



- **“MARY POPPINS” – on stage now**
- **For Sale – “WICKED” mugs**
- **Office Hours**
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- **Auditions – “Avenue Q”**
- **Upcoming shows**
- **Royal Enfield/”Jesus Christ Superstar”**
- **This & That**
- **Information re “Les Misérables” auditions**
- **And finally ...**





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DIRECTOR  
**PHIL ANSTIS**

MUSICAL DIRECTOR  
**BARRY JONES**

CHOREOGRAPHER  
**MARIKA HARVEY**

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ON STAGE NOW AT THE  
WALLACE DEVELOPMENT COMPANY THEATRE, PALMERSTON NORTH

**22 NOVEMBER – 15 DECEMBER 2018**

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***Magical Mary Poppins perfectly timed for festive season***

*(by Malcolm Hopwood)*

London's West End production of *MARY POPPINS* was still fresh in my mind when I attended the opening night of Abbey Musical Theatre's *MARY POPPINS* on Thursday. How did it compare? Was it as good? Deep breath now. Yes, it was. In fact it's outstanding and maintains the quality shows the theatre group has presented all year.

*MARY POPPINS* is the musical you want to see before Christmas when Bert, not Santa, comes down your chimney. Director, Phil Anstis, has unleashed a show full of vibrancy, joy and colour. His is an assured production, directed with love for the original.

Mary Poppins (Val Andrew) enters the dysfunctional Banks family and it's never the same. She sorts out the kids more quickly than Maria did with the Von Trapps. But then she has magic in her fingers and a Lamborghini in her larynx that Julie Andrews would love to repossess.

If there's a star it's chimney sweep Bert (Tyrell Beck). He's the glue that holds the show together. He's loveable, flamboyant and dances with the athleticism of a young Gene Kelly.

He's supported by a coterie of charismatic characters. Mrs Brill (Andrea Maxwell) has robust comic timing George Banks (Richard Brown) transitions from uptight banker to family man and Renee Evans' solo, *Being Mrs Banks*, has drama, pathos and Barbra Streisand's belt.

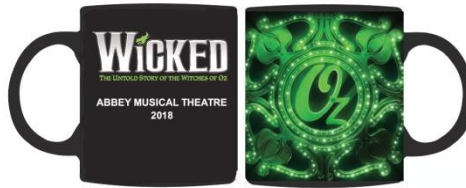
The children are assured and the ensemble sings, dances and changes costumes more frequently than a chameleon on crack. Jessie Feyen (Miss Andrew) almost steals the show but not quite. There are too many other stunning performances.

The singing is impressive, the choreography is creative and, when Mary leaves the show and floats away on a high, so does the audience.

*MARY POPPINS* has Mary-mania.



**FOR SALE**



**Mugs - \$20.00 each**

If you would like to purchase either a “WICKED” coffee mug, please e-mail [aknagy@inspire.net.nz](mailto:aknagy@inspire.net.nz)



The Abbey Musical Theatre (AMT) **Administration Office**  
(situated at the Wallace Development Company Theatre)  
will close for the Christmas/New Year period on **Friday, 21 December 2018**,  
and will reopen on **Tuesday, 22 January 2019**.



AMT memberships expire on 31 January. Therefore, this is a friendly reminder that renewal of your AMT membership will soon be due if your membership expires on 31 January **2019** (noted on your membership card).



**MTNZ 59<sup>th</sup> NATIONAL CONFERENCE & VOLUNTEER TRAINING WEEKEND**

**22 – 24 March 2019**

**Ellerslie Events Centre, Auckland**

**Registrations for next year's MTNZ Conference are now open.**

**More information/details can be found at**

**<http://www.mtnz.org.nz/conference>**

**Click here to register on line – <http://www.mtnz.org.nz/conference-registration/>**



# AUDITIONS

# AUDITIONS

## Avenue



**DIRECTOR**  
PHIL ANSTIS

**MUSICAL DIRECTOR**  
SHANE BROWN

**ON STAGE AT THE WALLACE DEVELOPMENT COMPANY THEATRE, PALMERSTON NORTH**  
**28 MARCH – 13 APRIL 2019**

### AUDITIONS

**Saturday – 1 December 2018**

(at the Wallace Development Company Theatre, Centennial Drive, Palmerston North)  
**From 10.00 a.m.**

For further information or to book an audition time, please e-mail Renee Evans (Production Secretary)  
E: [avenueqpalmy@outlook.co.nz](mailto:avenueqpalmy@outlook.co.nz)

