



- **“MARY POPPINS” – thank you**
- **Membership**
- **Annual General Meeting**
- **“Avenue Q”**
- **Help Wanted**
- **MTNZ National Conference & Volunteer Training Weekend**
- **Regional Theatre Awards**
- **“Les Misérables” Auditions**
- **Theatrical Pet Peeves**





What a fantastic show “MARY POPPINS” was!!! We thank everyone who assisted with this production which, according to the critics, was “outstanding and maintains the quality shows the theatre group has presented all year” and that the singing was impressive, the choreography was creative and when Mary left the show and floated away on a high, so did the audience.

Thank you so much to the wonderful company of this production and the awesome audiences that attended this show which was an awesome climax to another successful Abbey Musical Theatre year. Long may it continue!!!



It's that time again – your current membership will expire on **31 January 2019** (unless your membership card says your membership expires on 31 January 2020). We have kept the fees at a very low \$30.00 per annum for adults – where else can you get the fun and enjoyment of participating in live theatre at this price? Please forward your payment to the Abbey Office, noting it is for 'Membership'. If you wish to make payment direct to the Abbey's bank account, the account number is **06-0729-0024947-00**. Please don't forget to put your name in the 'Reference' field, along with 'Membership'.

If your personal details have changed from last year, could you please complete a membership form (can be found on the AMT website – www.abbeymusicaltheatre.co.nz – and forward that to the Abbey Office – admin@abbeymusicaltheatre.co.nz).



AGM

The ANNUAL GENERAL MEETING (AGM) of Abbey Musical Theatre will be held on

Tuesday – 23 April 2019

at The Wallace Development Company Theatre

Information regarding the AGM and positions available on the Board will be sent to members prior to this date.





ABBAY MUSICAL THEATRE
PRESENTS

Avenue Q

See what all the Fuzz is about



28 MAR - 13 APR

WALLACE DEVELOPMENT
COMPANY THEATRE
HOKOWHITU

TICKETS FROM WWW.ABBEYMUSICALTHEATRE.CO.NZ

CAST LIST

<i>Princeton</i>	Tom Sawade
<i>Kate Monster</i>	Jessie Feyen
<i>Nicky</i>	Phil Anstis
<i>Rod</i>	Leon Bristow
<i>Trekkie Monster</i>	Jayden Colban
<i>Lucy</i>	Erica Ward
<i>The Bad Idea Bears</i>	Kieran Murphy & Ali Sawade
<i>Brian</i>	Chris Thompson
<i>Christmas Eve</i>	TBA
<i>Gary Coleman</i>	Maggie Malone
<i>Ensemble</i>	Lorna Stanley

Part flesh, part felt and packed with heart, "Avenue Q" is still the funniest and freshest show. This laugh out loud musical tells the timeless story of a bright eyed college grad named Princeton. When he arrives in New York City with big dreams and a tiny bank account, he has to move into a shabby apartment all the way out on AVENUE Q. Still, the neighbours seem nice. There he meets Kate (the girl next door), Lucy (the slut), Rod (the republican), Trekkie (the internet entrepreneur), superintendent Gary Coleman (yes, that Gary Coleman) and other new friends! Together they struggle to find jobs, dates and their ever elusive purpose in life.

Who is "Avenue Q" appropriate for?

Adults love "Avenue Q" but they seem a little, er, fuzzy on whether it's appropriate for kids. We'll try to clear that up. "Avenue Q" is great for teenagers because it's about real life. It may not be appropriate for young children because "Avenue Q" addresses issues like sex, drinking and surfing the web for porn. It's hard to say what exact age is right to see "Avenue Q" – parents should use their discretion based on the maturity level of their children. But we promise this ... if you DO bring your teenagers to "Avenue Q", they'll think you're really cool.





