

**Audition Call for THE WILD PARTY by John LaChiusa and George C Wolfe
Show dates 27 May – 6 June 2009, Bridewell Theatre, Fleet Street, London**

Director	Chloë Faine
Musical Director	Paul Cozens
Choreographer	Gayle Rogers
Producer	Angharad Davies

Pre-Audition Workshop Saturday 21 February 12pm venue TBA

Auditions Saturday 28 February Venue TBA

Sessions at 10am, 12pm, 2pm & 4pm

Recalls (if needed) Sunday 1 March from 10am

Rehearsals begin Monday 2 March with a week of basic music rehearsals

MON / THUR rehearsals 6.30 – 9.30pm

SAT rehearsals 10am – 6.30pm

Read through & M&G On Saturday 7 March

ADDITIONAL REHEARSAL DATES EASTER MONDAY AND BOTH MAY BANK HOLIDAYS

If you would like to be considered but cannot make the audition date please email auditions@sedos.co.uk and we will try to accommodate you where possible.

To sign up for auditions please email auditions@sedos.co.uk - we will then forward time slots to you – you can indicate a preference but we can't guarantee to accommodate you!

Initial auditions will comprise a group dance audition – you will be taught a routine at the start of your time slot. You will then have time to practise while we see individuals to sing and/or read one at a time. At the end of each session we will see the dance performed.

For initial auditions you are welcome to perform a song of your choice that shows you off – please consider the vocal range of the character you want to audition for – especially boys – and bring along something that shows us that part of your voice. Suitable styles for the show would include Kander & Ebb, Cy Coleman, anything a bit edgy with a bit of a twenties/jazzy feel.

To cast the leads we will probably then ask you to sing a bit from the show which you will have the chance to learn at the workshop if you can make it. The leads songs are noted with the parts below.

At recalls – if we need them – you will probably be asked to sing again and work in twos or small groups.

If you have any urgent questions that aren't answered here, that can't wait for the workshop, please contact the director via email – chloe.e.faine@gmail.com -

THE WILD PARTY

THE STORY

A Musical in One Act, 5 Scenes. Book by Michael John LaChiusa and George C. Wolfe. Music and lyrics by Michael John LaChiusa. Based on the poem of the same name by Joseph Moncure March.

1928 Manhattan. Queenie, a beautiful but jaded Vaudevill artiste lives with her lover, Burrs, a black-faced minstrel performer. They have been together for 3 years and their relationship is growing stale. On a lazy Sunday morning they decide to throw the Wild Party of the title to lift their ennui.

Night descends and the guests arrive, announcing themselves as they enter, an eclectic mix of lost souls, including Queenie's conniving rival, a cocaine-sniffing bisexual playboy, a washed-up heavyweight boxer, a brother act, a diva of indeterminable age and infinite life experience, the fresh-off-the-farm ingénue whose naiveté quickly evaporates, a lesbian actress and her drug addled girlfriend, and Black, a gigolo and the new squeeze of Queenie's best friend, reformed hooker Kate, who catches Queenie's roving eye.

As the jazz- and gin-soaked party builds to a frenzied pitch, the masks and the gloves come off, and all the needs, lusts, desperations and naked ambitions the characters have been hiding begin to emerge. A veritable orgy ensues, with partners swapping one for another and everyone trying to find some new feeling or experience. In the midst of all this, a tender romance blossoms between Queenie and Black.

After midnight, as the revellers come back to earth full of regrets and recriminations, Burrs, devastated at his abandonment by Queenie, decides to take a bloody revenge on her and Black.

CASTING NOTES - Specific

The Wild Party is a fantastic show for SEDOS to stage, as there are 15 named parts, each with his or her own back-story and character arc, all with opportunities to show off not just acting but exceptional singing and, in many cases, dancing. We may, depending on whom we see, also cast a small number of dancer-singers to perform some of the more virtuoso dance bits!

We will be looking for strong singer-actors who can dance as there are several big dance numbers; however if you are more of a 'mover' than a 'dancer' please come and audition for us anyway as we have allowed time to bring people up to speed on the dancing and there is some flexibility with some characters as to how much dancing they do.

