritones (to G4); may be asked to sing solo lines as featured characters.

DANCE/MOVEMENT: **Advanced Tap/Jazz**

**UNDERSTUDIES, Performing and/or Non-Performing,** may be engaged for this production. Please indicate in your application whether you'd like to be considered for an Understudy track.

**ABOUT ROYAL MTC:**

Royal Manitoba Theatre Centre is proud to call Manitoba home, and is located in Winnipeg on Treaty 1, the traditional territory of the Anishinaabeg, Cree, Anishinew and Dakota people, and the National Homeland of the Red River Métis. We are thankful for the benefits sharing this land has afforded us, acknowledge the responsibilities of the Treaties, and embrace the opportunity to partner with Indigenous communities in the spirit of reconciliation and collaboration.

**INCLUSIVE CASTING:**

Royal MTC recognizes the importance of inclusivity in casting as part of our commitment to a safe, respectful, and inclusive ecology. For roles where identity characteristics are not prescribed, the Director will consider all Artists, without discrimination on any protected grounds.

**CULTURAL INTEGRITY IN CASTING:**

When casting culturally-specific roles, or roles requiring specific lived experience, MTC will make every effort to audition and engage Artists who identify as part of the applicable community.

**ACCESSIBLE OPPORTUNITIES:**

The audition, rehearsal, and performance spaces at the John Hirsch Mainstage are accessible via elevator/freight elevator. While the performance space at the Tom Hendry Warehouse is at ground level, the rehearsal space is accessed only via a flight of stairs.

**SAFE AND RESPECTFUL WORKPLACE POLICY:**

Royal MTC is committed to fostering a safe and respectful workplace, free from any form of hate, discrimination, or harassment, where every individual treats one another with dignity and respect.

**QUESTIONS:**

Please reach out to Leslie Watson, Company Manager, if you have any questions or other access needs.