Are you interested in helping out with “Avenue Q” in some way? We are looking for volunteers to help with wardrobe, dressing, props, make-up, backstage crew, front of house ... you name it, we want you!!! If you would like to help out in some way, please contact Renee Evans on avenueqpalmy@outlook.co.nz



MTNZ 59th NATIONAL CONFERENCE & VOLUNTEER TRAINING WEEKEND

22 – 24 March 2019

Ellerslie Events Centre, Auckland

Registrations for this 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/>



Celebrate theatre and plan to have a ***Fan-tastic Festive occasion with friends & family*** at the **Regional Theatre Awards Ceremony on Friday, 15 February 2019**, at PN's Conference & Events Centre. Early bird tickets will be available from *Ticket Direct* until **30 January 2019** at the price of \$24.50 (full price from February is \$29.50). See the next page for this year's nominations.



Nominees

2018 Theatre Productions

Regional Theatre Awards Ceremony
PN Conference & Events Centre
Friday – 15 February 2019

Youth Production

- Sjan Giles-Oza, *Starblaze* – (Levin Performing Arts Society – LPAS)
- Kane Parsons, *Seussical Jr* – (MYTH)
- Linda Buckley, *James & The Giant Peach* – (HYPE, Levin Little Theatre)

Youth Performer (Female)

- Jenni Shapeliski – Iris; *The Nether* (MTS)
- Faith Offord – Iris; *The Nether* (MTS)
- Caitlyn O’Neill, Sandy Sanderson – *Starblaze*; (LPAS)
- Emma-Katte Johnston – Mayzie; *Seussical Jr* (MYTH)
- Madeleine James – Jane Banks; *MARY POPPINS* (Abbey Musical Theatre – AMT)
- Ella Daynes – Jane Banks; *MARY POPPINS* (AMT)

Youth Performer (Male)

- Jonty Praat – Odium; *Starblaze* (LPAS)
- Tiernan Spalding – Dr Sneezy; *Starblaze* (LPAS)
- Joshua Harrison – Jojo; *Seussical Jr* (MYTH)
- Eden Makatu – James; *James & The Giant Peach* (HYPE – Levin Little Theatre)
- Navah Chapman – Prince Charming; *Cinderella* (Foxton Little Theatre)
- Tom Brown – Michael Banks; *MARY POPPINS* (AMT)
- Matthew Lyne – Michael Banks; *MARY POPPINS* (AMT)

Emerging Performer

- Amy Doherty – Claire; *Ordinary Days* (AMT)
- Taylor Salton – Liam; *An Unseasonable Fall of Snow* (LLT)
- Corey McAleese – Franz Klimemann; *ROCK OF AGES* (LPAS)
- Amber Taylor – Buttons; *Cinderella* (Foxton Little Theatre)
- Grace Hadfield; *A Christmas Carol* (SpontaneoUS)

Concept & Design (Play)

- Nic Green & Jodie Walker; *Comedy of Errors* (Summer Shakespeare)
- The Development Team; *The Nether* (MTS)
- Mark Peni; *An Unseasonable Fall of Snow* (LLT)
- Ngaire Ngatuere & Pete Wilson; *Don’t Dress for Dinner* (Pahiatua Repertory Society)

Concept & Design (Musical)

- Jo Sale & Andrea Maxwell; *Ordinary Days* (AMT)
- Teesh Szabo & Team; *Little Shop of Horrors* (AMT)
- Steve Sayer; *Grease* (Regent Productions & MTS)
- Tacita Bohan; *ROCK OF AGES* (LPAS)

Technical Design & Operation

- Samantha Peters; *Ordinary Days* (AMT)
- Pierce Barber; *Comedy of Errors* (Summer Shakespeare)
- Kenneth Ireland; *An Unseasonable Fall of Snow* (LLT)
- Samantha Peters; *The Nether* (MTS)
- Leith Haarhoff, Sean Monaghan, Luke Anderson et al; *Firing Line* (Massey Community Theatre)

Ensemble

- *Comedy of Errors* (Summer Shakespeare)
- Tayla Clark, Tyrell Beck, Richard Brown & Amy Doherty; *Ordinary Days* (AMT)
- *Firing Line* (Massey Community Theatre)
- Cavan Haines (Jim), Bob Bailey (Frank), Colin Finlayson (Owen); *The Vicar of Dibley* (LLT)
- *The Caucasian Chalk Circle* (Basement Company)
- *MARY POPPINS* Chorus; *MARY POPPINS* (AMT)
- *ROCK OF AGES* (LPAS)
- *A Christmas Carol* (SpontaneoUS)

