

Sweet Charity

WINNER! TONY AWARD FOR CHOREOGRAPHER (1965-66)

WINNER! THE OUTER CRITICS CIRCLE AWARD FOR PERFORMANCE (1965-66)

WINNER! 4 TONY AWARDS INCLUDING BEST REVIVAL (1985-86)

WINNER! THE DRAMA DESK AWARD FOR FEATURED ACTOR (1985-86)

WINNER! THE OUTER CRITICS CIRCLE AWARD FOR CHOREOGRAPHY (1985-86)

"Buckets of razzle-dazzle and some walloping tunes."

Sally Hales, Exeunt Magazine

"A hymn to female resilience... There is something cheering about the cockeyed optimism of Charity, who seeks to escape her grim life as a New York taxi dancer where all you do is 'defend yourself to music,' and Coleman's score brims with good tunes."

Michael Billington, The Guardian

"A hit-packed score by Cy Coleman and Dorothy Fields, a joke-packed book by Neil Simon."

Ben Brantley, The New York Times

"If your heart doesn't break a little for Charity Hope Valentine, you might consider a transplant."

Jeremy Gerard, Deadline

"Cy Coleman and Dorothy Fields' terrific songs... have snappy wit, a big heart and just the right sprinkling of sentimentality, socked across by a muscular orchestra."

David Rooney, Variety

"A love letter from original director/choreographer Bob Fosse to his then-wife Gwen Verdon... [with] emotionally intimate moments that are every bit as powerful as the brassiest elements in Cy Coleman's classic score."

Jordan Riefe, The Hollywood Reporter

SHOW INFORMATION

Sweet Charity follows the adventures of Charity Hope Valentine, a hopeful dance hall hostess who is looking for love and a better life. Despite disappointments in her romantic endeavours, Charity remains resilient and continues to search for her happily ever after. Sweet Charity touches on themes of self-discovery, friendship, and the pursuit of dreams.

With a score by Cy Coleman, book by Neil Simon, and original choreography by Bob Fosse, Charity's adventurous journey towards love is marked by some of the best-loved songs (If My Friends Could See Me Now, There's Gotta Be Something Better Than This) and most iconic dance numbers (Big Spender, Rich Man's Frug, Rhythm of Life) in Broadway history.

MUSICAL NUMBERS

ACT ONE

- **Overture** - Orchestra
- **Charity's Theme** - Orchestra, Charity
- **You Should See Yourself** - Charity
- **Big Spender** - Charity, Nickie, Helene, Girls
- **Charity's Soliloquy** - Charity, Ensemble
- **Rich Man's Frug** - Ensemble
- **If My Friends Could See Me Now** - Charity
- **Too Many Tomorrows** - Vittorio
- **Ciao Baby** - Charity
- **There's Gotta Be Something Better** - Nickie, Helene, Charity
- **I'm the Bravest Individual** - Oscar, Charity

ACT TWO

- **Entr'acte** - Orchestra
- **Rhythm of Life** - Daddy Brubeck, Two Assistants, Ensemble
- **Baby Dream Your Dream** - Nickie, Helene
- **Sweet Charity** - Oscar, Ensemble
- **Where Am I Going** - Charity
- **I'm a Brass Band** - Charity, Men
- **I Love to Cry at Weddings** - Herman, Nickie, Rosie, Helene, Ensemble

PRODUCTION INFORMATION

CREATIVE TEAM

DIRECTOR	Joel Horwood (<i>King Lear, Hay Fever</i>)
ASSOCIATE DIRECTOR	Kelly Roberts (<i>Dogfight, Heathers</i>)
MUSICAL DIRECTOR	Callum Tolhurst-Close (<i>The Boy From Oz, Tick, Tick... Boom!</i>)
CHOREOGRAPHER	James Tolhurst-Close (<i>The Boy From Oz, Billy Elliot the Musical</i>)

EXPECTATIONS

Free-Rain Theatre Company requires all cast members and creatives to adhere to a Safe Space Policy. A document outlining this policy will be provided to all performers, creatives, and production personnel. Free-Rain Theatre Company is committed to a healthy, respectful, inclusive, harassment-free work environment for all individuals. We build and promote a climate of understanding and mutual respect where all individuals are equal in dignity and rights.

