**Character Descriptions**

**Millie Dillmount** – *Gender: Female Age: 20 to 25 Vocal range Mezzo-Soprano- top: E5, bottom: G#3*

A spunky, modern woman trying to make it in New York City. She falls in love with Jimmy. Our story's protagonist. Millie is a demanding role which demands a triple threat: Strong actress, strong dancer and strong vocalist.

**Jimmy Smith** – *Gender: Male Age: 20 to 30 Vocal range Tenor- top: A4, bottom: C3*

A suave city slicker who unexpectedly becomes the story's hero. He falls in love with Millie.

**Trevor Graydon** – *Gender: Male Age: 30 to 40 Vocal range Baritone- top: G4, bottom: A2*

An executive at the Sincere Trust Insurance Company. He is sharp, ambitious, and secretly romantic. Must have excellent diction.

**Mrs. Meers** – *Gender: Female Age: 45 to 55 Vocal range Mezzo/Alto- top: Bb4, bottom: E3*

A former actress turned human trafficker pretending to be a kindly Chinese woman. She oversees the Hotel Priscilla where she secretly sells her tenants.

**Miss Dorothy** – *Gender: Female Age: 20 to 25 Vocal range Soprano- top: C6, bottom: B3*

A naive, wealthy girl who has moved to New York to change her lifestyle. She becomes Millie's roommate and confidant.

**Muzzy Van Hossmere** – *Gender: Female Age: 35 to 45 Vocal range Mezzo/Alto- top:D5, bottom:G#3*

A glamorous actress and singer at a night club. She becomes Millie's friend and mentor. She is confident, wise and spunky. Note: While originally played by an African-American on Broadway, we are open to all races for this character.

**Miss Flannery** – *Gender: Female Age: 35 to 45 Vocal range Mezzo- top: D5, bottom: Bb3*

An uptight, stern office manager. She runs the stenographer pool at Sincere Trust Insurance Company.

**Ching Ho** – *Gender: Male Age: 18 to 25 Vocal range Baritone-top: E4 , bottom: Bb2*

A Chinese immigrant working to bring his mother to the United States. Younger brother of Bun Foo and henchman to Mrs. Meers. Sings and speaks in Chinese.

**Bun Foo** – *Gender: Male Age: 20 to 30 Vocal range Tenor-top: E4, bottom: E3*

A Chinese immigrant working to bring his mother to the United States. Older brother of Ching Ho and henchman to Mrs. Meers. Sings and speaks in chinese.

**Hotel Priscilla Girls** – Rita, Alice, Cora, Lucille, Ruth, Ethel Peas

**Male Ensemble** – Moderns, File Clerks, Dishwashers, Muzzy’s band, Speakeasy Denizens, Café Society Guests

**Female Ensemble** – Moderns, Stenographers, Speakeasy Denizens, Café Society Guests

**NOTE:**

*The character of Mrs. Meers -- a failed actor-turned-criminal-- is intended to behave in a manner consistent with an ignorant person's idea of how a Chinese woman would behave (i.e., her portrayal of a Chinese woman is based on her own stereotyping). On the other hand, there are two genuine Chinese characters in the show-- Bun Foo and Ching Ho-- and other than the fact that they speak in their native tongue (i.e., Chinese dialects) they are no different than any of the other characters in the show--human, earnest and multi-dimensional. Specifically, I want to clarify that from the authors’ perspective, there is only one stereotype: Mrs. Meers. She is a Caucasian woman using her “acting skills” to impersonate a Chinese woman in an effort to avoid police detection, and does it in a highly offensive way. As for Bun Foo and Ching Ho, they are not stereotypes, they are people. That is why they speak and sing in Cantonese and Mandarin, respectively. I think the script states clearly -- and if it doesn’t, I’m stating it clearly here -- that in no way are their performances to be exaggerated, lampooned, made fun of, nada. The actors should approach their roles no differently than the actress playing Millie approaches hers: with truth, integrity, imagination and intentionality. The Chinese should be rendered as authentically as possible. They don’t speak English, but they shouldn’t speak English: they’ve been in America for a few weeks. Make them as dimensional and differentiated from each other (they are as different from each other as Millie and Miss Dorothy are), and not only will you NOT be presenting stereotypes, you will be BUSTING stereotypes. I know this for a fact because I’ve seen it happen on Broadway, on Tour, in London, and in many, many productions I’ve seen since then. Thank you, and best of luck with your production." -Dick Scanlon, Author*