Cameo

- Jenny Sowman – Mother; *Firing Line* (Massey Community Theatre)
- Anika Harkin – Little Mermaid/Belle; *Disenchanted* (LPAS)
- Merryn Osborne – Bird Woman; *MARY POPPINS* (AMT)
- Jessie Feyen – Miss Andrew; *MARY POPPINS* (AMT)
- Bruce Sinclair – Dr Dillamond; *WICKED* (AMT)
- Asaria Saili – Bodroulbador/The Princess Who Kissed the Frog; *Disenchanted* (LPAS)

Connection Between Characters

- Taylor Saltan (Liam) & Mike Pyefinch (Arthur); *An Unseasonable Fall of Snow* (LLT)
- Jessie Feyen (Audrey) & Tyrell Beck (Seymour); *Little Shop of Horrors* (AMT)
- Lauren Fergusson (Bag Lady) & Matt Waldin (War Vet); *Baggage, Sunbird Cabaret* (MUDS)
- William Gilbert (Hertz) & Corey McAleese (Franz); *ROCK OF AGES* (LPAS)
- Michael Moran (Robert) & Ryan Little (Bernard); *Don't Dress For Dinner* (Pahiatua Repertory Society)
- Grace Hadfield, Alan Dingley & Leona Revell; *A Christmas Carol* (SpontaneoUS)

Performance in a Short Play

- Amy Atkins; *Period* (Ephemeral Theatre)
- Lauren Fergusson – Bag Lady; *Baggage, Sunbird Cabaret* (MUDS)
- Matt Waldin (War Vet); *Baggage, Sunbird Cabaret* (MUDS)
- Cam Dickons; *The Home, Sunbird Cabaret* (MUDS)
- Arka Gupta – Doug; *You, Me and Baby Makes Three, Sunbird Cabaret* (MUDS)

Original Script & Production

- *Firing Line* (Massey Community Theatre)
- *Period* – Amy Atkins (Ephemeral Theatre)
- *Catalyst, Sunbird Cabaret* (MUDS)
- *Kono: Song Cycle of a New Town* – Toi Warbrick

Male Supporting Actor (Play)

- Matt Waldin – Luciana; *Comedy of Errors* (Summer Shakespeare)
- Tobias Lockhart – Adriana; *Comedy of Errors* (Summer Shakespeare)
- Matt Kilsby-Halliday – Terry Boon; *Mothers & Fathers* (Foxton Little Theatre)
- Cam Dickons – Jack; *Firing Line* (Massey Community Theatre)
- Simon Herbert – Sir Humphrey; *Yes, Prime Minister* (MTS)
- Matt Waldin – Bernard Wooley; *Yes, Prime Minister* (MTS)

Male Supporting Actor (Musical)

- Glen Nesbit – The Wizard; *WICKED* (AMT)
- Don Macbeth – Mushnik; *Little Shop of Horrors* (AMT)
- Richard Brown – Mr Banks; *MARY POPPINS* (AMT)
- Anthony Butterfield – Stacey Jaxx; *ROCK OF AGES* (LPAS)
- Marcus Wolland – Dennis Dupree; *ROCK OF AGES* (LPAS)

Female Supporting Actor (Play)

- Shivarn Stewart – Dromio of Ephesus; *Comedy of Errors* (Summer Shakespeare)
- Nyah Toomey – Dromio of Syracuse; *Comedy of Errors* (Summer Shakespeare)
- Hannah Pratt – Morris; *The Nether* (MTS)
- Sue Stockwell – Ruth; *Taking Off* (Foxton Little Theatre)
- Nyah Toomey – Isabella; *Measure For Measure* (FPOS)
- Grace Hadfield; *A Christmas Carol* (SpontaneoUS)

Female Supporting Actor (Musical)