## THE ROLES

<b><u>PRINCETON (Puppet)</u></b> A fresh-faced kid just out of college and the protagonist. Male / Stage age: 20-25 / Vocal range: Bb2 – G4	<b><u>KATE MONSTER (Puppet)</u></b> A Kindergarten teaching assistant, who is a bit older than Princeton. Female / Stage age: 25 – 30 / Vocal range: F#3 – F5
<b><u>NICKY (Puppet)</u></b> A slacker who lives with Rod. Male / Stage Age: 20-30 / Vocal range: B2 – B4	<b><u>ROD (Puppet)</u></b> An investment banker who is Republican and a closeted homosexual. Male / Stage age: 25 – 30 / Vocal range: A2 – G4
<b><u>TREKKIE MONSTER (Puppet)</u></b> A reclusive creature obsessed with the Internet and all it has to offer. Male / Stage age: 30 – 40 / Vocal range: Bb2 – Eb4	<b><u>LUCY (Puppet)</u></b> A vixenish vamp with a dangerous edge. Female / Stage Age: 25 – 30 / Vocal range: F3 – F5
<b><u>THE BAD IDEA BEARS (Puppets)</u></b> Two snuggly, cute teddy-bear types Male or Female / Stage age: 20 – 40 / Vocal range: Bb3 – G4	<b><u>MRS T (Puppet)</u></b> Crabby and ancient. Kate's boss. Female / Stage age: 50 – 65
<b><u>BRIAN (Human)</u></b> A laid-back guy married to Christmas Eve. Male / Stage age: 30 – 45 / Vocal range: B2 – F#	<b><u>CHRISTMAS EVE (Human)</u></b> A therapist who recently moved to Avenue Q from Japan. Female / Stage age: 30 – 45 / Vocal range: B3 – F#5
<b><u>GARY COLEMAN (Human)</u></b> Yes, that Gary Coleman. Lives on the Avenue and is the superintendent of the apartment buildings. Female / Stage age: 30 – 40 / Vocal range: D3 – Bb5	





- All auditionees must complete an AMT audition form
- Audition forms can be accessed from AMT's website – [www.abbeymusicaltheatre.co.nz](http://www.abbeymusicaltheatre.co.nz) on the 'auditions' page.
- On your audition form you are required to show your vocal range. Not only should you put 'Tenor' or 'Baritone' (for example), but you will also need to indicate what your bottom and top notes are.
- 'Avenue Q' will be on stage in the Wallace Development Company Theatre, Centennial Drive, Palmerston North, from **28 March – 13 April 2018**.

#### **THINGS YOU NEED TO KNOW**

- Diversity is encouraged and all ethnic groups are welcome to audition.
- All roles are open to audition.
- Auditions will be held in intervals of 10 minutes each.
- Singing auditions will be 'individual' auditions.
- Please arrive for your audition a minimum of 20 minutes prior to your booking for administration and allow yourself adequate time for personal preparation.
- Auditions will be held Saturday and Sunday, **1 & 2 December 2018** at the **Wallace Development Company Theatre**, Centennial Drive, Palmerston North.

#### **AUDITION BOOKING INFORMATION**

- To audition for '**AVENUE Q**' you must register and book an audition time prior to Friday, 30 November 2018, with:

**Renee Evans, Production Secretary – 'Avenue Q'**

**E:** [avenueqpalmy@outlook.co.nz](mailto:avenueqpalmy@outlook.co.nz)

**M:** 027 699 6991

- You need to put everything you've got into your audition. We want you to be able to relax on the day and enjoy learning from the audition experience. We do, however, want you to be prepared – it shows us that you've put some thought and commitment into this.

#### **Principal (Soloist) Role Auditions**

- Principal (Soloist) role singing auditions will be in intervals of 10 minutes each.
- Your audition song must be one that that particular character sings in the show.
- If you bring sheet music, please ensure it is in the right key – there will be an accompanist provided.
- A cord will be available for all backing tracks on smart devices.
- Principal (Soloist) auditionees should be aware of their character's songs from the show and have done their homework on them.
- All auditionees should bring a recent picture with them to accompany their audition form.

#### **REHEARSALS**

- **You must be prepared to commit to rehearsals and the performance dates.** If for any reason, you may not be able to attend any of the rehearsals, you must detail this on your audition form and this will be considered in the audition process. Any non-attendance at rehearsals will not be tolerated unless approved prior to the rehearsal season beginning. Rehearsal start date is TBC.

#### **Important:**

Your participation in this production requires a huge commitment in both time and professionalism in order to ensure a production of the highest possible quality. Therefore, please do not audition if you are not in a position to commit fully to the rehearsal schedule. While talent is the primary consideration when casting, level of commitment will also be a consideration and final choices for principal and ensemble roles will be made with this in mind. All roles available are on an unpaid basis.



