



# Audition Notice

# Candide

**23 November - 3 December, Bridewell Theatre**

**Production Team**

Director: Michael Smith  
Musical Director: Matt Gould  
Assistant Director: Roger Harwood  
Choreographer: Jane Saunders  
Producer: Lizzie Drapper

**Workshop**

21 July, 7:00pm

**Auditions**

11 Aug, 7:00pm-10:00pm  
12 Aug, 7:00pm-10:00pm  
13 Aug, 10:00am-5:00pm  
Recalls: 14 Aug

**Location**

1 Brewers' Hall Garden, London EC2V 5DX.

**To book an audition please e-mail: [candide@sedos.co.uk](mailto:candide@sedos.co.uk).**

If you have any questions that are not answered in this audition notice, please email [candide@sedos.co.uk](mailto:candide@sedos.co.uk) and we will get back to you as soon as possible.

# The Show

Candide is a large, beautiful work of art. It is routinely in the repertoire of major opera companies, yet is perfectly accessible to a (talented!) amateur theatre group.

In 1759, Voltaire, a renowned philosopher, wrote the novella *Candide, ou l'Optimisme* to satirize the current philosophical discussion around "the problem of evil" (why does God allow bad things to happen). In the story, Candide's naivety is torn down through fantastical adventures. Voltaire viciously satires man's inhumanity to man, slavery, war, religion, governments, philosophers, and adventure and romance novels themselves.

In 1956, greats including Lillian Hellman, Leonard Bernstein, Stephen Sondheim turned this into one of the most beautiful scores in musical theatre. The original book was revamped for a successful 1973 revival. In 1999, John Caird revamped it yet again for the National, adding wit, focus and pace to the beautiful music and strong themes.

"Yes, but where are the YouTube clips?" I hear you ask. There are not many clips of the production as a whole, but here are some good starting points:

- Kristen Chenoweth's concert performance (introduced by Patti Lupone!) singing the epic Glitter and Be Gay: <https://youtu.be/aVsLMxam21I>
- A great breakdown on why Glitter and Be Gay is such a tour de force by Bernstein: <https://youtu.be/DizEecJUziw>
- The beautiful dance number leading into Glitter and Be Gay, called The Paris Waltz: [https://youtu.be/wu\\_UawhGRCw](https://youtu.be/wu_UawhGRCw). The video is not how we will be staging it! See the irreverence with which we can approach the show, and listen to the beautiful music, and think of how we can utilize our dancing talent to make that number something special (and not just a fashion show).
- A rollicking number in the second half about the joy of selling a boat to Candide that will sink and likely kill him: <https://youtu.be/FLk4g02uPEY>
- The ending number of Candide, and perhaps the greatest final music in all of theatre, Make Your Garden Grow: [https://youtu.be/-DROkQJc\\_F0](https://youtu.be/-DROkQJc_F0)

# The Vision

Instead of the typical period piece, the production team wishes instead to set their show in the "near future" or a "timeless" space, with a stripped-back set and costumes. The performance style will match this, not going for "operetta" but instead for straightforward, clean presentation of the already brilliant material.

# Casting

This is a big cast. There are lots of solo lines and small roles. Everyone in the ensemble will have a lot of interesting things to do. Not least of which...

This is a big singing show. Strong singing is a must. And the music will stick with you for the rest of your life.

There will also be movement, so we will just ensure you can move well. There will be a small group of good dancers who will have chorus and/or minor leading roles, for numbers like The Paris Waltz and dance solos in larger numbers. Any major role could have dancing opportunities as large as they are capable, but this is not a requirement.

The show is a farce - which means it's not panto, but it is heightened. The story is satire, but the story must be clearly told to strong effect, using comedy as a device rather than pure simplistic entertaining comedy. Since there are so many speaking parts, we will ask everyone to read something so we can gauge how much we can give you. Of course all leading roles must read appropriately for their parts.

## The Team

### **Michael Smith, Director**

Michael last directed Sedos's *Last Five Years* and has been a very active participant in Sedos for the last ... five years. He has performed in many shows, photographed most of the recent shows, helped a lot with productions, and most recently was in Centre Stage's *Ragtime* and Sedos's *Americana*. By day, Michael is a product manager in technology, most recently with SwiftKey and Google. He performed in *Candide* about 15 years ago and is super excited to be able to bring this show to life with the talent of Sedos.