- Renee Evans – Rizzo; *Grease* (Regent Productions & MTS)
- Joanne Sale – Madame Morrible; *WICKED* (AMT)
- Renee Evans – Nessarose; *WICKED* (AMT)
- Andrea Maxwell – Mrs Brill; *MARY POPPINS* (AMT)
- Renee Evans – Mrs Banks; *MARY POPPINS* (AMT)
- Jenna Wicks – Justice Charlier; *ROCK OF AGES* (LPAS)

Male Actor (Play)

- Taylor Salton – Liam; *An Unseasonable Fall of Snow* (Levin Little Theatre)
- Mike Pyefinch – Arthur; *An Unseasonable Fall of Snow* (Levin Little Theatre)
- Glen Eustace – Sims/Papa; *The Nether* (MTS)
- Paul Lyons – Vincentio; *Measure For Measure* (FOPS)
- Hamish White – Harry; *Four Flat Whites in Italy* (Feilding Little Theatre)
- Alan Dingley – Scrooge; *A Christmas Carol* (SpontaneoUS)

Male Actor (Musical)

- Tyrell Beck – Warren; *Ordinary Days* (AMT)
- Tyrell Beck – Seymour Krelborn; *Little Shop of Horrors* (AMT)
- Tyrell Beck – Fiyero; *WICKED* (AMT)
- Tyrell Beck – Bert; *MARY POPPINS* (AMT)
- Bernard O'Brien – Lonny; *ROCK OF AGES* (LPAS)
- Asaria Saili – Drew; *ROCK OF AGES* (LPAS)

Female Actor (Play)

- Jess McLean – Antipholus of Syracuse; *Comedy of Errors* (Summer Shakespeare)
- Rachel McLean – Grusha; *The Caucasian Chalk Circle* (Basement Company)
- Therese Angland – Alison; *Four Flat Whites in Italy* (Feilding Little Theatre Players)
- Lisa Collinson – Jean; *Taking Off* (Foxton Little Theatre)
- Talitha Vandenberg – Suzette; *Don't Dress For Dinner* (Pahiatua Repertory Society)
- Leona Revell; *A Christmas Carol* (SpontaneoUS)

Female Actor (Musical)

- Tayla Clark – Deb; *Ordinary Days* (AMT)
- Georgia Bergerson – Sandra Dee; *Grease* (Regent Productions & MTS)
- Jessie Feyen – Audrey; *Little Shop of Horrors* (AMT)
- Val Andrew – Mary Poppins; *MARY POPPINS* (AMT)
- Kaylee Wicks – Sherrie; *ROCK OF AGES* (LPAS)

Choreography

- Steve Sayer; *Grease* (Regent Productions & MTS)
- Le Pua Dance Crew; *Sunbird Cabaret* (MUDS)
- Teesh Szabo; *WICKED* (AMT)
- Marika Harvey; *MARY POPPINS* (AMT)

Musical Direction

- Nick Ross; *Ordinary Days* (AMT)
- Roger Buchanan; *Grease* (Regent Productions & MTS)
- Adam Praat; *Starblaze* (LPAS)
- Colin Taylor; *Disenchanted* (LPAS)
- Barry Jones; *WICKED* (AMT)
- Adam Praat; *ROCK OF AGES* (LPAS)

Debut Director

- Mark Peni; *An Unseasonable Fall of Snow* (LLT)
- Sjan Giles-Oza; *Starblaze* (LPAS)
- Aaron McLeod; *Four Flat Whites in Italy* (Feilding Little Theatre Players)

Director (Play)

- Scott Andrew; *The Nether* (MTS)
- Mark Peni; *An Unseasonable Fall of Snow* (LLT)
- Colleen O'Leary; *Taking Off* (Foxton Little Theatre)
- Ngaire Ngateure; *Don't Dress For Dinner* (Pahiatua Repertory Society)

Director (Musical)

- Andrea Maxwell; *Ordinary Days* (AMT)
- Steve Sayer; *Grease* (Regent Productions & MTS)
- Teesh Szabo; *Little Shop of Horrors* (AMT)
- Lorraine Lepper; *Disenchanted* (LPAS)
- Phil Anstis; *MARY POPPINS* (AMT)
- Tacita Bohan; *ROCK OF AGES* (LPAS)



AUDITIONS TO BE HELD

23 & 24 FEBRUARY 2019

Audition times will be allocated by Kay Nagy (Production Secretary).