# Audition Rule #1

Don't think you can wing it, you **MUST** practice!





"We are but what we repeatedly do. Excellence, then,  
is not an act, but a habit" -  
Aristotle (who knew a fair bit about being awesome)

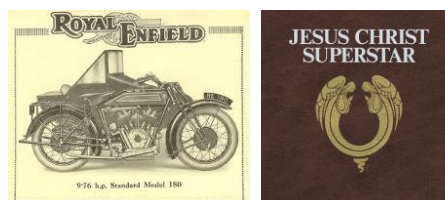
"*Auditioning* is not a  
numbers game. It's a  
matching game. You  
have to *match* yourself  
with the roles that  
most closely fit *you*."  
- David Patrick Green







			
22 NOVEMBER TO 15 DECEMBER 2018	28 MARCH TO 13 APRIL 2019	9 TO 24 AUGUST 2019	21 NOVEMBER TO 14 DECEMBER 2019
WALLAGE DEVELOPMENT COMPANY THEATRE	WALLAGE DEVELOPMENT COMPANY THEATRE	REGENT ON BROADWAY	WALLAGE DEVELOPMENT COMPANY THEATRE
<u>Director</u> Phil Anstis <u>Musical Director</u> Barry Jones <u>Choreographer</u> Marika Harvey	<u>Director</u> Phil Anstis <u>Musical Director</u> Shane Brown	<u>Directors/Musical Directors</u> Barry Jones & Andrea Maxwell	<u>Creative Team</u> TBA



Hi – I am putting together the history of my 1927 Royal Enfield motorcycle and sidecar that was used in the 1979 production of *Jesus Christ Superstar* by the Palmerston North Operatic Society (now trading as Abbey Musical Theatre). I have talked to Peter Slade who rode the bike on and off the stage and Stephen Robertson (Herod) who was in the sidecar about getting two or three photographs of them on the bike and also a programme. Peter said he lost his photos years ago and Stephen has not seen his since the Christchurch earthquakes so I am still looking. If anyone has photos or a programme I could borrow, copy and return, I would be most grateful. The motorcycle ownership has been in the Foot family since 1964. I am preparing this history to go with the bike for when it goes on display at the Coach House Museum, Feilding.

I can be contacted on; Telephone (06) 357 8003 / Mobile 027 451 5888 / E-mail [maroel@inspire.net.nz](mailto:maroel@inspire.net.nz)

Cheers – Noel Foot





(Photo: Rachel Luna/Getty Images)

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### **Katy Perry to Sing “Waving Through a Window” on *Dear Evan Hansen* Deluxe Album**

Atlantic Records has announced the release of an expanded, deluxe edition of the *Dear Evan Hansen* cast recording, featuring a cover of "Waving Through a Window" performed by award-winning singer-songwriter Katy Perry. "I hope this song helps you know that you are not alone, and that I'm waiving back at you," said Perry in a recent Instagram post about the meaning the show has to her. The album will be available digitally on 2 November, with a physical release to follow. In addition to Perry's track, the recording will also feature previously unreleased songs, demos and acoustic versions, performed by original and current cast members of the Broadway production.

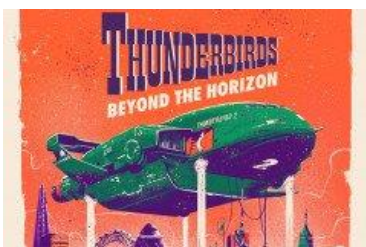


Teal Wicks, Stephanie J. Block & Micaela Diamond in “The Cher Show”  
At Chicago’s Oriental Theatre  
(Photo: Joan Marcus)

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### **I Got You, Babe! *The Cher Show* Struts onto Broadway**

The new Broadway bio-musical *The Cher Show* begins previews at the Neil Simon Theatre on 1 November. Tony nominee Jason Moore directs the production, slated to celebrate an official opening on 3 December. Featuring a book by three-time Tony nominee Rick Elice, *The Cher Show* chronicles the life of the Oscar-winning music legend to the score of hits like "I Got You Babe", "Gypsies, Tramps and Thieves" and "If I Could Turn Back Time."



