

CARDIFF OPEN AIR THEATRE FESTIVAL: EVERYMAN 20

Sophia Gardens
Cathedral Road
Cardiff CF11 9SQ



AUDITION NOTICE



Music by Richard Rodgers, book and lyrics by
Oscar Hammerstein II,
based on "Liliom" by Ferenc Molnar,
adapted by Benjamin F. Glazer.

Director & Choreographer:
Rich Tunley

Musical Director :
Rob Thorne Jnr.

From the magical evocation of the carousel in the overture to the majestic and moving strains of the immortal YOU'LL NEVER WALK ALONE, this giant of the musical stage remains timeless and powerful. The poignant story of the faithful Julie and her brutish husband Billy is one of the most powerful books of the musical theatre and perfectly matches its extraordinary score.

Performance Dates: Thursday 16th July to Saturday 25th July

Festival Theatre, Sophia Gardens, Cardiff

No performance on Sunday 19th July

Technical and Dress Rehearsals: Sunday 12th July to Wednesday 15th July

Rehearsal days and times – to be confirmed.

A draft rehearsal schedule will be available at auditions, but they are likely to be:

Monday evenings, Wednesday evenings & Sunday late afternoon/evenings

Please note all performances take place in the open-air

Synopsis:

Prologue:

Carousel begins with a sequence performed during THE CAROUSEL WALTZ. The sequence is set at an amusement park on the New England Coast – 1873 and prominently features a merry-go-round, specifically named Mullin's Carousel. At the beginning of the sequence, townspeople are seen enjoying the park's attractions. A favourite attraction for many female characters is Billy Bigalow, the carousel's barker. While working, Billy pays particular notice to Julie Jordan and allows her to skip the line. At the end of the sequence, Billy and Julie are seen riding the carousel together.

Act I

Mrs. Mullin likes Billy and she likes the amount of female business he brings to the carousel, but she is clearly jealous of the girls whom he picks out for his special attention. She gets sourly angry when he pays attention to Julie and she vehemently warns the surprised Julie away from the carousel.

Her timing is bad, for Billy himself catches the end of the warning. He turns on his employer and tells her that she has no control over what girls he sees and, when the quarrel raises itself a tone, Mrs Mullin, not for the first time, sacks the barker. Julie and her friend Carrie are aghast at the scene, and even more worried when it turns out that Billy probably doesn't have the price of a beer to his name, but he shrugs off such worries. He's going to get his things and then one of them can go and have a drink with him. He doesn't mind which!

Carrie is open-mouthed with amazement at Billy and the girls are quite fazed at the fact that he is paying attention to them. The quiet, introspective Julie has never had a boyfriend (YOU'RE A QUEER ONE, JULIE JORDAN) and Carrie's experience of men is in a very different field. She's going to marry the respectable and reliable fisherman, 'Mister Snow'. When Billy returns and asks which one of them is going to spend the evening with him, Julie volunteers without hesitation. She faces dismissal from the mill for doing so, for Mr Bascombe, the mill owner, insists that his girls are in their dormitory on time and when the two of them are seen together by Bascombe and a policeman, her fate is settled. She is as much out of a job as Billy is.

Although she is warned of Billy's reputation as a layabout, a sponger and a ladies' man, Julie declares firmly that she will spend the evening with him. She's a strange one: nothing like any of the women Billy has known before. She says she isn't ever going to marry and when he asks her, teasing, if she would marry him, the layabout and sponger, Julie has only one simple response -IF I LOVED YOU. At the end of the evening they kiss – a kiss that is not the usual kiss Billy gets from his women.

When they are married, Julie and Billy move in with Julie's cousin Nettie Fowler who runs a snack bar on the beach. Billy is unable to get a job, and he becomes more and more sombre and difficult as the workless days go by. He takes his frustration out on Julie and, one day, a one-sided row ends with his hitting her. Immediately the tale goes round town that Bigelow beats his wife. However, if things are not as happy as they should be with the Bigelows, the rest of the folk are lively enough. JUNE IS BUSTIN' OUT ALL OVER and there is to be a big clambake on the beach. As for Carrie, she is still awaiting her wedding day and she and Enoch Snow pass the time in dreaming of their future together in the rosiest way (WHEN THE CHILDREN ARE ASLEEP).