Please e-mail Kay at aknagy@inspire.net.nz

**Please book your audition times ASAP as audition times are filling up fast
and we would hate you to miss out!**

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 Tholomyès 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 19th 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

ABS Society:	<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 contract. Doubled with other ensemble roles. They include;</i>
Combeferre	<i>A philosopher and believer in peace. He is gentle, humane, strong and brave.</i>
Feuilly	<i>A worker, self educated and an orphan. A believer in "nationality". Affectionate, warm, poetic.</i>
Courfeyrac	<i>A student. He is youthful, passionate and fearless.</i>
Joly	<i>A medical student. Eccentric and light hearted, although occasionally morbid. His name is from the English 'jolly'.</i>
Prouvaire	<i>A student of social studies. He is kind, soft spoken and, at the right moments, strong and masterful. He is a poet.</i>
Lesgles	<i>A student, cheerful, laughing at life but unlucky. Close friends with Joly.</i>
Grantaire	<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;

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

Audition Material:

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

OTHERS

The Foreman *The foreman of the factory where Fantine works. He is sleazy and even a bit menacing.*
Bamatobois *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.*
The Pimp *20s – 30s. Controls the prostitutes at the dock. Mean, aggressive and abusive. Small solo line in "Lovely Ladies."*
Other Male Ensemble *Chain gang, Farmers, Labourers, Sailors, Constables, Citizens, Beggars, Wedding Guests, Waltzers*

Audition Material:

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

FEATURED ENSEMBLE ROLES - FEMALES

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

Audition Material:

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

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.



by Brad Pontius

Theatre folk have ... well ... a very unique set of pet peeves. Some of it's stuff that is just common workplace etiquette for ANY job. But there are a few that specifically bother thespians. Because godammit!!! How many times do we have to tell you that your spotlight is LITERALLY THREE FEET TO STAGE RIGHT! Obviously they happen enough that it's a running gag with many actors and crew. But for those of you new to our little profession (hopefully you don't do these if you've been in the process a while), here's a few tips about what NOT to do.

#1

ON TIME IS LATE ...

There is a small but wonderful selection from Stanislavski's book "An Actor Prepares" in which the main character arrives late for his acting class ... and is not only scolded thoroughly, but is also dismissed entirely for the day because of it. Never let this lesson go. Early is on time, on time is late, late is fired. Showing up for rehearsal, acting class or – heaven forbid – a show is not only disrespectful to your fellow actors, but it is also putting yourself at a severe disservice. You need time to drop outside emotions at the door, to warm up, to find a place to set your things down, to talk with the Director if they need to discuss something ... but most importantly, coming in late potentially puts everything behind schedule. They really can't start rehearsal if one of the characters in the show has mysteriously vanished. Don't come in late; you're better than that.

2

PUT THAT THING BACK WHERE IT CAME FROM OR SO HELP ME ...

Don't touch the props! Unless you have been specifically designated to utilise one of the properties, you do not get to play with it. No, you can't duel each other with the fake swords during rehearsal. You can't use Joe's rehearsal cane to practice your Fosse number. Don't touch them! Not only because they're going to either break or get misplaced into the wrong area and everyone's going to have a small panic trying to find it again ... but it's also just super annoying to see someone messing with the really expensive prop that isn't there. It conveys that you are not respecting the time or the person who found/bought/made the prop in the first place.

3

I CAN'T BREEEEAATHE ...

OK, this one goes mostly for the ladies. Everyone realises you have to do your hair for the part. What we do not need is you to spray a thick, strangulating fog of your hairspray in our faces. Either do it before you get to the Theatre, find a more secluded spot in the dressing room, go to the bathroom, go over by the window ... just try not to make it difficult for others to get dressed and ready, too. Obviously there are situations where this is hard to get by, but it's super annoying when you're applying stage make up and you get sprayed. Guys have it a bit easier because, let's face it, we usually don't have to do much with our hair – but the same thing goes for you, fellas.