### **Matt Gould, Music Director**

Matt joined Sedos in 2007 to musical direct *Grand Hotel*. Subsequent MD credits include *Rent*, *My Favorite Year* and *Parade*. Matt has MD's most of Stephen Sondheim's works (including *Assassins*, *Into the Woods*, *Company*, *Sweeney Todd* and *Merrily We Roll Along*). Other favourite shows Matt has MD'd include *Jesus Christ Superstar*, *Anything Goes*, *La Cage aux Folles* and *Cabaret*. More recently, Matt has been moonlighting as a director. He is currently directing Sedos' production of *London Road* and other shows directors for Sedos include *Arcadia*, *House/Garden*, *A Man of No Importance*, *Into the Woods* and *Noises Off*. Matt is looking forward to dusting down his baton to conduct this wonderful Bernstein score.

### **Roger Harwood, Assistant Director**

Since joining Sedos in 1999 (last minute casting as the pivotal role of Taximan in *Cabaret*) Roger has directed and co-directed (with Dawn Harrison- Wallace) many shows for the company including *Company*, *Sweeney Todd*, *Kiss of the Spiderwoman*, *A Little Night Music* and most recently *Man of La Mancha*.

### **Jane Saunders, Choreographer**

Jane has choreographed many musicals for SEDOS, along with the tap routines for *Stepping Out* and a number of cabaret evenings. She has worked with Roger on numerous SEDOS productions including *A Slice of Saturday Night*, *Hot Mikado*, *Sweet Charity* and *Merrily We Roll Along*. With Roger and Dawn Harrison-Wallace she worked on *Sweeney Todd*, *Kiss of the Spider Woman*, *A Little Night Music*, *Baby* and *Man of La Mancha*.

## Lizzie Drapper, Producer

Lizzie has been with Sedos for nearly 3 years and taken on a variety of production roles as well as being a member of the Sedos committee. She is currently producing *Frenemies* which is off to Edinburgh and was production manager for *Such Stuff As Dreams Are Made On* earlier this year. Last year she produced *Legally Blonde* and was stage manager for *Noises Off* and *Man of La Mancha*.

## Key Dates

Rehearsals will be starting early September, on Tuesday and Wednesday nights, and during the day on alternating Saturdays and Sundays. Evening rehearsals will generally start at 7pm, weekend rehearsals, 10.30 – 4.30pm.

The first rehearsal will be a read-through on Sun 4 Sept from 11am-4pm, with a cast social immediately afterwards. The next rehearsal will be on Sun 11 Sept from 11am-4pm, then will start a regular rehearsal schedule.

Everyone in the cast must make themselves available for the following dates leading up to the performances:

- Sat 12 Nov 10am-6pm
- Sun 13 Nov 10am-6pm
- Tues 15 Nov 7-10pm
- Weds 16 Nov 7-10pm
- Sat 19 Nov 10am-6pm
- **Get in / tech:** Sun 20 Nov 10am-6pm
- **Dress rehearsal / Tech:** Mon 21 Nov 6-11pm
- **Dress rehearsal / Tech:** Tue 22 Nov 6-11pm

(Don't worry, we will remove rehearsals as needed, and will ensure everyone is rested enough to survive!)

And of course, everyone **must be available for all shows**. Evening show calls will be at 6pm for a 7:30pm curtain, and matinee calls will be at 1pm for a 2:30pm curtain.

Show dates: Weds 23rd Nov - Sat 3rd Dec, excluding Sun 27th and Mon 28th. Matinees on Sat 26th Nov and Sat 3rd Dec.

## Note on Availability

This is a very difficult show and we are unable to accommodate large absences, regardless of your part. Please ensure that your availability section of your audition form is filled out faithfully.

## Workshop

**When:** Thursday 21st July, 7pm

**Where:** 1 Brewers' Hall Garden (formerly known as City Business Library)  
London EC2V 5DX

**Sign up:** if you plan to attend, please email [candide@sedos.co.uk](mailto:candide@sedos.co.uk) so that we have an idea of numbers.