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### ***THUNDERBIRDS: BEYOND THE HORIZON* announces postponement**

The producers of *THUNDERBIRDS: BEYOND THE HORIZON* has announced the decision to postpone the production until 2019. Producers Limelight Productions and ebp said, “Our ambition is to deliver a visually and technically rich world to immerse our audiences in, utilising cutting-edge technologies and creative opportunities. To achieve our ambitions to the level of detail and complexity needed, we decided to build our own venue, The Buzz. However, in order to continue developing its unique technical and immersive elements, we have had to reschedule the show. *THUNDERBIRDS: BEYOND THE HORIZON* will now open in late 2019.





**Brandon Victor Dixon,  
Vanessa Hudgens, Keala Settle,  
Jordan Fisher  
Set for Fox's RENT LIVE!**

Brandon Victor Dixon, Vanessa Hudgens, Keala Settle & Jordan Fisher  
(Photos: Emilio Madrid-Kuser & Caitlin McNaney for Broadway.com / Getty Images)

No day but today! Casting is here for Fox's upcoming live TV presentation of Jonathan Larson's Tony-winning musical *RENT*. Two-time Tony nominee Brandon Victor Dixon, Vanessa Hudgens, Tony nominee Keala Settle and Jordan Fisher are among the group of actors who will perform the hit show for television audiences next year. Original *RENT* casting director Bernard Telsey compiled the company for the television event, titled *RENT LIVE!*, airing on 27 January 2019. Dixon (*Jesus Christ Superstar Live in Concert*) will take on the role of Tom Collins, with Hudgens (*Gigi*) as Maureen Johnson, Fisher (*Hamilton*) as Mark Cohen, Settle (*The Greatest Showman*) as the "Seasons of Love" soloist, newcomer Brennin Hunt (*Nashville*) as Roger Davis, pop star Mario (*Empire*) as Benny, recording artist Tinashe (*Dancing with the Stars*) as Mimi, Kiersey Clemons (*Hearts Beat Loud*) as Joanne and celebrated performer Valentina (*Ru Paul's Drag Race*) as Angel. Larson's beloved musical about a group of friends surviving and thriving in New York City at the height of the AIDS crisis has garnered numerous awards, including the 1996 Tony Award for Best Musical and a Pulitzer Prize. A film version was made in 2005 starring many of the original cast members. There have been countless productions of the favourite tuner all over the world since it bowed on the Great White Way.



**Meat Loaf Musical *Bat Out of Hell*  
Will Play Eight Week Run at  
New York City Center**

Andrew Polec with the U.S. touring company of "*Bat Out of Hell*"  
(Photo: Specular)

*Bat Out of Hell* is headed to the Big Apple, but not to where you might think. The acclaimed Meat Loaf musical will arrive at New York City Center for eight weeks in the summer of 2019, serving as a stop on the musical's U.S. tour. The engagement will run from 30 July 30 through 22 September. Set against the backdrop of a post-cataclysmic city adrift from the mainland, *Bat Out of Hell* is described as a romantic adventure about rebellious youth and passionate love. The show features band member Jim Steinman's iconic songs from the *Bat Out of Hell* albums, including "You Took the Words Right Out of My Mouth", "I Would Do Anything for Love (But I Won't Do That)", "Two Out of Three Ain't Bad" and the title song. In addition to the current U.S. tour, *Bat Out of Hell* can be seen in a West End run, which is slated to conclude on 5 January 2019.



**Sara Bareilles ready to bring  
*Waitress* to London?**

It's the delicious new musical that became the crème de la crème of Broadway, but Sara Bareilles has confirmed *Waitress* is looking to transfer to the West End. *Waitress*, which is based on the 2007 film of the same name which is about a waitress called Jenna who is the victim of an abusive relationship, premiered on Broadway in 2016 and is set to open in Sydney in 2020. Responding to one fan's frustrations about the musical not yet cooking up a storm in London, composer Bareilles said; "We are working on it my dear! We are hopeful for a home very soon! London is so high on our wish list ... we just need a theater!" The musical, which starred Jessie Mueller who won a Tony Award for starring in *Beautiful: The Carole King Musical*, was written by Bareilles, who achieved entered the mainstream consciousness with her hit "Love Song" in 2007.



## **New Bee Gees jukebox musical in the works?**

It's been confirmed that a new bio-musical about the rise to fame of the Bee Gees is in the works and could be eyeing a place in the West End. Universal Theatrical Group is the team behind huge West End musicals such as *WICKED* and *Billy Elliot* and will collaborate with the Bee Gees' sole surviving member, Barry Gibb, who will be an executive producer on the show. The as-yet-untitled musical will tell the story of how the pop group spring to fame in the '70s with a string of hits including "Stayin' Alive", "How Deep is Your Love" and "Night Fever", all of which we can expect to hear in the show.

