

OPEN AUDITIONS: ASSASSINS

HERE IS SOMETHING YOU CAN'T UNDERSTAND



ASSASSINS

MUSIC AND LYRICS BY STEPHEN SONDHEIM • BOOK BY JOHN WEIDMAN
ORIGINAL CONCEPT BY CHARLES GILBERT JR.

About the Show

Wellington Footlights is excited to announce auditions for *Assassins*, the bold and compelling musical by Stephen Sondheim (music and lyrics) and John Weidman (book).

This darkly humorous semi-revue depicts nine misfit men and women who tried, successfully and unsuccessfully, to kill American Presidents. Through centuries of history and decades of musical styles, *Assassins* explores what their presence in American history says about the ideals of their country.

Production Team

Director: Emily K Brown

Music Director: Shawn Condon

Production Dates

Show season: 20-29 May 2027, Gryphon Theatre

Rehearsals

Rehearsals are expected to take place on Wednesdays, Fridays and Sundays at a central Wellington location. Commencing in early February.

Auditions:

Sunday 6 December 2026, 11:00am-5:00pm

Taki Rua Productions, 274 Taranaki Street, Mount Cook, Wellington

Potential callbacks:

Wednesday 9 December 2026, 7:00pm, as required

Auditions will run in 10 minute blocks. You will be asked to prepare up to 2 vocal selections from the link provided. If you only select 1 piece, please note that you may be asked to sing the ensemble selection if we need to hear more from you.

We will have our music director, Shawn, accompanying at auditions so backing tracks are not needed.

Only those auditioning for Samuel Byck will need to prepare the provided monologue.

Unsurprisingly, there are a variety of dialects used in this production. We encourage everyone auditioning to give it their best shot with the dialects but this is also something we will work on through the rehearsal process so do not stress about it being perfect for the audition.

There is no dance audition but we may ask you to indicate your level of comfort with dance and movement.

We are open to casting all roles across genders.

Please note, Wellington Footlights is a community group and as such all our roles and positions are volunteer and unpaid. All auditionees must be 18 and above.

If you have any questions about the auditions please email production@wellingtonfootlights.co.nz

ASSASSINS Character Breakdown

The Balladeer — Tenor C3-G4. Any gender, 20s-40s ; ability to play guitar a plus.

The Balladeer is the conscience of America and the champion of the American Dream. He acts as a foil against the assassins and their warped perspectives and actions.

To audition for the Balladeer, please prepare [*The Ballad of Booth III bar 1-38.*](#)

The Proprietor — Tenor Gb2-F4. Any gender, 30s or older.

The Proprietor is the Grim Reaper, handing out weapons and overseeing the demise of presidents and assassins alike. His power is in his omnipresence and indifference; his characterization requires both dramatic irony and restrained wit.

To audition for the Proprietor, please prepare [*Everybody's Got the Right bar 5-81.*](#)

John Wilkes Booth — Baritone F2-G4. mid-20s to 40; tall and distinguished; character will need a genteel Southern accent.

A political zealot, “Wilkes” is the pioneer of American assassination and acts as leader and twisted mentor to the other assassins. “The Ballad of Booth” and his seduction of Lee Harvey Oswald are two of his pivotal scenes.

To audition for Booth, please prepare [*The Ballad of Booth II from the pickups to the transition-bar 69.*](#)

Leon Czolgosz (pronounced “CHOL-gash”) — Bass Baritone G#2-G4. Mid-20s- mid 30s.

Czolgosz was an anarchist who, in killing William McKinley, decided to take matters of government into his own hands for the sake of the common man. Important scenes include “The Gun Song” and the meeting with Emma Goldman.

To audition for Czolgosz, please prepare [*The Gun Song bar H-36 and bar 147-171*](#)

Guiseppe Zangara — Tenor B2-A4. 30s-40s; MUST use a heavy Italian accent for this character.

Zangara blamed capitalists and “kings” for his medical conditions and attempted an assassination of Franklin D. Roosevelt—instead killing Mayor Cermak of Chicago. Zangara has a solo on the electric chair in “How I Saved Roosevelt.”

To audition for Zangara, please prepare [How I Saved Roosevelt bar 186-247](#)

Sara Jane Moore — Soprano F3-Eb5. 40-50 she is middle-aged and portrayed as frazzled and frumpy.

Moore, a former FBI informant five times married, nearly assassinated Gerald Ford in 1975 — the second such attempt on his life in three weeks. Moore provides much of the comic relief in the show and requires an actress with good comic timing.

To audition for Moore, please prepare [The Gun Song bar 86-129.](#)

Lynette “Squeaky” Fromme — Mezzo A3-G5. 20s-30s. She is portrayed as youthful and deeply devoted.

Fromme, a flower child and member of Charlie Manson’s cult “family,” attempted an assassination of Gerald Ford in 1975. She is the lunatic foil to Sara Jane Moore’s air headedness in several scenes and sings a duet with John Hinckley.

To audition for Fromme, please prepare [Unworthy of Your Love bar 41-68.](#)

John Hinckley — Baritone A2-G4. 20s to 30; ability to play guitar a plus.

Hinckley used a sociopathic obsession with Jodie Foster as his excuse to attempt an assassination of Ronald Reagan in 1981. Hinckley’s clinical insanity and love-sickness add dramatic weight to this character. His pivotal scene is a duet with Squeaky Fromme.

To audition for Hinckley, please prepare [Unworthy of Your Love bar 9-40.](#)

Charles J. Guiteau — Tenor A2-Ab4. Mid 30s-mid 40s;

Guiteau was a multi-careered charlatan with delusions of grandeur who assassinated James Garfield in 1882. This intense libertine requires a multi-personality characterization and a flair for the dramatic. His key scene involves a cakewalk to the gallows.

To audition for Guiteau, please prepare [*The Ballad of Guiteau* bar A-2 and bar 176-201](#)

Samuel Byck — Baritone D3-G4, 30s-40s;

Byck hated the government and all it stood for when he attempted to hijack a plane with the intent of crashing it into the Nixon White House. A small vocal role, it requires an actor capable of presenting two dramatic, page-and-a-half monologues.

To audition for Byck, please prepare [*Another National Anthem* bar 55-62](#) and the [provided selection of one of his monologues](#).

Lee Harvey Oswald — Tenor G3-C4, mid-20s to mid-30s; slight to average build; rural Louisiana twang required.

Oswald sings in the closing number and requires the dramatic capacity to spar with John Wilkes Booth in the pivotal Book Depository scene.

To audition for Oswald, please prepare [*The Ballad of Booth III* bar 1-38](#).

Ensemble

The ensemble of this show covers a variety of featured roles in addition to their ensemble mahi. They will also be utilized throughout the show in a series of practical effects that we intend to incorporate. Comfort with physical theatre and movement is a plus but not required.

Note: some members of the ensemble may be asked to cover principle tracks in the event of injury or illness. This would mean there were no guaranteed performances but also that the work involved will be less intense than a traditional understudy/alternate role. If you are not comfortable/not willing to cover a specific/any principle tracks, please let us know. This will not exclude you from consideration.

To audition for the ensemble, please prepare [*How I Saved Roosevelt* pickups to bar 21-51](#)