REHEARSALS

Rehearsals will be held at Cook Community Hub, commencing **19 November 2024**.

Weekly rehearsals will be held on:

Tuesday 7pm - 10pm

Wednesday 7pm - 10pm

Sunday 10am - 5pm (initially 11am - 4pm)

- There may be occasional rehearsals on Saturdays or other weeknights in negotiation with the cast and creative team if needed.
- Cast members will only be called for rehearsals when required, but are expected to have diligent attendance and provide their availability up front.
- Rehearsal schedules will be provided 2 weeks before the beginning of each month. Once distributed, rehearsals will not change outside a minimum agreed notice period.
- It is expected that all known absences will be communicated at the time of audition. Please be aware that availability may well impact casting.
- Cast members must ensure that they are available for all technical, dress rehearsals and performances. Please declare any known absences at the time of your audition.

PERFORMANCE VENUE

Sweet Charity will be performed at **The Q - Queanbeyan Performing Arts Centre**, from Tuesday 29th April - Sunday 18th May, with rehearsals moving from Cook to the venue from Sunday, 20th April. If you have any specific accessibility requirements, please discuss these with us at your audition.

PERFORMANCE DATES

MON	TUES	WED	THURS	FRI	SAT	SUN
14th April	15th April	16th April	17th April	18th April	19th April	20th April
TBC	TBC	TBC	TBC	TBC	TBC	Bump in
21st April	22nd April	23rd April	24th April	25th April	26th April	27th April
Tech Week						→
28th April	29th April	30th April	1st May	2nd May	3rd May	4th May
Final Dress	Preview 1 7.30pm	Preview 2 7.30pm	Opening Night 7.30pm	Show 4 7.30pm	Show 5 1.30pm Show 6 7.30pm	NO SHOW
5th May	6th May	7th May	8th May	9th May	10th May	11th May
NO SHOW	Show 7 7.30pm	Show 8 7.30pm	Show 9 7.30pm	Show 10 7.30pm	Show 11 1.30pm Show 12 7.30pm	Show 13 5pm
12th May	13th May	14th May	15th May	16th May	17th May	18th May
NO SHOW	NO SHOW	Show 14 7.30pm	Show 15 7.30pm	Show 16 7.30pm	Show 17 1.30pm Show 18 7.30pm	Closing Night 5pm

AUDITION INFORMATION

FIRST-ROUND AUDITIONS

All auditionees must attend a first-round audition comprising singing, dancing and acting. The panel for these auditions will comprise of the above creative team, and producer Anne Somes.

SINGING

You will be required to sing 32 bars (about a verse and a chorus) of one song that you have prepared.

- You should select the section of the song that best showcases what your voice can do.
- Sing a song of your choosing, in the style of the show or a character you are auditioning for. For example:
 - A musical theatre song that demonstrates characterisation in likeness to one of the characters from the show.
- Please **do not** sing a song from the show.

Please come prepared with either charted sheet music (preferred) for an accompanist to play, or alternatively a recorded backing track. Do not prepare your song a cappella.

- If using a backing track, please bring it on a smart phone device that can easily connect to a Bluetooth speaker.
- If bringing sheet music, ensure that your music is clearly printed, in the correct key and the cuts clearly marked.

DANCING

On your audition day, you will be taught a short dance combination to showcase your movement abilities. Some dancers may be invited to a more advanced dance callback.

Note: there are a number of roles which do not require dance.

ACTING

Some auditionees may be asked to cold-read a scene from the show. You will be provided the script when you arrive at your audition. Please arrive a little early so that you have time to read and briefly prepare the scene.

