



AUDITION PACK ROAD

Tue 27 November – Sat 3 December 2022, Seligman Theatre, Chapter

JIM CARTWRIGHT ROAD

Under the guidance of the rum-soaked wideboy, Scullery, we are taken on an evening's tour of a scruffy, depressed road in a small Lancashire town. Moving from street corner to living room, from bedroom to kitchen, we meet the inhabitants young, middle-aged, and old, glimpsing their socially and emotionally wretched lives, in this sharp, sad, funny, and angry play.

We are looking for a strong group of character actors to play 33 characters between you, with ages ranging from pre-teens to seventies. You need to be willing to improvise both in rehearsal and in performance. If you are interested in being part of a close-knit team, looking for a challenge and like the idea of working together on a collaborative, devised piece, then Road is definitely for you.

Director
Toby Harris

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| Performance Dates | Tuesday 27 November – Saturday 3 December 2022 N.B. There will be a matinee on the Saturday |
| Performance Venue | Seligman Theatre, Chapter |
| Rehearsal Dates | Rehearsals will begin in September and likely be two evenings and one full weekend each week – specifics are still TBC as the rehearsal period overlaps with that of the October production, <i>Brontë</i> . Get-in: Sunday 25 November Dress rehearsal: Monday 26 November |
| Auditions | Everyman Club Room, Chapter Friday 6 May, 7–10pm Saturday 7 May, 10–5pm Friday 13 May, 7–10pm Saturday 14 May, 10–5pm |
| Book your audition: | CONTACT TOBY HARRIS Email: roadauditions@gmail.com <i>Please state your preferred audition date.</i> |
| Preparation: | Please include as much information as possible on the accompanying form and send it when booking your audition . You do not need to prepare anything in advance but an understanding of the key themes will be useful – see further in this pack for more information. Auditions will last 30-40 minutes and will take the form of script work in groups and collaborative devising. |

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DIRECTOR'S NOTES

My vision for *Road* will be to set it in a social club in Lancashire, of which the audience will be its customers and the actors its staff and regulars. The club will gradually be transformed into the road/street in which the characters inhabit and act out their stories

Road will be set in the early- to mid-1980s, when the play was first performed. Our production of *Road* will almost have a Brigadoon aspect to it: we will drop in this Lancashire world, submerge the audience within it and then pull it out again, as if nothing had happened.

We will perform *Road* in the Seligman Theatre, Chapter. I want us to make *Road* a truly immersive experience for the audience – a happening. The theatre itself will be converted into a social club of the period with a working bar. We will be spending a lot of time in rehearsal exploring this. Though there will be no seating in the conventional sense, the audience can sit at the bar tables or stand/lean at the bar or against the walls.

The performance will be loosely based on a promenade concept in which every inch of the space, including the lighting box will be used by the characters: nothing will be off limits. To that end, the audience will be shifting focus to different parts of the space. The inhabitants of our road will be surrounding them as well as performing in amongst them - in some cases directly interacting with audience members, hence the need to have the ability to improvise. The setting for each story will be made up of the components of the social club we will be creating in rehearsal.

BUILDING OUR ROAD

My intention is for us to have a lot of fun working on this BUT it will be incredibly easy for our production of *Road* to slip in to a cliched Lancashire cabaret of stereo typical northerners: bluntly, a poor man's *Fast Show*. We must avoid that at all costs. How we avoid it is to collaborate as a team and find out as much about these characters as possible, right down to how they take their tea.

We also need to identify how these characters relate to each other, and what has brought them to this specific place in Lancashire. The phrase "what's my motivation?" will unashamedly be our mantra!

As members of this close-knit team you will have the opportunity to devise how these stories will be told. Allowing you to fill in the gaps rather than have everything spoon-fed will, I believe, give you a greater sense of ownership of each character and avoid our production of *Road* descending into a shallow, northern farce.

ABOUT THE DIRECTOR

I have been a member of Everyman Theatre for 25 years. Over ten years of that time was spent serving on the Everyman Board in various roles, including two years as chair of the Cardiff Open Air Theatre Festival.

Aside from my time on the board, I have also acted in many Everyman productions throughout, most notably playing the Landlord in Jim Cartwright's two hander, *Two*, directed by Simon Fiddy in 2000, which included a tour of local schools throughout Cardiff and West Wales.

Road will be the third time I have been given the opportunity to direct for Everyman. Previous productions include *Six Characters in Search of an Author* by Luigi Pirandello (2005) and *Strindberg Knew my Father (or, the Making of Miss Julie)* by Mark Jenkins (2010).

As well as my activities with Everyman, I am also a co-director with Jim Blythe of Matter of Act Theatre, established in 2018, which specializes in producing new writing based on real people and events. My last project with Matter of Act was performing in a one-man show, *Rossiter*, written by Jim Blythe and directed by David Baxter, performed at the Hope Theatre Liverpool, November 2021.

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THEMES

- Unemployment
- Loss of identity: the demise of the “male breadwinner” and “a job for life”; entire communities that relied on heavy industry and manufacturing being forced to reinvent themselves
- Holding on to what is left: the pub and a good night out
- The effect of the Thatcher revolution (I’d advise against going all-in on the protest play element – otherwise it’ll be a long evening – but we definitely need to weave that in.)
- The hopelessness of youth unemployment in the early 80s, but also making the best of it of even the simplest of things
- Unique bond of community

CHARACTER BREAKDOWN

You must be 16 or above; beyond this, try not to preconceive too much about playing ages, if you think you have something to offer regardless of your actual age then book a slot. You will also need to be comfortable in devising and improvising scenes as well as problem solving. The ability to pull off a decent Lancashire accent would certainly be advantageous. Here are some links to help you:

- [Lancashire Vs Yorkshire Accent, Culture, and Making Tea](#)
- [Lancashire Dialect Phrases Translated](#)
- [Five Minutes With: Jane Horrocks](#)
- [Blackpool, Lancashire Accent \(Male\) AccentBase File #108](#)
- [Bolton, Lancashire Accent \(Male\) Accentbase File #167](#)

There are 15 male roles and 17 female; however, there will be double casting. A full list of the characters in *Road* and their playing age ranges is included below for your interest.

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| SCULLERY | 30s – 50s; the guide |
| LOUISE | Mid 20s – early 30s |
| BROTHER | 20s; Louise’s brother |
| BRENDA | 40s; Carol’s mum |
| CAROL | Mid 20s – early 30s |
| BRINK | Early 20s – early 30s |
| EDDIE | Early 20s – early 30s |
| EDDIE’S DAD | 40s – 50s |
| MOLLY | 60s – 70s |
| PROFESSOR | Mid 40s – late 50s |
| CHANTAL | Late teens |
| SKIN-LAD | Late 20s – 30s |
| JERRY | Late 40s – 50s |
| CLARE | Late teens – early 20s |
| JOEY | Late teens – early 20s |
| HELEN | Late 30s - 40s |
| VALARIE | 30s |
| DOR | 20s |
| MARION | Late 30s - 40s |
| BRIAN | Late 30s early 40s |
| LINDA | 11/12 years old |
| BISTO | Any age |
| TOM STANLEY | Any age |
| CURT | early 20s |
| LANE | Mid 20s - early 30s |
| DOR | Mid 20s - early 30s |
| BLOWPIPE | 20s |
| MR BALD | 30s - 40s; married to Mrs Bald who is not seen but vocalised |
| CHANCE PETERSON | 40s |
| BARRY | 30s |
| ELECTRIC CLUTCH | 20s - 30s; three female dancers, although one of them could be a man in really good drag |