The workshop will be an opportunity to learn more about the musical, the roles and the audition process. There will be opportunities to read extracts of the script and sing through the piece to be prepared. No preparation is required prior to the workshop and attendance is strictly optional.

Attendance will not affect your chances of being successfully cast.

## Audition Format

**When:** Thursday 11th August, 90 minute slots, 7-10pm  
Friday 12th August, 90 minute slots, 7-10pm  
Saturday 13th August, 90 minute slots, 10am-5pm.

Within each time slot, auditionees will be seen on a first-come first-served basis for singing and acting, and dance auditions will be either before or after, as a group.

Sample slots available for evenings:

- Slot 1: 7-8:30. Sing/act from 7-8. Dance taught 8-8:20, dancing auditions 8:20-8:30.
- Slot 2: 7:30-9. Dance taught 7:30-7:50, dancing auditions 7:50-8:00. Sing/act from 8-9.
- Slot 3: 8:30-10. Dance taught 8:30-8:50, dancing auditions 8:50-9:00. Sing/act from 9-10.

**Where:** 1 Brewers' Hall Garden (formerly known as City Business Library)  
London EC2V 5DX

**Sign up:** please email [candide@sedos.co.uk](mailto:candide@sedos.co.uk) to sign up. Please include any timing preference when asking for a slot.

Lizzie Drapper is kindly organising the auditions and will be the person principally minding the [candide@sedos.co.uk](mailto:candide@sedos.co.uk) email address and she will be very happy to deal with any queries, or seek input from other members of the production team as necessary.

For the first auditions, we will be checking:

- Singing - please bring a song of your choosing
- Dancing - please dress appropriately to be able to move
- Acting - please prepare a scene to be given to you

### Singing

Please come prepared with a song of your own choice. The song must demonstrate your technical singing ability and should be more classical musical than pop, as this reflects the Cast Breakdown below. The following songs are good examples of the style we're looking for. (Please **do not** feel like you must pick from this list - it's only for example.)

- Soprano: Love Look Away, Out of My Dreams, It Might As Well Be Spring, When I Marry Mr Snow, Poor Wandering One, Rodgers and Hammerstein generally
- Alto: 'Til there was you, Big Spender, Something Wonderful
- Tenor: A Bit of Earth, Where in the World, Finishing the Hat, Marry Me A Little, Come to Me Bend to Me, Younger Than Springtime, Oh is there not one maiden breast, A maiden fair to see
- Baritone / Bass: If I Loved You, Soliloquy, This Nearly Was Mine

If you are called back for a specific role, you will be asked to sing a song from the show that that role sings. If you are called back for a chorus role, we may have you prepare a song as well.

## **Dancing**

You will be taught a basic routine in a group and asked to demonstrate your ability to move (see Cast Breakdown below). Strong dancers may be requested to do a dance callback for the dance ensemble.

## **Acting**

Candide is a farce, so acting should be entertaining and big - it should usually be heightened and comical but always tell a story and *never* devolve into ridiculous. Ironically, the only character that isn't heightened is the naive Candide, and Cunegonde towards the ending.

Even if you are not going for a leading role, you will still be asked to do a quick reading. This is because there are so many required secondary characters and we will need nearly everyone to convincingly deliver a few lines.

We will supply the scripts for you to read when you sign up for the audition.

## **Other Notes on Audition**

Please note that while you are welcome to register an interest in several roles, we may only have time to hear you read / sing for one at the initial audition. We may also only have time to hear part of the song, so don't be put off if you are stopped partway through — this is not a reflection on your performance.

As this is an ensemble piece, we will discuss the parts most suitable at the auditions – particularly if you have a particular interest in a particular part.

Audition extracts will be made available via a password protected website – details will be given to you when you register to audition.

If you cannot make any of the audition dates, please get in touch by emailing [candide@sedos.co.uk](mailto:candide@sedos.co.uk) and we will do our best to accommodate you.

## **Audition Form**

When you register to audition, you will be sent the audition form, please complete this and bring with you to the audition. This is so we have full details about you, your experience and what part(s) you are auditioning for. If you are only interested in one particular part, then do indicate this. It will not affect our opinions of you!

