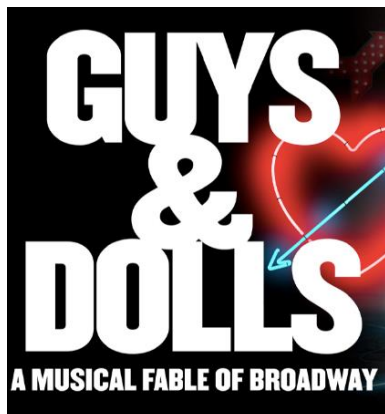


CARDIFF OPEN AIR THEATRE FESTIVAL: EVERYMAN '24

Sophia Gardens
Cathedral Road
Cardiff CF11 9SQ

Guys And Dolls

AUDITION NOTICE



DIRECTOR GREG ASHTON
MD CHRISTOPHER FOSSEY
CHOREOGRAPHY TBC

Guys and Dolls is a musical comedy with music and lyrics by Frank Loesser and book by Jo Swerling & Abe Burrows, based upon the short stories of Damon Runyan. The original 1950 production ran for 1200 performances and won the Tony for Best Musical.

Several successful productions have been mounted over the years, including the 1982 National Theatre production with Bob Hoskins & Julia McKenzie (Imelda Staunton was her understudy), the Broadway revival with Nathan Lane & Faith Prince, the Donmar Warehouse production with Ewan McGregor, Douglas Hodge & Jane Krasinski and most recently the ground-breaking immersive production at the London Bridge theatre, starring Daniel Mays and Marisha Wallace.

“All the gamblers are in town, and they're all depending on Nathan Detroit to set up this week's Floating Crap Game; the only problem is, he needs \$1000 to get the place. Then there is Sister Sarah Brown, who's short on sinners at the Salvation Army mission she runs; Sky Masterson, who accepts Nathan's \$1000 bet that he can't get Sarah Brown to go with him to Havana; and Miss Adelaide, who wants Nathan to marry her.” The show is jam packed with crowd pleasing tunes including *Fugue for Tinhorns*, *Sue Me*, *Luck Be a Lady*, and *Sit Down, You're Rocking the Boat*.

PRODUCTION DATES

Tech and Dress – Monday July 15, Tuesday July 16, Wednesday July 17.

Evening Performances – Thursday July 18th to Saturday July 27th
(no performance Sunday July 21st).

Matinees Performances on Saturday July 20th and Saturday July 27th

Character Breakdown

ALL CAST MUST BE CONFIDENT THAT THEY CAN COMMUNICATE THROUGH SONG.

FOR SOME PARTS STRONG VOCALS ARE MORE IMPORTANT THAN OTHERS

Sarah Brown

Female, G5-B3. A clever, bright-eyed woman who serves as Sergeant of the local Mission. Idealistic, sheltered, and strait laced, she is passionate about her cause and wishes to convert the gambling sinners to saints. Falls unexpectedly in love with gambler Sky Masterson along the way. But also proves his equal

Sky Masterson

Male. E5-B3: A high-stakes gambler whose luck never seems to run out, and a wild card who surprises himself when he falls in love with missionary Sarah Brown. Suave, smart, handsome.

Arvide Abernathy

Male. Baritone. He is the older, wiser leader of the Salvation Army in Times Square, and Sarah's Uncle.. He is a reasoned old man with a warm heart that harbours only the kindest intentions, but he also doesn't suffer fools.

Nathan Detroit

Male. F5-D4: A good-hearted gambler and craps game organizer who could never hit the bigtime. He loves Adelaide, but cannot quit his gambling ways. A broke schemer with unwitting ways.

Miss Adelaide

Female, F5 – A3, Nathan's fiancé and a lead performer at the Hot Box nightclub. She loves Nathan more than anything in the world and desperately wants to get married. Outspoken, stubborn and adorable

Nicely-Nicely Johnson

Male. B5-D4: Just like his name suggests, he is the nicest and cheeriest of the gambling crooks. High-spirited and a bit naïve, but sincere and genuine. Nathan's loyal friend and lackey.

Benny Southstreet

Male. G5-D4: Nathan's right-hand man and a gambler himself. Smart, slick, always moving and shaking, but with what he thinks are Nathan's best interest at heart.

Harry The Horse

Male. A crook and gambler. He is a tough guy with dollar signs as his bottom line. Brings Big Jule into Nathan's craps game and backs his cheating, but is also a man of his word in the gambling community.

Lt. Brannigan,

Male. A New York police officer who is on to Nathan's illegal craps games and is dead-set on catching him. A tough, no-nonsense character.

Big Jule

Male. G5-F3: A big time craps player from Chicago who uses a gun and his own pair of rigged dice to bully his way into never losing. Tough looking. A bit of an oaf.

General Cartwright

Female. Mezzo Soprano. The regional director of the Save-a-Soul mission, she is authoritative through necessity but motivated by charity. Powerful, matronly, no-nonsense with a formidable presence and, it transpires, a sense of humour - she cuts loose towards the end of the show.

The Save A Soul Mission

Agatha
Martha
Calvin

The Hot Box

Hot Box Dancers
Mimi (one of the Hot Box)
Hot Box Waiter
Hot Box M.C.