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## ***Aspects of Love* at Southwark Playhouse 2019**

Following the critically acclaimed season at the Hope Mill Theatre, Manchester, this summer, Katy Lipson for Aria Entertainment and Hope Mill Theatre are delighted to announce the transfer of their production of *Aspects of Love* at Southwark Playhouse for a limited season from 7 January to 9 February 2019, with a national press night on Thursday, 10 January 2019. This will be the fourth London transfer from Hope Mill Theatre, following *Yank!*, *HAIR* and *Pippin*, and the award-winning 50<sup>th</sup> anniversary production of *HAIR* has recently announced a major U.K. tour in 2019. 2019 marks 30 years since the original production of *Aspects of Love* first opened, premiering at the Prince of Wales Theatre in 1989. With music by Andrew Lloyd Webber and lyrics by Don Black and Charles Hart and based on the novel by David Garnett, the musical is set in France in 1947 and features the iconic songs "Love Changes Everything", "Seeing Is Believing" and "First Man You Remember". While English student Alex Dillingham is travelling through France before his call up, he falls in love with the alluring actress Rose Vibert. Rose joins Alex at his uncle's villa. As the pair embark on a passionate affair, the unexpected arrival of Uncle George changes their lives forever. From the cobbled streets of Paris to the mountains of the Pyrenees, *Aspects of Love* is a heart-breaking love story spanning twenty years.

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## ***SCHOOL OF ROCK* now booking to 20 October 2019**

From 22 August 2018, term will begin for the year three cast of Andrew Lloyd Webber's Olivier award-winning production of *SCHOOL OF ROCK – The Musical* at the newly named Gillian Lynne Theatre. Based on the iconic film of the same title, *SCHOOL OF ROCK – The Musical* sees the kids from Dewey's band compete in the legendary Battle of the Bands and embrace the power of rock! As well as the show entering its third year in the West End, in October this year an Australian production of *SCHOOL OF ROCK – The Musical* will open at Her Majesty's Theatre in Melbourne. The Broadway production continues at the Winter Garden Theatre and the U.S. national touring production is currently booking to September 2018. Based on the hit film, this hilarious musical follows Dewey Finn, a failed, wannabe rock star who decides to earn a few extra bucks by posing as a substitute teacher at a prestigious prep school. There he turns a class of straight-A students into a guitar-shredding, bass-slapping, mind-blowing rock band. While teaching these pint-sized prodigies what it means to truly rock, Dewey falls for the school's beautiful, but uptight headmistress, helping her rediscover the wild child within.





**AUDITIONS TO BE HELD**

9 & 10 MARCH 2019

**REGISTRATIONS FOR AUDITIONS OPEN**

7 JANUARY 2019

**ON STAGE AT THE REGENT ON BROADWAY**

9 – 24 AUGUST 2019

**DIRECTOR/MUSICAL DIRECTOR**

BARRY JONES

**ASSISTANT DIRECTOR/MUSICAL DIRECTOR**

ANDREA MAXWELL

**TICKETS ON SALE FROM**

MARCH 2019

**PERFORMANCE DAYS**

Friday – 9 August 2019

Saturday – 10 August 2019

Sunday – 11 August 2019 (4.00 p.m. matinee)

Wednesday – 14 August 2019

Thursday – 15 August 2019

Friday – 16 August 2019

Saturday – 17 August 2019

Sunday – 18 August 2019 (4.00 p.m. matinee)

Wednesday – 21 August 2019

Thursday – 22 August 2019

Friday – 23 August 2019

Saturday – 24 August 2019

## SYNOPSIS

One of the world's most iconic and longest-running musicals, *Les Misérables* tells the story of Jean Valjean, a former convict who spends a lifetime seeking redemption. Set against the backdrop of 19th-century France and the aftermath of the French Revolution, this timeless story of intertwined destinies reveals the power of compassion and the quiet evil of indifference to human suffering. As Valjean's quest for a new life carries him into Paris and to the barricades of the Student Revolution, he is hunted by Inspector Javert and the ghosts of his past. Amidst a battle for the soul of Paris, he discovers the true meaning of love and salvation.

Performed in over 40 countries and 22 languages and with a lush, swelling score that features such famed songs as "I Dreamed a Dream," "On My Own," and "Bring Him Home," *Les Misérables* brings Victor Hugo's revolutionary novel blazingly to life.

Experience the theatrical sensation!

## ROLES AVAILABLE

### JEAN VALJEAN

Cosette's adopted father, Valjean is an ex-convict who leaves behind a life of hatred and deceit and makes his fortune with his innovative industrial techniques. He finds fulfilment in loving his adopted daughter and helping people who are in difficult situations, even when it means risking his own life and welfare. Valjean adopts pseudonyms to evade the police and combines a convict's street smarts with his newfound idealism and compassion. His whole life is a quest for redemption and he ultimately finds bliss on his deathbed.