## Recalls

**When:** Sunday 14th August, throughout the day  
**Where:** 1 Brewers' Hall Garden (formerly known as City Business Library)  
London EC2V 5DX

More details of the recalls will be given if you are recalled. Recalls may involve some simple movement.

## Notification

We will aim to inform you as quickly as possible after the auditions whether you have been recalled/cast. While we will try to take your preferred method of communication into account, we may have to notify you by another method due to time constraints etc. In the event that you are unsuccessful, we will be very willing to provide feedback when time permits.

## Conflicts for Casts in Existing Shows

### Frenemies - 6-13 Aug

We fully understand that our auditions are clashing with your performances! We would be very keen to see you and would suggest either the Saturday morning audition slot, or we can make other arrangements. We also appreciate that you will have less time to prepare, so will take that into consideration. Please get in touch with us if you would like to audition and we will work out the best way to accommodate you.

### Ritual Slaughter of Gorge Mastromas - 27 Sep-1 Oct or One Man, Two Guvnors - 4-8 Oct

If you are in these shows, you will only have about 6-7 weeks of availability before Candide's opening night. Therefore, we *may* allow you to be in the chorus, but you must have near-perfect availability in Oct and Nov. Unfortunately, if you are in one of these shows, you cannot have a leading role in Candide (although nearly everyone in the chorus will likely play at least one minor character).

## Minimum Age

We are sorry, but we cannot accept performers in this show who are under 16.

## Backstage help

If you are not interested in auditioning, but are interested in helping out backstage, in any capacity (from stage crew, to building scenery to sewing costumes to providing front of house assistance) then please let us know by e-mailing [candide@sedos.co.uk](mailto:candide@sedos.co.uk). We would be delighted to hear from you.

There will also be a slot on the Audition Form to indicate if you would like to be involved backstage if you are unsuccessful at being cast in the show – all assistance gratefully received!

## Sedos: audition, participation and membership fees

Sedos is one of London's pre-eminent amateur theatre societies, with the aim of producing quality amateur shows to the best artistic quality possible. Please note that performers are not paid - not even expenses. To perform in *Candide* you must be a member of Sedos (membership is currently £35 per year – or £30 if you pay by direct debit) and pay a participation fee of £40. There is a £5 (non-refundable) audition fee for non-Sedos members. For more information about Sedos, please visit our website, [sedos.co.uk](http://sedos.co.uk).

## Cast breakdown

(adapted from the libretto)

There are 8 leading roles, 2 important but contained minor leading roles and 22 featured ensemble roles. The ages specified below are based on an approximation of the ages of the characters from the beginning to the end of the story combined with the likely age of the performer who will play the role. Because of the extraordinary speed of the story and the ironical tone of the text, it is possible to cast *Candide* with an unusual degree of imagination and flair in regard to age and gender, but never so much that the characters become ridiculous. The casting must always support the basic seriousness of the story and must never compromise the singing of Bernstein's beautiful score.

Everyone in the cast must be able to sing *very* well (first and foremost!). The singing style should be more classical-style musicals or operettas, but modern and forthright. That is, good solid singing but without huge vibrato, and definitely not “Glee” or “Disney” style. The National Theatre recording (<https://open.spotify.com/album/3r0FIpMNagoKyb6yQ2Sz5B>) should give you a good idea of what we're going for. Emotional range must be demonstrated in *Candide* and *Cunegonde*, and the ability to tell a story through solid singing is required for all leading roles.

Everyone must move well. Not everyone will dance but everyone will be asked to do fairly interesting choreography. We will attempt to have a dancing ensemble as we wish to have a few numbers with impressive dancing, such as *Paris Waltz*, *Auto da Fe* and *The Venice Gavotte*. Ideally, *Cunegonde* and *The Old Woman* are also good dancers for *Paris Waltz* and *We Are Women*.

## Leading Roles

### VOLTAIRE / PANGLOSS

A man of extraordinary intelligence and wit — the writer of this story - who also plays the part of **PANGLOSS** - an irrepressibly optimistic philosopher.