Gamblers & Crap Shooters

Society Max
Liver Lips Louie
Angie The Ox
Rusty Charlie
Rusty Charlie's doll

Havana

Cuban Dancers
Bartender

Good Movement Skills are a bonus for all characters. We will need some very good dancers but not for all roles, lots of opportunity for all levels.

The Director: GREG ASHTON

Greg trained at the Royal Welsh College of Music & Drama as an actor, winning the Performer's Prize and the Principal's Award for Drama. Directing credits include *The Tempest Project* and *The Shrew Interactive* (Theatre Royal Plymouth), *Hansel & Gretel* (Simply Theatre Geneva), *Guys & Dolls*, *The Wizard of Oz*, *Rumpelstiltskin* (Bridgend College) *Little Red* (JW Productions Brighton), *Cinderella* (Pendle Productions National Tour) *Little Red*, *Rumpelstiltskin*, *King Ram* (RWCMD), *Rameo & Eweliet* (Ripley Theatre with Unknown Theatre) and *Jorinda & Jorindel* (Welsh National Opera Community Project).

As an assistant director he worked on five productions of *The Santa Claus Adventure* (Jamie Wilson Productions), *The Snow Queen*, *Alice in Wonderland* (The Storytellers Theatre Company Blackburn), also *The Canterbury Tales* (Dyffryn Gardens Open Air Festival) and *Some Enchanted Evening* – Simon Callow's Gala Production featuring Gillian Anderson, Maureen Lipman & Judi Dench performed at Drury Lane and televised by PBS in America. He co founded the fringe theatre company Ripley Theatre while at drama school and remains artistic director. Ripley have travelled to fringe theatres across the world, garnering three Edinburgh Fringe First nominations, three Off West End Nominations (OFFIEs) and two Lost Theatre Festival awards. Greg is also an associate director of the Brighton Gay Men's Chorus.

As writer Lesley Ross his work has been performed by The National Theatre, The Sherman Theatre Cardiff, Theatre Royal Plymouth, Theatre Royal York, HTV Wales, BBC Radio Drama and various theatres and colleges across the UK For Perfect Pitch Musicals he directed the audiobook *Barry the Penguin's Black & White Christmas* featuring Christopher Eccleston, Kerry Ellis & Michael Xavier, and he is currently directing audio recordings of *The Sheep Chronicles*. He is proud to have been associated with the Everyman Festival since 1993 when he was drafted in last minute as a Policeman in *The Pirates of Penzance* and where, in 1999, the first of *The Sheep Chronicles* was commissioned.

Musical Director : Christopher Fossey

Christopher works variously as a freelance composer and arranger, accompanist and music director. A composition graduate of the Royal Welsh College of Music and Drama, he has written numerous arrangements of varying scale for groups including the Welsh Musical Theatre Orchestra, the Novello Orchestra, and the South Wales Gay Men's Chorus. Last year he was selected as one of the composers for Leeway Productions' 10 Minute Musicals development programme. As an accompanist, Christopher regularly plays for classes at the Royal Welsh College of Music and Drama and the Wales Academy of Voice and Dramatic Arts, as well as for auditions in both Cardiff and London. As a music director, Christopher has worked with Youth Music Theatre UK, Superstars in the Making, The Stage Centre, Academi Leeway, Mess Up The Mess Theatre Ltd, Concept Players and with students at both RWCMD and WAVDA. Last year he was appointed music director of the South Wales Gay Men's Chorus, having served as their accompanist since their inception in 2008.

Director's Note

Guys and Dolls is such a beloved show and one of my favourite musicals of all time. I am very much looking forward to the whole process. I am aware that, as with many of the musicals of this era, there are considerably more parts for men than women. But I think we can play around a little, without losing the heart of the piece. I am looking for a great team of people to bring this joyous show to our Festival audience, and as we did with Addams, there will be plenty of featured moments for the ensemble. And there are so many good songs!

Rehearsal days and times – to be confirmed.

A draft rehearsal schedule will be available at auditions. But our intention is to start mid way through April.

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 **Chapter Arts Centre**, Market Rd, Canton, Cardiff CF5 1QE on the following dates:

All day Sunday 4th and Monday evening 5th February with recalls on Sunday the 18th February including dance auditions in the morning.

Not being recalled is not an indication that you will not be cast.

- **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.

For the initial audition please prepare a song and bring the sheet music with you. Depending on time restraints we may ask you to just sing part of the song, so please have an idea of the section that best shows of your voice.

Although it is important that you can sing, Guys and Dolls is very much a character driven piece so please don't imagine we are only looking for the most perfect singers, rather performers who can really communicate through song. If you wish to use a backing track, please let us know beforehand and have the time on the track of the section you would like to sing, should we ask for only part of the song. We may ask you to read from the Guys and Dolls script, but copies will be made available either before or on the audition day.

Not being recalled does not necessarily mean you are not being considered for a role.

Please note that attendance at the Festival Company Meeting (date to be circulated in due course) is expected for all cast.

To reserve your place at the audition please book online:

<https://calendly.com/eman-festival/everman-festival-guys-and-dolls-auditions>

For questions please email: auditions@everymantheatre.co.uk

We look forward to seeing you!