The rehearsal period will be intense and we will need you to commit fully both to learning your music away from the rehearsal room and to attending all rehearsals barring commitments you have already made.

The show contains adult themes and language and scenes of a sexual nature. Whilst we don't want to push anyone way out of their comfort zone or make anyone feel cheap and sleazy – unless they want to – if you are going to be uncomfortable with close physical contact with other cast members, or with wearing skimpy outfits, then this may not be the show for you.

As this musical is not among the more well-known shows, we will be running a pre-audition workshop where we will play through the songs we will need to hear at recall so you can sing them through in groups.

CASTING BREAKDOWN

Queenie: 20s-40s any ethnicity - a fading, dissolute vaudeville dancer. Beautiful and tragic, she hides her true self behind a "mask of snow." She possesses a child-like innocence and purity, as well as the confidence of a sultry vixen. Belter – low E to high G. This was played by Toni Collette on Broadway. Audition numbers *People Like Us*, *This is what it is*, *Welcome to my party*.

Burrs: 30s-50s male. A minstrel performer in vaudeville. Queenie's violent, unpredictable, abusive, jealous, and controlling boyfriend. A tour de force role. To high A with scat / impro This part was played by Mandy Patinkin on Broadway. Audition numbers *Wouldn't it be nice*, *How many women in the world*, *Marie is tricky*

Jackie: 20s-40s any ethnicity male. An upper-class playboy, addicted to excesses of all sorts, including sex, booze, and cocaine. Striking, flirtatious, bisexual, on the outside a charming extrovert, he has a vicious nasty streak. A-high A Audition song *More, Breezin' through another day*

Madelaine True: any ethnicity 20s-50s female. A famous stripper and a lesbian. Tough but vulnerable. Low belter. Low G - C Song – *Like Sally*

Sally: 20s female. Madelaine's new girlfriend, a heavy-lidded heroine addict and a lost soul. Soprano to high A Audition song - *After Midnight Dies*

Eddie: 30s-50s African-American male. An aging boxing champion and a thug. Low A – High A Audition song – *Golden Boy, Eddie & Mae*

Mae: late 20s-40s Caucasian female. Eddie's (possibly overweight) trophy wife, an ex-chorine friend of Queenie's. Tragi-comic - a seemingly willing victim of circumstance. Belter / mix to high E flat Audition song – *Eddie & Mae*

Nadine: Caucasian female to play Mae's 14-year-old kid sister. Wants to sing on Broadway. This character uses cocaine and gets sexually assaulted onstage – not for the faint of heart. High belter with great mix-sop notes to an E. Audition song – *The Lights of Broadway*

Oscar & Phil D'Armano: 20s-40s (ideally African-American but possibly any ethnicity) "brother act." They are accomplished entertainers (a la the Nicholas Brothers) and lovers. One tenor to a (very) high C, one Baritone to a high A both with scat / impro Audition song - *A Little Mm-mmm*

Dolores: 40s-60s female of exotic, vaguely Latin origin. An ageless, driven, eternal, ferocious performer. Alto. Eartha Kitt played this role on Broadway low E (a lot down at this end) to high G (one long extended) Audition song – *Moving Uptown*

Gold & Goldberg: White males, 30s-60s. Jewish theatre producers on the Bowery, looking to move uptown. Comic characters who get caught up in the whirlwind of the party. Gold - low B to very high C sharp Goldberg - low B to high A flat Audition song – *Gold & Goldberg, Movin' Uptown Blues*

Black: 20-30s male. any ethnicity - An enigmatic loner who arrives at the party with Kate and falls in love with Queenie. Smooth-talking, confident, strikingly handsome, suave, cool. A guardian angel. To a high F sharp Audition song – *Taking care of the ladies, People like us*

Kate: 20s-40s female. any ethnicity - Queenie's best friend and enemy, a dagger-tongued panther, formerly a chorine, now a would-be star. Sexy, sexual, confident, wild and flirtatious. Belter to a D Audition song – *Best Friend, Black is a Moocher, Love Aint' nothing*

Ensemble – up to 4 dancer/singers comfortable with burlesque style costumes and dancing Audition song - *Queenie was a blonde / Wild / Black Bottom*