Age: 30-60

Vocal Range: High Baritone, conversational and engaging.

Doubling Possibilities: None

**Director notes:** Pangloss does not require the best vocal tone (although he has to be skilled!), but he definitely has to be able to convey nearly the entire story eloquently and with



wit. He is feeding huge amounts of exposition to the audience and must make this entertaining!

### **CANDIDE**

A sweet-natured, kind and brave young philosopher.

Age: 18-35

Vocal Range: Tenor, lyrical.

Doubling Possibilities: None

**Director notes:** Candide shouldn't look 40. And he should be a bit guileless, definitely lovable, especially during the first Lament. But he also must become jaded at the end of the show, and be able to deliver the cruel bitterness of "No More than This".

### **CUNEGONDE**

A pretty young woman - sexy, knowing, devious and vain.

Age: 18-35

Vocal Range: Coloratura Soprano, requires "Super E"

Doubling Possibilities: None

**Director notes:** She should play a convincing ditzy sweetness, but grow into the mature, jaded woman in Venice. Glitter and Be Gay is the juxtaposition of this. And you will required to reach the High E!

### **MAXIMILIAN**

Cunegonde's brother, an appalling and inveterate snob.

Age: 18-35

Vocal Range: Baritone

Doubling Possibilities: Can double any of the ensemble parts towards the end of Act One, but nothing in Act Two.

**Director notes:** Pompous, arrogant yet charming. Wide boy.

### **PAQUETTE**

Cunegonde's chamber-maid — a young woman of easy virtue.

Age: 18-35

Vocal Range: Soprano

Doubling Possibilities: Can double any ensemble roles towards the end of Act One or the start of Act Two.

**Director notes:** Buxom (or as sexy as), conveying easy virtue and lust for life.

### **THE OLD WOMAN**

The illegitimate daughter of a Pope and a Princess and the subsequent victim of an extraordinary sequence of dramatic misfortunes - a glorious mixture of wit, stoicism and cynicism.

Playing Age: 50-70, might be younger actor, as the part is quite demanding.

Vocal Range: Mezzo Soprano

Doubling Possibilities: Could double briefly with a small role at the start of Act One — the Baroness perhaps — but must be a fresh voice and face when she appears in Lisbon.

**Director notes:** This is a huge role, and could potentially be played by a younger actress with a true zest and vigor. It's a very challenging part and must have a richness of a mezzo to match the loftiness of Cunegonde.

## CACAMBO

Candide's faithful, canny and utterly devoted servant.

Age: 25-45

Vocal Range: Tenor

Doubling Possibilities: Can double small ensemble parts but only at the start of Act One.

**Director notes:** Cacambo is often portrayed bland and subservient but there is great scope to bring humor to the role. I'd like to see what someone could really bring to this character.

## MARTIN

The philosophical antidote to Pangloss - a hopeless pessimist.

Age: 30-70

Vocal Range: Baritone

Doubling Possibilities: Can be doubled with any ensemble part in Act One — the best opportunities being the Baron or James the Anabaptist. Nothing in Act Two.

**Director notes:** Bitter. The embodiment of disillusionment. Very easy to play flat, but I'd like to see someone bring some depth to this character and try to make it very dynamic and enjoyable, even through the cynicism.

## Minor Leading Roles

### THE GOVERNOR

A smooth romantic seducer. Main song: My Love.

Age: 30-50

Vocal Range: Low Tenor

Doubling Possibilities: Any ensemble parts throughout the show.

**Director notes:** Smarmy and pompous. Can be played as a caricature. Has a song that can be milked for big effect.

### VANDERDENDUR

A vicious but plausible slave-trader - the very archetype of careless colonial oppression.

Main song: Bon Voyage.

Age: 30-50

Vocal Range: High Tenor (High Bb)

Doubling Possibilities: Any other ensemble parts throughout the show.

**Director notes:** Has a really rousing song in the second act, almost a patter song. Snake-like charm.

## Ensemble Roles

All the following parts can be doubled according to the talents available.

