



Audition Notice

Figaro

By Charles Morey

Director: Simon Corvan, Kathleen Yorston

Venue: Windsor School of Arts, 381 Lutwyche Rd, Windsor

Performance dates: May 11th, 12th, 19th, 20th (matinee), 25th, 26th

Rehearsals: Mondays & Thursday 6:30-9:30pm
Sundays 1:00 - 4:30pm

Audition Details

Date: Tuesday 9th January, 6:30 - 9:30pm
Call back: Wednesday 10th January, 6:30 to 9:30pm as required

Parking: There is a small car park beside the Hall. Alternatively, there is street parking is available on Maygar Street and the streets that run off Maygar Street.

How to audition:

- **Check the dates.** If you cannot make any of the performance dates or have the possibility of a conflict, do not audition. Unavailability for a number of rehearsals would also preclude your involvement.
- **Complete the Audition Registration Form** to register your interest with your name, phone number and role/s you're auditioning for. If you have a headshot and acting resume, please email this to production@growltheatre.org.au. Experience is not necessary.
- **Practice and prepare one of the audition pieces (see below)**
- Email Simon & Kathleen at production@growltheatre.org.au for more information or questions.

www.growltheatre.org.au

Performance Address: Windsor School of Arts, 381 Lutwyche Rd, Windsor, Qld, 4030

Mailing Address: 21 Yarraman St, Lutwyche, Qld, 4030

**Membership fees:**

If you are cast for a role, you will need to become a financial member of Growl Theatre which is \$30 per year. You will need to contribute financially to the purchase of your costume, particularly with regards to shoes.

About Growl Theatre:

This is a group of people who are interested in getting together and putting on some plays, having some fun and providing some entertainment. The aims of the group are:

- To put on productions that are of the best quality possible; ‘amateur’ should not be a synonym for ‘rubbish’!
- To provide an opportunity for people to hone existing skills and talents, or to build new ones.
- To provide a group which helps to foster a greater sense of community.
- To provide an opportunity to meet new people.

We are a group in which you are required to ‘pitch in’ and we would very much like to give you an experience that might make you interested in becoming part of our group in the long haul. We are not concerned by lack/absence of experience.

Agreeable, modest, trustworthy people, who are wanting to develop their skills and capabilities are always welcome.

Short Synopsis

Figaro

by Charles Morey

Adapted from Beaumarchais’ “Le Mariage de Figaro”

He’s getting married in the morning, and the enterprising Figaro (servant, barber, professional troublemaker) couldn’t be happier. But with everybody scheming to come between him and his bride, Figaro will need all his cunning to make it down the aisle. This new adaptation of Beaumarchais’ comic masterpiece is not only hilariously funny, but has a razor sharp political edge.



Roles

FIGARO (Male) - 30's to 40's

Comic lead. The “trickster”; Very smart, very quick. A great heart and joy in life but a deep anger underneath at the aristocracy.

SUZANNE (Female) - 20's to 30's

Comic lead. Beautiful, smart, every bit a match for her fiancé, Figaro. Ideally Suzanne and the Countess will be close enough in size/ appearance that they can be mistaken for each other during the play.

COUNT ALMAVIVA (Male) - 40's

Imposing, aristocratic and forceful. A lecher with a comedic twist. Ultimately not unlikeable.

COUNTESS ALMAVIVA (ROSINE) (Female) - 30's to 40's

Beautiful, aristocratic, but deeply saddened by her husband's neglect. Smart and resourceful when she needs to be. Ideally Suzanne and the Countess will be close enough in size/appearance that they can be mistaken for each other during the play.

DOCTOR BARTHOLO (Male) - 50's

Smart, arrogant and somewhat aloof.

MARCELINE (Female) - 50's

Faded. Somewhat slatternly. Strong willed. Will do almost anything to get what she wants.

FANCHETTE (Female) - Teens, early 20's

Beautiful and sexy. About as smart as a rock. Utterly without guile.

Note: This is a smaller role but an incredibly funny one. *NB: We would very much like to consider the person who gets the role of Fanchette to act as a production assistant, who would thus be at a great many rehearsals.*

(← over)



Roles that can be doubled or split up

CHERUBIN / DOUBLEMAIN (Male) - early 20's

- **CHERUBIN:** Very young and foolish, considers himself a great lover (must be OK with wearing a dress).
- **DOUBLEMAIN:** officious court clerk.

BAZILE / ANTONIO / BRIDOISON (Male) - 40's to 50's

- **BAZILE:** Officious, vain, self-absorbed, the private secretary to the Count, a little prissy.
- **ANTONIO:** the Count's gardener, a comic drunk.
- **BRIDOISON:** slightly dim Justice with a significant speech impediment. (stutter).

This play is FAST PACED. Your audition should reveal your capacity not just to deliver lines that are funny, but also rapid fire, audible and clearly enunciated. You need to bounce your lines off other characters.



Rehearsal Schedule

This is our *intended* rehearsal schedule. A clear understanding of your availability allows us to make the best decisions to make good use of our schedule.

