



AUDITION NOTICE

MAN OF LA MANCHA

A MUSICAL PLAY

BOOK BY DALE WASSERMAN

MUSIC BY MITCH LEIGH

LYRICS BY JOE DARION

BRIDEWELL THEATRE, 25TH NOVEMBER – 5TH DECEMBER 2015



STAGED AND DIRECTED BY

DAWN HARRISON-WALLACE AND ROGER HARWOOD

MUSICAL DIRECTOR: BENJAMIN THIELE-LONG

PRODUCER: VALENTINE MONOT



Workshop: Tuesday 7th July – 7.30pm Bridewell Theatre
Email Valentine at molm@sedos.co.uk to register for the workshop

Audition dates: 18TH – 19TH and 25TH – 26TH July at 1 Brewers Hall Gardens

“When life itself seems lunatic, who knows where madness lies? Perhaps to be too practical is madness. To surrender dreams – this may be madness. To seek treasure where there is only trash. Too much sanity may be madness. And maddest of all, to see life as it is and not as it should be.”

- Miguel de Cervantes, *Man of La Mancha*

"Man of La Mancha is a triumph of creative imagination and stagecraft."

- New York Post, 1965

“Bold and beautiful, a ‘La Mancha’ for our time”

- New York Post, 2000

Originally written as a 1959 television play by Dale Wasserman (*One Flew Over The Cuckoo’s Nest*), *Man of La Mancha* was reworked into a musical play in 1965. The first of five Broadway productions ran for 2,328 performances and won five Tony Awards, including Best Musical. Set in a foreboding dungeon at the height of the Inquisition, *Man of La Mancha* vividly imagines the later life of the great Spanish novelist Miguel de Cervantes as he awaits his trial. The musical moves seamlessly between the prison and Cervantes’ imagined world, where his noble idealism finds expression in his greatest literary creation, Don Quixote. With a beautiful score (inspired by classical guitar and Spanish rhythms), *Man of La Mancha* is testament to the triumph of the human spirit in the face of adversity.

We are excited about bringing a Sedos imagined *Man of La Mancha* to life in the perfect intimate space that is the Bridewell Theatre. This is a musically and dramatically ambitious project given its classical feel in both the book and the score. There are a number of memorable singing/acting roles, some of which have been interpreted over time by an array of artists (including Jacques Brel, Brian Stokes Mitchell, Kim Criswell, Raúl Juliá, Sheena Easton, Brian Blessed and Ian Richardson).

The success of this production will depend on our ability to cast a strong and diverse ensemble. As in the 2007 production of *Sweeney Todd*, the ensemble will have an important role in creating atmosphere and dramatic tension, with each member playing a minimum of two roles (one ‘real’ and one ‘imagined’).

We look forward to seeing you at the workshop and/or auditions!

Roger, Dawn & Benjamin



Workshop

The workshop will be held in the Bridewell Theatre at 7.30pm on Tuesday 7th July.

Come along and hear more about the directors' vision for this show. Hear some extracts from the script and sing together as a group. The directors will talk about the critical role the ensemble has to play (see below) – so be prepared to have some fun!

No preparation is required and attendance is strictly optional. Attendance will not affect your chances of being successfully cast.

If you are planning on attending the workshop, please email Valentine at molm@sedos.co.uk

Audition format

Each auditionee will be auditioned individually at the initial auditions (18th and 19th July). Time slots will be allocated on a first-come first-served basis.

Audition extracts for your chosen role will be made available to you after you have signed up to audition. Specific music extracts will be allocated to each of the principal roles and the panel will want to hear you perform the song allocated if you are auditioning for a named part. If you are auditioning for ensemble only, or you're not certain if you want to try out for a main role, then you should pick one of the extracts provided that best suits your voice. The panel will only want to hear you perform the extracts provided, so please do not prepare or bring something different to the audition. Any additional music for recalls will be provided after the first round of auditions.

Please come prepared. The notes below as well as the dialogue and vocal extracts will offer some important insights into the colourful characters that make up this piece (in both the real/dungeon and imagined/La Mancha worlds). We are looking forward to seeing how you might approach this interesting challenge and make it your own, but we will also want to see how you take direction and may ask you to sing or read more than once to try out different approaches.

To register please email Valentine at molm@sedos.co.uk with your preferred time and date and we will attempt to allocate a time as close to that as possible.

If you are not a member, you will need to pay your **£5** audition fee in cash at the door.

When you sign up to audition, you will receive an audition form. Please complete that and send back so that we have full details about you at the auditions including your experience and what part(s) you are auditioning for. If you are only interested in one particular part, then do indicate this.

If you cannot make the auditions, please get in touch and we will do our best to accommodate you.

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.

Recalls

Recalls will take place during the weekend of 25th /26th July. More details will be given if you are recalled, however please note the recalls will be in a workshop format.



Recordings

If you want to listen to a recording to hear some of the numbers and get a feel for the style of the show, then we would recommend the 2000 Broadway Revival Recording (Brian Stokes Mitchell).

A Team Approach

With a large and omnipresent cast of characters, this production will rely heavily on a strong ensemble company that can together play the role of story teller – bringing light and shade, dramatic tension and at times light relief. This will require a strong and diverse ensemble company that supports each other and is willing to take risks. We will be looking for a team of actors/singers who are comfortable with a workshop style of rehearsing and embrace collaborative working. For this reason availability to attend rehearsals will also be taken into consideration when casting the production.

Performance dates: Wednesday 25th November to Saturday 5th December. There will be a matinee performance on each Saturday. There may also be an extra performance on Monday 30th November, so please keep this date free as well.