**THE BARON OF THUNDER-DEN-TRONCK** A bourgeois redneck masquerading as an aristocrat, he is the father of Cunegonde and Maximilian. Age: 50-70 Vocal Range: Spoken Part

**THE BARONESS OF THUNDER-DEN-TRONCK** The grossly heavy-weight wife of the Baron — as narrow of mind as she is broad of body. Age: 40-60 Vocal Range: Spoken Part

**CORPORAL** A lazy little weasel who does just enough to please his superior officer. Age: 20-30 Vocal Range: Spoken Part.

**CAPTAIN** A wily and corrupt press-ganger. Age: 30-50 Vocal Range: Spoken Part

**DRILL SERGEANT** A noisy bully, very happy in his work. Age: 30-50 Vocal Range: Spoken Part

**DUTCH MINISTER** A sanctimonious and repressive religious bigot. Age: 30-50 Vocal Range: Spoken Part

**JAMES, THE ANABAPTIST** An open-minded Christian whose only motive is to help his fellow man. Age: 40-60 Vocal Range: Spoken Part

**DON ISSACAR** A rich Portuguese Jew. Age: 40-60 Vocal Range: Spoken Part

**THE GRAND INQUISITOR** A corrupt Cardinal. Age: 30-50 Vocal Range: Tenor

**PORTUGUESE SAILOR** A heartless and opportunistic killer — a human wolf. Age: 20-40 Vocal Range: Spoken Part.

**TWO INQUISITORS** The Grand Inquisitor's fellow judges in Portugal. Age: 30-50 Vocal Range: High Baritone

**KING OF ELDORADO** A kind philosopher who rules benignly over his Utopian kingdom. Age: 30-50 Vocal Range: Baritone.

**QUEEN OF ELDORADO** A sweet-natured but strong consort to her husband. Age: 30-50 Vocal Range: Mezzo Soprano

**SURINAM SLAVE** A legless but cheerful victim. Age: 20-30 Vocal Range: Spoken Part.

**TUNISIAN CAPTAIN** A man of casual violence. Age: 20-50 Vocal Range: Spoken Part.

**KING STANISLAUS OF POLAND** Age: 50-70 Vocal Range: Baritone

**TZAR IVAN OF ALL THE RUSSIAS** Age: 50-70 Vocal Range: Bass Baritone

**CHARLES EDWARD STEWART, RIGHTFUL KING OF ENGLAND** Age: 50-70 Vocal Range: Tenor

**GRAND SULTAN ACHMET THE THIRD OF TURKEY** Age: 50-70 Vocal Range: Tenor

**KING HERMANN AUGUSTUS OF POLAND AND SAXONY** Age: 50-70 Vocal Range: Baritone

**KING THEODORE OF CORSICA** Age: 50-70 Vocal Range: Tenor

## Smaller Ensemble Roles

To be doubled by the Ensemble as appropriate.

THE BARON'S CRONIES, WESTPHALIANS, AN INNKEEPER, INFANTRYMEN, THE KING OF BAVARIA, A MINISTER'S WIFE, INVALIDS, ATTENDANTS, TWO AMBASSADORS, DANCING WOMEN, SHIP'S PASSENGERS, CITIZENS OF LISBON, A YOUNG WOMAN, EARTHQUAKE SURVIVORS, AGENTS OF THE INQUISITION, JEWISH PENITENTS, IMMIGRANTS, SPANISH TOWNSFOLK, YOUNG SENORES, A SENORITA, PEOPLE OF CADIZ, AN ADJUTANT, JESUIT SOLDIER-PRIESTS, NATIVE SLAVE-WOMEN, A YOUNG MONK, TWO LOBEIRO GIRLS, TWO MONKEYS, LOBEIRO INDIANS, CITIZENS OF ELDORADO, ELDORADO SHEEP, VANDERDENDUR'S CRONIES, MISERABLE CANDIDATES, TUNISIAN PRISONERS, A GALLEY DRUMMER, WOMEN OF VENICE, A VENETIAN MAN, MASKED REVELLERS, CANDIDE'S HOUSEHOLD.

## Finally...

If you have any questions regarding the show, rehearsals or the audition process as well as to book an audition slot, please contact us via [candide@sedos.co.uk](mailto:candide@sedos.co.uk).

We look forward to seeing you at the auditions!