#### Age:

- Mid 40s – later ages to mid 50s

#### Ability Required:

- High lyric baritone or tenor with strong low notes, A to B
- Must believably be seen as a man with great physical strength
- Very strong singer/actor
- The voice needs to have a pop/rock sound or a classical sound of extraordinary textual clarity

#### Audition Material:

- "Bring Him Home" – Bar 95 to the end (*"Bring him peace, bring him joy ..."*)
- "Who Am I" – Bar 112 to the end (*"Who am I? Can I condemn this man to slavery ..."* to end)

#### Call Back:

- The complete song

### JAVERT

A police inspector who strictly believes in law and order and will stop at nothing to enforce France's harsh penal codes. Javert is incapable of compassion or pity and performs his work with such passion that he takes on a nearly animal quality when he is on the chase. He nurses an especially strong desire to recapture Valjean, whose escapes and prosperity he sees as an affront to justice. Ultimately, Javert is unable to say with certainty that Valjean deserves to be punished. This ambiguity undermines the system of belief on which Javert bases his life and forces him to choose between hypocrisy and honour.

#### Age:

- 40s –ages to 60s

#### Ability Required:

- Baritone, F to F#/G (belt or classical, but must have a darker quality than Valjean)
- Must be able to believably balance against Valjean in strength, determination and power
- Must be able to manage heights while singing
- Strong singer/actor

#### Audition Material:

- "Stars" – Bar 19 to Bar 40 (at A1 *"Stars in your multitudes"* to *"... pay the price"*)

#### Call Back:

- The complete song

### FANTINE

A working class girl who leaves her home town of Montreuil-sur-mer to seek her fortune in Paris. Fantine's innocent affair with a dapper student named Tholomys leaves her pregnant and abandoned. Although she is frail, she makes a Herculean effort to feed herself and her daughter, Cosette. Even as she descends into prostitution, she never stops caring for Cosette. She represents the destruction that 19<sup>th</sup> century French society cruelly wreaks on the less fortunate.

**Age:**

- Early to mid 20s

**Ability Required:**

- Mezzo, Gb to Eb
- Strong singer/actor
- This actor must be willing to cut her hair if long

**Audition Material:**

- "I Dreamed a Dream" – Bar 33 to 50 (*"But the tigers come at night" ... "when autumn came"*)

**Call Back:**

- The complete song

**MARIUS PONTMERCY**

The son of Georges Pontmercy, a colonel in Napoleon's army. Marius grows up in the home of his grandfather, M. Gillenormand, a monarchist. Marius has an identity crisis when he learns the real reason for his separation from his father and this crisis sets him on the path to discovering himself. An innocent young man, Marius is nonetheless capable of great things and manages both to fight on the barricades and successfully court the love of his life, Cosette.

**Age:**

- Early 20s

**Ability Required:**

- Tenor, Middle C to High Ab
- Strong singer/actor
- Romantic lead

**Audition Material:**

- "Empty Chairs at Empty Tables" – Bar 20 to end (*"From the table in the corner" to end*)

**Call Back:**

- "Heart Full of Love" – with Cosette (entire song)

**COSETTE**

Fantine's daughter, who lives as Valjean's adopted daughter after her mother dies. Cosette spends her childhood as a servant for the Thenardiers in Montfermeil, but even this awful experience does not make her hardened or cynical. Under the care of Valjean and the nuns of Petit-Picpus, Cosette ultimately blossoms into a beautiful, educated young woman. She finds fulfilment in her love for Marius. Cosette is innocent and docile, but her participation in Valjean's many escapes from the law show that she also possesses intelligence and bravery.

**Age:**

- 18

**Ability Required:**

- Soprano Bb to High C
- A light young 'floating' sound, without heavy vibrato
- Lively, personable, curious and mischievous
- Romantic lead

**Audition Material:**

- "Heart Full of Love" – Bar 67 to 89 (*"A heart full of love" to "not a dream after all"*)

**Call Back:**

- "Heart Full of Love" – with Marius (entire song)

**EPONINE**

The Thenardiers' eldest daughter. Eponine is a wretched creature who helps her parents steal, but she is eventually redeemed by her love for Marius. She proves that no one is beyond redemption and she ultimately emerges as one of the most tragic and heroic figures.