Billy has taken to hanging around with a known evildoer called Jigger Craigin, and Jigger is heading him for trouble (BLOW HIGH, BLOW LOW). He has a plan to rob the mill owner of the payroll he brings each week to the captain of Jigger's ship-three thousand dollars. Billy would never have to worry about a job again. He is tempted, but when Mrs Mullin comes to try and woo him back to her employ and the carousel he realises that his old life is better and safer than crime. Only there's a catch: Mrs Mullin insists that he leave Julie. What's the use to her of a barker whom all the girls chase and who goes home to his wife? He'd better talk to Julie and see whom she puts first.

When Billy goes to talk to Julie, however, she has something very different to tell him: she's going to have a baby. For Billy, that changes everything. Life has a future (SOLILOQUY). Now he has to make something of himself, he has to make money. There is no other way he knows of to do it: he will have to take part in Jigger's plan.

Act II

Anxious to provide for the coming child, Billy has been persuaded by Jigger, a shiftless sailor, to take part in a hold-up. They plan it for the night that the rest of the town is on the beach at A REAL NICE CLAMBAKE. Julie is troubled by Billy, who she knows has something on his mind. The other girls sense her unhappiness, but Julie bravely shrugs it off (WHAT'S THE USE OF WOND'RIN').

Billy and Jigger attempt the robbery. They are thwarted; Jigger escapes, but Billy is caught by Mr. Bascombe, the would-be victim, who vows to hand him over to the police with the prospect of a long prison term. Cornered, disgraced and terrified for Julie and their unborn child, Billy kills himself. Julie cradles Billy as he dies in her arms and is comforted by an old saying the students used to recite in school (YOU'LL NEVER WALK ALONE).

Fifteen years pass. Billy, escorted by a Heavenly Friend, arrives in the backyard of Heaven. Here he meets The Starkeeper, who informs him that he will never get into Heaven until he redeems himself. After some argument, Billy is given a chance.

He is allowed to return to Earth for one day, during which he must perform one good deed. Afforded a glimpse of Louise, his lonely and unhappy fifteen-year-old daughter, Billy steals a star to give to her at their first meeting. Back on Earth, however, he is still the rough blunderer. Louise is shy and won't accept his gift. Unable to reach her in any other way, Billy slaps his daughter - but the sting feels miraculously like a kiss to the girl. Louise explains this to her mother, Julie, who also sees the star that Billy has left behind and, instinctively, Julie understands.

Nevertheless, Billy has not yet performed his good deed, and the slap should have been the last straw. Billy persuades the Starkeeper to give him one last chance. Unseen, Billy watches Louise and her high school graduation. He observes his daughter's self-doubts, her insecurities.

Invisibly, spiritually, Billy reaches out to her; he urges her to believe in herself, and he is filled with pride as he watches his daughter blossom with confidence. Turning to Julie, Billy says simply, "I loved you, Julie. Know that I loved you." And Julie, somehow, hears him. She joins Louise and the rest of the townsfolk in singing YOU'LL NEVER WALK ALONE ... as Billy heads towards Heaven.

DIRECTOR'S NOTE:

Following the success of last year's rock opera **JESUS CHRIST SUPERSTAR**, it is exciting for us to choose a musical theatre 'classic' for 2020. Although first performed in 1945, the themes and content feel exceptionally modern. The universal struggle of heart over head is at the centre of Julie's character and the question of men not expressing their emotions in an honest and safe way is central to Billy's demise. The more I read the script, the more moving I find the narrative. A beautiful score provides so many opportunities for dance and true musical theatre moments and the script calls for depth of characterisation and emotive storytelling. Also, the location of the fairground makes it a cracking choice for outdoor theatre. Who doesn't like a ride on a carousel?