4

WARM UP – JUST DON'T DO IT NEXT TO ME ...

Warming up is important. You need to make sure your voice and your instrument is ready for the small marathon you're about to put them through. A massive pet peeve, however, is when you have to be in an audition holding room or dressing room. And there's that one guy who thinks they have the room to themselves. I'm sorry, I don't want to hear your monologue/solo right now because I have to prep., too. Everyone in the show needs to go through their own rituals and get ready and run their lines to themselves, whatever. You take part of that concentration away when you're shouting "*The big black bug bit the big black bear*" into my ear. Do it again before you get to the space or find a more secluded area.

5

THE SM/ASM IS NOT YOUR ASSISTANT ...

This is pretty much a no-brainer. The Stage Manager and Assistant Stage Manager are not there to serve you. They are there to run the rehearsal, organise between a dozen different people, write the paperwork, oversee basically everything. In my experience, most will help you to the best of their ability because they are fabulous individuals who know how to multi-task really well. If they are currently not doing anything (they usually are), let them have their break. Don't ask them to run down the street to grab you a frappe or what have you. If it's totally essential that you need something or need to know something; by all means. But it's really annoying to have actors begging for the already busy Stage Manager to go do or grab something for them.



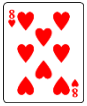
GLITTER ... JUST, JUST ... GLITTER ...

I've met people who love glitter! I've met people who hate glitter! I personally love seeing it on a set, but ... it never comes out. Ever. I still have glitter from my college production occasionally falling off my jacket. What did I do to you, Theatre Herpes? Why must you cling to me?



THAT ONE DUDE IN THE AUDIENCE ...

You know who you are. Nothing the actors or crew can do about it, but there's inevitably that one jerk on at least one performance day who sings every song from the show from their seat, or has a super distracting laugh, or has their cellphone out during the dramatic climax, or hounds the stage door to get an autograph and tries to strike up a conversation. Or they brought their baby and it won't stop crying. Or they get up to go to the bathroom during your solo/monologue, or they come back into the Theatre from the bathroom. I can't ask you to leave, I can't say anything about it ... but know that you are on the naughty list, sir.



"I CAN'T BELIEVE I HAVE TO WEAR THIS" ...

And you know who YOU are. This one is a little more rare, but they still crop up from time to time. Seeing an actor with a bloated ego is already annoying. But it's when they constantly complain about their costume – loudly – that they become insufferable. It doesn't necessarily have to be the costume either. It might be a clumsy prop or complaining about their lines (extra points for complaining about how many or how little they have). The point is that you can complain about it after or before the show. There's already a lot of stress on actors during a show – please don't add to it by being negative in the room.



PLEASE BE CLEAN ...

Twofold meaning with this one. Walking into a trash heap of a dressing room – with bits of costume flung over chairs or laying on the floor, food wraps cluttered around and empty water bottles/tea packets left all over it – is ... it's just so rude. Other people should not have to circumnavigate a shared space to get ready. Moreso, the Stage Manager is probably gonna get chewed out for it or have to clean it up themselves. But it's also really annoying to be around a smelly or dirty actor. Take care of yourself and your clothes because you are going to already be under hot stage lights and moving. It's only gonna get worse. And take pity on the one who has to have a stage kiss with someone who has a paralyzing fear of brushing their teeth. Just take the initiative and remember that you're not the only in the room.



STANDING IN LINES!!!

My own personal pet peeve, however, the one I hate more than anything else, is ... well, it's a silly one. But it looks sloppy. If you are on stage, usually during rehearsal ... unless you have been specifically blocked to stand in a straight line with other actors ... do not stand in a perfectly straight damn line with the other actors! I can't even really describe why it looks awful; other than that people just usually don't really stand in lines in natural conversation. You can't give the other actors your energy, you're probably upstaging yourself if you turn to give them your energy and if you don't you have to stare out at the audience ... and they aren't the ones acting with you. If the Director blocks you to be that way, it's for an artistic reason (one hopes) that lends to the show ... but doing it automatically is just bothersome.