**Age:**

- 18

**Ability Required:**

- Mezzo, F to High F
- An enormous and beautiful belt voice with the ability to sing with vulnerability and softness
- Physically, this actor must believably be able to pass for a young boy
- Strong singer/actor



#### Audition Material:

- “On My Own” – Bar 128 to M146 (*“I love him, but when the night is over” to “... the world is full of happiness that I have never known”*)

#### Call Back:

- The complete song

#### THENARDIER

A cruel, wretched, money-obsessed man who first appears as Cosette’s keeper and tormentor. Thenardier extorts money from whomever he can and he frequently serves as an informant to whoever will bid the highest. His schemes range from robbery to fraud to murder and he has strong ties to the criminal underworld in Paris. Blinded by greed, Thenardier is incapable of loving other human beings and spends every minute in pursuit of money.

#### Age:

- 30s or 40s – ages to 50s or 60s

#### Ability Required:

- Tenor C to G
- Comic relief along with his wife, Madame Thenardier
- Strong actor

#### Audition Material:

- “Master of the House” – Bar 121 to 139 / Bar 155 to 171 (*“Enter M’sieur, lay down your load” to “... til I’m satisfied” and “Charge ‘em for the lice” to “... it’s amazing how it grows”*)

#### Call Back:

- The complete song – with Madame Thenardier

#### MADAME THENARDIER

Thenardier’s wife, Madame Thenardier is just as evil as her husband and takes special pleasure in abusing Cosette. In later years she becomes her husband’s most devoted accomplice and is particularly enthusiastic about his schemes to rob Valjean and Cosette.

#### Age:

- 30s – ages to 50s

#### Ability Required:

- Alto, G# to D
- She is coarse, greedy, larger than life and able to improvise in any situation
- Scheming, comic and quick to see an opportunity

#### Audition Material:

- “Master of the House” – Bar 188 to 208 (*Madame Thenardier’s solo*)

#### Call Back:

- The complete song – with Thenardier

#### ENJOLRAS

The leader of the Friends of the ABC. Enjolras is a radical student revolutionary. He is both wild and beautiful. Together with Courfeyrac and Marius, Enjolras leads the insurrection at the barricade.

#### Age:

- Late 20s

#### Ability Required:

- Tenor, A to high G#
- Strong singer/actor

#### Audition Material:

- “The People’s Song” – Bar 3 to Bar 24 (*“Do you hear ...” to “... when tomorrow comes”*)

#### THE BISHOP OF DIGNE

Monsieur Myriel is a much admired clergyman whose great kindness and charity have made him popular throughout his parish. He passes on these same qualities to Valjean and initiates the ex-convict’s spiritual renewal by saving Valjean from arrest and making him promise to live as an honest man.

**Age:**

- 46 – 60s

**Ability Required:**

- Bass
- This is an important featured role
- The actor will double in the Ensemble

**Audition Material:**

- Either a song from the show or a song of your choice

**YOUNG COSETTE**

Fantine's young daughter. Boards with the Thenardiers. She is mistreated, worked like a drudge, beaten by Madame and bullied by young Eponine. She is fearful, lonely and dreams of something better. This actor appears in one scene as young Cosette and may appear as a street urchin in Act 1.

**Age:**

- Stage age of 7 years old

**Ability Required:**

- Soprano – A to C above Middle C
- This actor may alternate roles with the actor playing Young Eponine

**Audition Material:**

- "Castle on a Cloud" – Bar 40 to 54 (*"There is a lady all ..." to "not on my castle on a cloud"*)

**YOUNG EPONINE**

The Thenardiers' spoiled, pampered daughter who bullies young Cosette mercilessly. This actor will appear in this scene as well as in the slums of Paris and in Act 2 as a street urchin.

**Age:**

- Stage age of 7 years old

**Ability Required:**

- Non singing/speaking
- This actor may alternate roles with the actor playing Young Cosette

**Audition Material:**

- "Castle on a Cloud" – Bar 40 to 54 (*"There is a lady all ..." to "not on my castle on a cloud"*)

**GAVROCHE**

The Thenardiers' oldest son. Gavroche is kicked out of the house at an early age and becomes a Parisian street urchin. He is a happy to lucky child who enjoys the small pleasures of life and demonstrates unusual generosity toward those even less fortunate than he is. He is also fierce and brave and plays a decisive role in the barricade even though he does not have a gun.