- Do not hesitate to request support with reading through the script while you wait.
- A member of the panel will read other character lines in for you during your audition.

WHAT TO BRING TO YOUR AUDITION

- A sense of humour and confidence 😊
- Music
- Water
- Smart presentation is recommended
- For your dance audition, please make sure that you are in comfortable clothing or active-wear that allows you to move uninhibited. No heels, thongs, or restrictive clothes.
- It is not necessary to dress up in character costume.

CALLBACKS

Callbacks may or may not be required for every role in the show, at the discretion of the creative team. Callbacks are strictly by invitation only. Precise callback material will be provided to all invited auditionees at the same time, upon invitation of callback.

For familiarity, call-back material may consist of the following, as well as any other material the creative team requires with reasonable preparation or notice.

AUDITION DATES

First-round auditions (for all roles)

Monday 14th October from 6.30pm, or

Monday 21st October from 6.30pm

Callbacks

Monday 28th October from 6.30pm

All auditions will be held at **Cook Community Hub**.

BOOKING YOUR AUDITION

To book an audition, please send through your request to **freeraintheatre@gmail.com**

In your email, please include a recent headshot, theatre CV, and the role/s you would like to be considered for. Please note, audition slots are limited and will be offered at the discretion of the creative team.

CHARACTER BREAKDOWN

Charity Hope Valentine (Lead)

Female-identifying | Alto/Mezzo D3 - C#5 | Playing age 20 - 35

A dancer at the Fandango ballroom. Complex character with internal conflict. Determined, fun, quirky, funny, despairing, and optimistic. Very demanding role. Any ethnicity.

Helene (Supporting)

Female-identifying | Alto/Mezzo with strong belt, F3 - C5 | Playing age 25 – 35 | Strong dancer
Fandango dancer, friend to Charity. Been around the block a bit. Straight talking, sultry, feisty, confident and street smart. Any ethnicity.

Nickie (Supporting)

Female-identifying | Alto/Mezzo with strong belt, F3 - C5 | Playing age 25 – 35 | Strong dancer
Fandango dancer, friend to Charity. Nickie assumes the maternal role over the girls. A brassy New Yorker, she has seen it all and is quick to offer advice. Any ethnicity.

Oscar Lindquist (Supporting)

Male-identifying | Baritone C3 - F4 | Playing age 25 - 40 | Non-dancing role

Educated, well-spoken, shy, repressed, and gawky. A reluctant romantic, he falls in love with Charity but then struggles to come to terms with her past as an ex-dancer.

Vittorio Vidal (Supporting)

Male-identifying | Baritone with operatic quality, B2 - F4 | Playing age 30 - 45 | Non-dancing role

A very handsome, Italian film star. Knows his place in the world. Charismatic and authoritative. Madly in love with Ursula, his hot-headed girlfriend.

Herman (Supporting)

Male-identifying | Tenor E3 - B4 | Playing age 35 - 55 | Non-dancing role

Herman's the owner of the Fandango Ballroom. Works his girls hard but secretly cares for them. A tough task master.

Daddy Brubeck (Featured)

Male-identifying | Baritone, with rhythmic flair C3 - E4 | Playing age 30 - 50 | Good mover

A true hippie, founder and leader of the Rhythm Of Life Church. A spiritual, enigmatic but laid-back kind of guy. Any ethnicity.

Ursula March (Featured)

Female-identifying | Any vocal type | Playing age 25 - 40

The beautiful, hot-headed and jealous girlfriend of Vittorio. A flair for the dramatic. Any ethnicity.

Rosie (Featured)

Female-identifying | Any vocal type | Playing age 18- 25 | Strong dancer

A new, fresh-faced dancer to the Fandango Ballroom. Sweet, naive, ignorant. Any ethnicity.

Fandango Dancers and Ensemble

Any gender-identity | Any vocal type | Playing age 18+ | Any ethnicity.