Rehearsal dates: Tuesday and Thursday evenings (7pm – 10pm) and alternating Saturday or Sundays (10am – 4.30pm). There may be one or two full weekend rehearsals towards the end of the rehearsal period. Rehearsals will start with a read through on Sunday 6th September.

Cast will be expected to be available for the whole weekend of 21st – 22nd November and for Technical/Dress rehearsals on the evenings of 23rd/24th November.

Production crossover: you are welcome to audition for any of the productions in the season but if you are cast in Noises-Off it won't be possible for you to be considered for Man of La Mancha.

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 molm@sedos.co.uk We would love to hear from you!

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 Man of La Mancha you must be a member of Sedos (membership is currently £30 per year) and pay a participation fee of £40. There is a £5 audition fee for non-Sedos members. If you are cast in the show, your audition fee will be deducted from your participation fee.

For more information about Sedos, please visit our website, sedos.co.uk.

Cast breakdown: see next page



Man of La Mancha Cast Breakdown:

Character names in square brackets denote the characters played in Cervantes' imagined world/play

Playing age: general indication only – not cast in stone – only Cervantes' age is mentioned in the script.

| Character | Gender | Description | Vocal range | Playing age | Role Type |
|---|--------|--|-------------|------------------|-----------|
| Miguel de Cervantes [Alonso Quijana / Don Quixote] | Male | Cervantes is a poet/trained actor but most recently employed as a tax collector. A man of gentle courtliness, leavened by humour. In his (late?) forties but his dominant qualities are childlike – ingenuousness, delight in play-acting (which with delight he transforms into stylish verve and gusto), sometimes grave with endless curiosity about human behaviour. Self-destructive candour. Shakespearean demeanour / gravitas. As Alonso Quijana (the country squire of his story who imagines himself as Don Quixote, a dauntless knight) – no longer young, bony and hollow-faced, old...eyes that burn with the fire of inner vision / madness). We would consider a younger Cervantes – the key is the ability to transform into the older Quijana/Quixote in front of audience. | Baritone | Forties | Lead |
| Sancho [Sancho Panza] | Male | Cervantes' manservant. As old or older than his master. Equipped with natural ability to amuse (comic timing) he is loyal whilst remaining suspicious and pragmatic. This is obviously a long-time relationship. Cervantes and Sancho are indeed rather like husband and wife who bicker yet are deeply devoted. | Tenor | Forties or older | Lead |



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| A prisoner [Aldonza, a wench and Quixote's imagined Dulcinea, a fair maiden] | Female | Aldonza is “a savage, dark alley-cat, survivor if not always victor of many back-fence tussles”. Her journey is the greatest of all – from angry, unwelcome focus of Don Quixote's attentions to compassionate ally who sees the point in dreaming the impossible. | Soprano | Any | Lead |
| The Governor, leader of the prison group [Innkeeper] | Male | A big man of obvious authority. As the Innkeeper, a more kindly man, hen-pecked by his wife Maria. | Bass | 30-60 | Singing and acting role |
| The Duke, a prisoner [Dr. Carrasco] | Male | “A prisoner of draggie-tail elegance.” As Dr Carrasco, Bachelor of Science – “a man who carries his own self- importance as though afraid of breaking it” | Baritone | 25-45 | Singing and acting role |
| A prisoner [Padre] | Male | As Padre, a good man with his heart in the right place. Has known Alonso all his life. Ability to be both compassionate and cutting | Tenor | 30-50+ | Singing and acting role |
| A prisoner [Antonia] | Female | As Antonia, niece of Alonso, she worries about his madness and the impact it will have on her forthcoming marriage to Dr Carrasco. | Mezzo | 20-30 | Singing and acting role |
| A prisoner [Barber] | Male | Plays a travelling barber. A cherry cheeky chappy who is easily alarmed by knights brandishing swords! | Tenor | Any | Singing and acting role |
| A prisoner [Housekeeper] | Female | Alonso's housekeeper of many years. Worries about his madness, for darker reasons (perhaps) than Antonia... | Mezzo | 40+ | Singing and acting role |
| Captain of the Inquisition (may double as a prisoner) | Male | Imposing, intimidating. | N/A | 30+ | Acting role |
| A prisoner [Pedro] | Male | Plays leader of the muleteers. Strong, rough, regular 'client' of Aldonza | Baritone | Any | Singing, acting and strong movement role |
| A prisoner [Anselmo] | Male | One of the gang of muleteers | Tenor | Any | Singing, acting and strong movement role |



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| A prisoner [Quito] | Male | One of the gang of muleteers. Onstage classical guitarist | N/A | Any | Acting and instrumental role |
| A prisoner [Fermina] | Female | Fermina is a serving wench | N/A | 20+ | Acting and ensemble singing role |
| A prisoner [Tenorio] | Male | One of the gang of muleteers | N/A | Any | Acting, strong movement and ensemble singing role |
| A prisoner [Juan] | Male | One of the gang of muleteers | N/A | Any | Acting, strong movement and ensemble singing role |
| A prisoner [Paco] | Male | One of the gang of muleteers | N/A | Any | Acting, strong movement and ensemble singing role |
| A prisoner [Jose] | Male | One of the gang of muleteers | N/A | Any | Acting, strong movement and ensemble singing role |
| A prisoner [Maria] | Female | Plays the wife of the Innkeeper. Haughty / less forgiving than her husband. | Mezzo soprano | 30+ | Singing and acting role |
| A prisoner [The Moor] | Male | A slimy pimp on the road trading his 'wares' | Tenor | Any | Singing and acting role |
| A prisoner [The Moorish Girl] | Female | Sensual, alluring, thief | Soprano | 20+ | Singing and dancing role |
| 2-4 additional ensemble members | Male / Female | Various roles including Moors, gypsy dancers, guards, prisoners | N/A | Any | Acting and ensemble singing role |