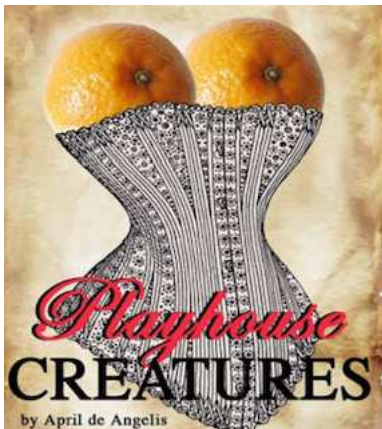


## Audition notice



# *Playhouse Creatures*

By April De Angelis (1993)

**Director:** Pam Wiener

The year is 1669 – a bawdy and troublesome time. The theatres have just re-opened after 17 years of suppression under the Puritans, encouraging a great upsurge in dramatic writing. Of vital importance to the development of drama was the entrance of the first English actresses upon the English stage.

April De Angelis has taken five famous figures – Nell Gwyn, Elizabeth Farley, Rebecca Marshall, Doll Common and Mary Betterton – and given us a fascinating look at the precarious lot of actresses at the time. A moving and often comic account of the true lives of Restoration actresses, with some earthy language!

“With deliciously absurd extracts from the heroic repertory and frantic dressing-room scenes, the prevailing tone is comic but you are not allowed to forget the gutter waiting to reclaim these glittering figures.” *Independent on Sunday*

“...flesh and blood heroines...you’ll come away moved and inspired and with a few more female role models stamped firmly on your heart.” *Time Out*

**Performance Dates: Tuesday 22<sup>nd</sup> October to Saturday 26<sup>th</sup> October**

6 performances over 5 days at The Seligman Theatre, Chapter Arts Centre, Canton

Performances every evening at **7.30pm** with a **matinee on Saturday 26<sup>th</sup> October at 2.30pm**

Technical & Dress Rehearsals: Sunday 20<sup>th</sup> October and Monday 21<sup>st</sup> October

The first rehearsal will be Sunday 18<sup>th</sup> August

Rehearsal days: Monday and Thursday evenings, and Saturday/Sunday (tbc)

Rehearsals will be carefully scheduled and not everyone will be called to every or the whole rehearsal.

Additional rehearsal days may be called closer to the production period.

## Character Breakdown

All roles are for female actors

- Doll Common** “an old woman” – a character actress is required: could be an older lady, or a slightly younger lady who can ‘age up’
- Nell Gwyn** “16 years old.” A younger actress, but one with plenty of stage presence and the ability to ‘light up’ the stage. Plenty of confidence. 18 – early 20’s female.
- Mrs Betterton** “an actress of 50.” Needs to be an actress with range and gravitas, as she is the ‘matriarch’ of the group and has to play several leading roles. 45 – 60 female.
- Mrs Marshall** “an actress in her late 20’s.” An actress ahead of her time, thus understood better by our audience than by hers’. Bolshy and forthright. Late 20’s – early 40’s female.
- Mrs Farley** “an actress in her early 20’s.” This character goes on quite a journey and evokes more pity than sympathy. Early 20’s.

Ultimately, the ages of the actors will depend on matching a suitable cast. Whilst they are relative to each and need to reflect the various levels of experience of the characters, these playing ages aren’t entirely set in stone.

## From the Director

As a female practitioner, both actor and director, as well as a drama teacher, I am well aware of the issues facing actresses today: from equal pay, rights and exposure, to the constant fight for substantial and worthwhile roles. Even as I prepare my students for drama school auditions, it saddens me somewhat to listen to myself admitting to them that the girls are likely to find the going tougher, even for admittance to training, as there are still more parts for boys and fewer going for them. However, change is definitely on the march and, with this in mind, it strikes me as the perfect time for me to present April De Angelis’ *Playhouse Creatures* and its celebration of some of the first actresses upon the stage in the UK. I hope to remind our audiences what debt of gratitude we owe these actresses for their bravery, in spite of the challenges they faced, as well as allowing them (our audiences) to cogitate on how far we have come and how far we have yet to go. I am excited to work on this project with my very own group of brave actresses!

*With a cast of 5, each having a roughly equal split of the play, I am looking for strong and confident performers. There are some very funny moments in the play, but also moments of real pathos, so I will require actors who have the ability to bring truth to each role, as well as convey the chemistry between these characters.*

Before auditioning, please take a moment to consider the necessary level of commitment.

Take careful note of the rehearsal period and be honest about your availability within it.

Although the rehearsal process takes place over a number of weeks, consistent and punctual attendance is essential, as we will be operating within a very tight schedule.

A high level of unavailability, persistent lateness and/or no-show will regrettably result in your being asked to leave the production.

Auditions will be held at **Chapter Arts Centre, Everyman Clubroom** on:

- **Friday 3<sup>rd</sup> May, 6pm-9pm**
- **Saturday 4<sup>th</sup> May, 10am-5pm**
- **Recalls will be held on Friday 10<sup>th</sup> May**

- **If you would like to audition, but cannot attend on any of these days, please let me know asap**
- Please arrive 10 mins before your audition slot and bring your completed audition form, with photograph attached. Spare audition forms will be available on the day.
- When booking an audition slot, please refer to the character breakdown.
- You should choose **one** of the speeches attached and prepare it for the audition – you don't necessarily need to learn it, but please allow for showing detailed consideration of characterisation.
- **Further scenes between characters will be explored at the recall stage**
- **Not being recalled** does not necessarily mean you are not being considered for a role.

**To reserve your audition slot, please email Pam Wiener on [pamsash@virginmedia.com](mailto:pamsash@virginmedia.com)**

**Everyman Theatre Playhouse Season:**

# *Playhouse Creatures*

Audition Form [Oct 2019]

To book your audition time please contact

Pam Wiener: pamsash@virginmedia.com

**Please write clearly and don't forget to bring this form**

**with photograph to your audition!**



Name.....

Date of audition .....time.....

Address.....

Postcode.....email address.....

Tel.no [home]..... [work/mobile] .....

Height.....

ANY SPECIAL SKILLS – e.g., dancing, singing, juggling, musical instrument playing, etc

.....  
.....

Please state any and all commitments [family / work / holidays / other shows etc] that conflict with the rehearsal period!.....

.....  
.....

PREVIOUS EXPERIENCE [continue overleaf if necessary].....

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Are you already a member of Everyman Theatre? Yes / No (please note that everyone cast must become an Everyman member)

**PLEASE DO NOT WRITE BELOW THIS LINE**

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NOTES:

Not cast / recalled / cast as ..... acceptance rec'd: yes/no