Those of you that have worked with us before will know that the ENSEMBLE is central to our shows. Much time is spent in ensuring that every character seen has a purpose and a massively important function. This type of show is created for a big vocal sound and I am looking forward to seeing how we create this New England Coastal town. The opportunity for a mixed age cast is there for the taking.

This is a musical that will appeal to many. Those who love the show (of course), those who are excited by the prospect of a variety of dance styles, those who like some substance in their musicals, those who love a big sing and those who just love to be part of the OPEN AIR musical experience!

Rich Tunley

Character Breakdown

ALL PRINCIPAL ROLES MUST BE STRONG SINGERS.

Please note that character ages are PLAYING AGES.

Apart from the KEY ROLES, all others will be part of the ENSEMBLE.

<i>Character</i>	<i>Playing Age</i>	<i>Requirements of the role including vocal range</i>
BILLY BIGELOW Male	25-30s	The very successful barker for the Mullin Carousel; his success is based in part on his attractiveness to the young women who visit the Carousel; a bit of a rogue and ladies' man, Billy is a tragic figure who is a good person at heart, but who has never learned to deal with anyone, especially those he loves, with anything other than violence; baritone with commanding presence.
JULIE JORDAN Female	20s <i>-then 15 yrs older</i>	A shy but headstrong young woman; falls for Billy and recognizes that it will not come to a happy ending; still, she prefers Billy over someone like Mr. Snow, who would treat her properly. Julie is deeper and much more complex than her friends: soprano who is an extremely strong actress.
CARRIE PIPPERIDGE Female	20s <i>-then 15 yrs older</i>	Julie's best friend and is a much more conventional young woman for her time; marries Mr. Snow and is happy to be subservient to him; cheerful and quirky; soprano with great comedic timing.
ENOCH SNOW Male	20s-30 <i>-then 15 yrs older</i>	Bumbling & shy fisherman and future tycoon; has his whole life planned out, including his entire life with betrothed Carrie; pompous and stuffy; tenor with strong comedic timing.
NETTIE FOWLER Female	30s-50s	Julie's somewhat older and wiser cousin; runs the local "spa," a kind of eating establishment; takes in Julie and the unemployed Billy after their wedding; motherly; earthy with a powerful grounded presence; must be an extremely strong singer; Mezzo - soprano .
JIGGER CRAGIN Male		A good-for-nothing sailor off of a whaling ship; a career criminal and loves it; leads Billy to his ruin; strong actor with good comedic timing and a commanding presence; baritone .
MRS. MULLINS Female	30s-50s	Owens the Carousel in the local amusement park; also thinks she owns Billy and is quite upset at his attraction to Julie; fires Billy when he marries Julie but later tries to get Billy to leave Julie and come back; still attractive middle-aged widow; strong actress with great comedic timing; non-singing role .
LOUISE Female	15	Billy and Julie's 15-year-old daughter; tormented by the rest of the kids in the town because of how Billy dies (commits suicide when caught trying to rob Bascombe with Jigger), and is thus very unhappy and combative; major dance role; the lead in a six-minute ballet; must also be a very strong actress.
STAR KEEPER / DOCTOR SELDON Male	50-70	A heavenly figure; it is ambiguous as to whether the Starkeeper is God, or one of his angels. Very strong actor; non-singing role . Dr. Seldon is the earthy version of the Starkeeper; Strong actor; non-singing role .
HEAVENLY FRIEND Male or Female	20+	An angel (brother Joshua) sent to bring Billy to the Starkeeper after his death; will also be in the male chorus when not the Heavenly Friend; strong actor who can move and sing.
DAVID BASCOMBE	40s-50s	The very strict owner of the local mill where Julie and Carrie live and work; will also double in the male ensemble; strong actor who moves and sings well.