**Age:**

- 9 – 12 years old

**Ability Required:**

- Cockney accent is an advantage
- Alto, unchanged voice B to G – could be played by a girl if necessary

**Audition Material:**

- "Look Down – Beggars Song" – Bar 10 to 19 (*"How do you do?" to "Follow me"*)

**ENSEMBLE**

The Ensemble is a critical part of the flow and movement of the show and will be featured in many different ways throughout. We are looking for very strong singers and, although this isn't a heavy "dance" show, we are looking to see a range of contrasting movement styles – from the base, grungy and solicitous to the dainty, affected and aristocratic. We would like to see people who feel comfortable moving by themselves and with others in the background of the story – from building crowd scenes to building stage combat, from physicalising gun shots and the lifting of heavy rocks to creating a realistic physical exchange between a whore and her customer, from affected aristocrats to elegant waltzers and to playing more than one character believably. Much of the story is told through the atmosphere and locations set by the Ensemble's movement, so the ability to be a risk taking, creative, receptive and flexible group member is critical. In addition to strong signing and movement skills, "plays well with others" is a great talent to have in this casting situation!

### Featured Ensemble Roles – Males

<b>ABS Society:</b>	<i>"Abaisse". Their name is a play on the words of the French "the abased" or "the people below". Students and workers, part of a secret society to fight for freedom. The students are from wealthy families, the workers are a stark contrast. Doubled with other ensemble roles. They include;</i>
<b>Combeferre</b>	<i>A philosopher and believer in peace. He is gentle, humane, strong and brave.</i>
<b>Feuilly</b>	<i>A worker, self educated and an orphan. A believer in "nationality". Affectionate, warm, poetic.</i>
<b>Courfeyrac</b>	<i>A student. He is youthful, passionate and fearless.</i>
<b>Joly</b>	<i>A medical student. Eccentric and light hearted, although occasionally morbid. His name is from the English 'jolly'.</i>
<b>Prouvaire</b>	<i>A student of social studies. He is kind, soft spoken and, at the right moments, strong and masterful. He is a poet.</i>
<b>Lesgles</b>	<i>A student, cheerful, laughing at life but unlucky. Close friends with Joly.</i>
<b>Grantaire</b>	<i>A student, the opposite of Enjolras. He believes in nothing. He admires Enjolras, but loves to mock him. Witty and often drunk, he is happy being with the group and they put up with him because of his good humour. He keeps a watchful eye on Gavroche and is most heartbroken when Gavroche is killed.</i>

#### Audition Material:

- Either a song from the show or a song of your choice

### THENARDIER'S GROUP OF THIEVES

They include;

<b>Brujon</b>	<i>Physically strong. The body of a bear and a pea sized brain. A gangster, stupid and evil.</i>
<b>Babet</b>	<i>Physically frail, but lean and cunning.</i>
<b>Claquesous</b>	<i>"He is the night" – tough, dangerous and secretive.</i>
<b>Montparnasse</b>	<i>A teenager, handsome and dangerous. Kills with a knife. Possessive of Eponine.</i>

#### Audition Material:

- Either a song from the show or a song of your choice

### OTHERS

<b>The Foreman</b>	<i>The foreman of the factory where Fantine works. He is sleazy and even a bit menacing.</i>
<b>Bamatabois</b>	<i>Late 20s to 40s. The "customer" who taunts Eponine into violence. Wealthy, dissolute young man who thinks of himself as a gentleman. Drunk, sadistic and feels he can buy anything – even Fantine.</i>
<b>The Pimp</b>	<i>20s – 30s. Controls the prostitutes at the dock. Mean, aggressive and abusive. Small solo line in "Lovely Ladies."</i>
<b>Other Male Ensemble</b>	<i>Chain gang, Farmers, Labourers, Sailors, Constables, Citizens, Beggars, Wedding Guests, Waltzers</i>

#### Audition Material:

- Either a song from the show or a song of your choice

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### FEATURED ENSEMBLE ROLES - FEMALES

<b>Factory Girl/ Woman 1</b>	<i>20s. Fights with Fantine. Mean, catty and threatened by Fantine's beauty. Jealous of the attention that the Foreman pays her.</i>
<b>Old Woman</b>	<i>This is the woman who bargains with Fantine for her hair.</i>
<b>Other Female Ensemble</b>	<i>Farmers, Innkeeper's Wife, Whores, Factory Workers, Citizens, Beggars, Wedding Guests, Waltzers</i>

#### Audition Material:

- Either a song from the show or a song of your choice

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There will be no dance or movement audition for *Les Misérables*. However, some moderate movement is needed by some of the on stage cast in this production.



**And Finally ...**

From everyone at Abbey Musical Theatre to everyone wherever you are ... we would like to take this opportunity to wish you and yours a very festive silly season and a happy and safe Christmas with your loved ones. See you back here next year for some exciting theatrical happenings.