ENOCH SNOW JR.	15	Young man Louise's age (15); graduating from high school; likes Louise but thinks of her as being below his station; in short, he is a lot like his father; will double in the male ensemble; good actor who sings and moves well.
CARNIVAL BOY	18-20s	A boy who looks like Billy and is a member of a passing carnival; dances with Louise during the ballet sequence; major dance role and male lead in the ballet; will also double in the male ensemble.
ARMINY	20s-30s	Carrie and Julie's friends and other women of the town; due to the small cast size, these could have significant amount of solo singing as well as featured dancing; all must sing well and move well/dance.
PENNY		
JENNIE		
SUSAN		
VIRGINIA		
FISHERMAN 1	20s-30s	Energetic, full of character. Move well and sing well. Will double as other parts throughout – a busy show.
FISHERMAN 2		
FISHERMAN 3		
FISHERMAN 4		
FISHERMAN 5		
POLICEMAN*		Cast from ENSEMBLE
CAPTAIN*		Cast from ENSEMBLE
PRINCIPAL*		Cast from ENSEMBLE
MALE ENSEMBLE	Mixed	An ENSEMBLE of characters – will need to sing well and movement/dance will be tailored to cast.
FEMALE ENSEMBLE	Mixed	
SNOW CHILDREN x8 Male & Female	13, 12, 11, 10, 9, 8, 7, 6	Enoch and Carrie's other eight children; they all take part in the ballet sequence as well as the graduation; in addition, the children will be in some chorus numbers; and will play the STAR CHILDREN. Strong singers and movers.
PLEASE NOTE THAT THE CHILDRENS' AUDITIONS WILL TAKE PLACE LATER IN FEBRUARY. DO NOT BOOK AN AUDITION TIME ON THE DATES SHOWN BELOW		

The Director – Rich Tunley

Rich trained at the Royal Welsh College of Music & Drama and is no stranger to outdoor theatre. **CAROUSEL** marks his fifteenth production for the Cardiff Open Air Theatre Festival. He also directed *Twelfth Night*, *Much Ado About Nothing*, *Comedy of Errors* and *Tickledom* at Dyffryn Gardens.

Richard has many productions to his credit. Some of his favourites being: *Les Miserables: Student Edition*, having directed its European premiere for Sir Cameron Mackintosh as part of the inaugural Cardiff International Festival of Musical Theatre; and the new musical comedy *Come Fly With Me* for its world premiere at the Wales Millennium Centre. Rich was a creative on a new adaptation of Ivor Novello's *The Dancing Years* – a workshop performance produced by the Wales Millennium Centre and he was associate director on *Tiger Bay* for Wales Millennium Centre and Capetown Opera.

In 2007 Richard formed Black RAT Productions. Now in its eleventh year, the company has an impressive body of professional work including *A Zoo Story*, *Oedipus*, *A Midsummer Night's Dream* and *Romeo & Juliet*. The company has also produced successful tours of *Bouncers* with Mike Doyle, *Up 'n' Under: The Welsh Tour* - a collaboration with John Godber, Tim Firth's *Neville's Island*, the classic French farce - *Boeing Boeing*, Ayckbourn's comedy *Bedroom Farce*, the hit West End comedy thriller *The 39 Steps*, the hit comedy *One Man Two Guvnors*, *Loot* and *ART* to theatres throughout Wales.

Locally, Richard has also directed for Orbit Theatre Company at The New Theatre with shows including the Welsh premieres of *Witches of Eastwick* and *The Producers*.

He has directed panto for Imagine theatres and OMTC and Richard writes and directs pantomime for RCT Theatres, now in its ninth successful year. He is currently directing *Chitty Chitty Bang Bang* for Simply Theatre Productions in Geneva having previously directed *Oliver*, *Barnum*, *Oh, What a Lovely War!* and *Singing in the Rain*.

The Musical Director – Rob Thorne Jnr.

This is Rob's fourth year as MD on the festival having taken the reigns for *Sweet Charity*, *Into The Woods*, *Spamalot* and last year's *Fiddler on the Roof*. Rob was born in Cardiff and educated at Liverpool Institute of Performing Arts, University of Wales and gained a vocal scholarship to The Royal Welsh College of Music and Drama. Rob has worked in almost every aspect of theatre from design, direction, musical direction and performance and recently played Jake in the UK/Ireland tour of Showboat with Capetown Opera Company in partnership with Wales Millennium Centre.

Professional credits include: *York Family Robinson*, *Humpty Dumpty*, *Dick Turpin*, *Sinbad the Sailor*, *Cinderella*, *Aladdin*, *Sleeping Beauty*, *Mother Goose*, *Babes in the Wood* and two productions of *Jack and the Beanstalk*; York Theatre Royal. Some of his work on their legendary pantomimes is now part of the Victoria and Albert museum theatre archive. *Treasure Island*; Glasgow Pavilion [with comedian Brendan O'Carroll]; *Aladdin*, *Jack and the Beanstalk* and *Cinderella* for QDOS Entertainment and two productions of *Cinderella* at Malvern and Sunderland Empire for UK Productions. *Everybody Loves Me*; Criterion Theatre [Mercury Musicals]. *Barnum*; Birmingham Rep. *Return to the Forbidden Planet*; Birmingham Old Rep. *Club Tropicana*, *The Hot Mikado*, *Good News!* and the revival of *Peggy Sue Got Married*; ARTSED London. *Feather Boy* with new songs by Don Black; Brighton Market Hall.

Touring and regional theatre includes: *Joseph*, *Fame*, *Sweeney Todd* and *One Man, Two Guvnors*. Rob is Artistic Director of Orbit Theatre, another of Cardiff's long-standing theatrical companies.

The Auditions

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 you being asked to leave the production.

The auditions will be held at ORBIT STUDIOS, Cardiff on the following dates:

Monday 27th January 2020 18.00 - 22:00
Monday 3rd February 2020 18:00 - 22:00
Wednesday 5th February 2020 18:00 – 22.00 *MAINLY RE-CALLS*

- **If you would like to audition but cannot attend on any of these days, please let us know as soon as possible.**
- Please arrive **15mins before** your audition slot and bring with you 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.
- **Prepare a song** from any musical play of your choice. **Please bring sheet music with you.** You may, of course, choose a song from *CAROUSEL* but you should still bring sheet music in case there is a difference in the key you have selected and the score. You will be discouraged from singing unaccompanied. If you wish to use a backing track – please let us know beforehand.
- **Not being recalled** does not necessarily mean you are not being considered for a role.
- **Attendance at the Festival Company Meeting during May is strongly urged.**
- **Please Note:** By accepting a role in the Festival you acknowledge that your photograph will be taken during rehearsals and performances and permit these to be used for any marketing (including on our website, social media, and printed material). Consent can be withdrawn at any time by emailing festivalmarketing@everymantheatre.co.uk This will not apply to material already published.

To reserve your place at the audition, please email:
festival-auditions@everymantheatre.co.uk

We look forward to seeing you!

Everyman Theatre Cardiff Ltd.

Audition Form for

CAROUSEL [2020]

To book your audition time please contact:

festival-auditions@everymantheatre.co.uk

Please write clearly and don't forget to bring this form, complete with photograph, to your audition!

Please put a [current] photo of yourself here!

Name.....

Date of audition Time.....

Address.....

Postcode..... Email address

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

Age..... Height.....

ROLE(S) YOU ARE TO AUDITIONING FOR

SONG SELECTED FOR AUDITION

Would you be prepared to accept other roles including ENSEMBLE? YES / NO

ANY SPECIAL SKILLS – eg, dancing, singing, juggling, musical instrument playing, etc

Don't keep secrets! Please state **any and all commitments** [family/work/holidays/other shows etc] that **may** clash with the rehearsal period! Continue overleaf if necessary.

PREVIOUS EXPERIENCE [continue overleaf if necessary]

Are you auditioning for the other Festival shows? Yes / No (if yes, please state which ones)
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

NOTES:

Not cast / recalled / cast.....acceptance rec'd **YES / NO**