MARCH

Sun	Mon	Tue	Wed	Thur	Fri	Sat
4	5 GR script read	6	7	8 GR	9	10
11	12 GR	13	14	15 GR	16	17
18 GR	19 GR	20	21	22 GR	23	24
25 GR	26 GR	27	28	29 GR	30 Good Fri	31

APRIL

Sun	Mon	Tue	Wed	Thur	Fri	Sat
1 Easter Sun	2 GR	3	4	5 GR	6	7
8	9 GR	10	11	12 GR	13	14
15	16 GR	17	18	19 GR	20	21
22 GR	23 GR	24	25 Anzac Day	26 GR	27	28
29 CR	30 CR					

MAY

Sun	Mon	Tue	Wed	Thur	Fri	Sat
		1	2	3 CR	4	5
6 CR	7 Labour Day CR	8	9	10 CR	11 P	12 P
13	14	15	16	17	18	19 P
20 P	21	22	23	24	25 P	26 P
27	28	29	30	31		



Initial Schedule:

P = Performances (5:00 pm to late)

GR = General rehearsals (6:30 to 9:30 pm weeknights, 1:00 to 4:30 pm Sundays)

CR = Critical events (dress/tech etc) (roughly as above. Negotiated with cast)

Please understand the pressure that it creates when people either [a] commit to a role then pull out, or [b] commit to the times then become unavailable. Whilst we recognise that illness and unforeseen circumstance can occur, please ensure that you have considered birthdays, engagements, weddings, pre-existing commitments etc. Also ensure that work commitments will not clash.



Audition Pieces

Fanchette:

Dr Bartholo was with her. She was hanging on his arm. And she was very excited and talking very loudly. Then she stopped and waved her arms like this (*she demonstrates*). Then the doctor stopped and he waved his arms like that (*she demonstrates*). And they kept shouting, 'Figaro this and Figaro that ... Figaro, Figaro, Fiii-garo' (*begins the resemble the opera*). Now, Monsieur le Comte. You have forgiven me for yesterday, haven't you, when you bursted into my bedroom, took me in your arms and said (*lasciviously*) "Fanchette".

Bartholo/Marceline:

Bartholo: What's he up to this time?

Marceline: Why do you two hate each other so much?

Bartholo: He swindled me out of a hundred crowns - and my ward, Rosine. I hate him because he swindled me and he loathes me because I was so easily swindled. But madame, why have I been called? Is the count sick?

Marceline: No, the Countess.

Bartholo: Of what?

Marceline: Of the Count.

Bartholo: Very funny.

Marceline: He neglects her and she falls into a swoon.

Bartholo: That's a surprise.

Marceline: How can he be jealous of her one minute and deceive her the next?

Bartholo: He deceives her because he's bored, and he's jealous because he's vain, and he's vain because he's able to deceive her.

Marceline: But he's terrified of her.

Bartholo: He's terrified of losing her.

Marceline: Why? She's devoted to him?

Bartholo: Because he's vain, and he's vain because ...

Marceline: ... he's able to deceive her, and he deceives her because he's bored.

Bartholo: That's right.

Marceline: And they say women are complicated ... Did you know that the Count's marrying Figaro to Suzanne and he's giving them a wonderful present.

Bartholo: What?

Marceline: He's giving himself to Suzanne.

Bartholo: Who told you that?

Marceline: Bazile.



Bartholo: Bazile? Here? Now? In this chateau?

Marceline: Here. Now. In this chateau. And chasing me still.

Bartholo: I've told you 20 times to let him catch you.

Marceline: That's cruel, coming from you. It's you who should marry me. Have you forgotten our time together? Our little baby Emmanuel who would strew our path to the altar with flowers.

Bartholo: Oh stop it! Is that why you called me here?

Marceline: If you won't marry me, maybe you'll help me to marry someone else.

Bartholo: Who?

Marceline: Figaro!

Count and Countess:

Cherubin, the young stud, is hiding in the Countess's dressing room. She's done nothing wrong, but knows that the Count will jump to conclusions.

Count: You never lock the door!

Countess: I was trying on a few things with Suzanne.

Count: By this door?

Countess: Yes, that door.

Count: Why do you look so odd?

Countess: Odd? Of course I look odd. We were just speaking of you, she left by this door and voila! There you are at that door! Very odd. You look odd yourself.

Count: I feel odd. I just received an anonymous letter. This letter informs me of a clandestine rendezvous.

Countess: With who?

Count: With you!

Countess: A clandestine rendezvous with you?

Count: I'm not inviting you to a clandestine rendezvous. This letter invites you to a clandestine rendezvous.

Countess: With who?

Count: That's what I'd like to know.

Countess: I have a headache and no intention of rendezvousing with you or anyone else, clandestinely or otherwise, for the rest of the day. *Au Revoir. (The count is stymied. He sputters helplessly. Then, an enormous and lengthy crash from the dressing room).*

Count: What's that?

Countess: What's what?

Count: That crash?

Countess: What crash?

Count: Someone's in your dressing room?

Countess: Who could possibly be in my dressing room?

Count: You're telling me you don't know who is in your dressing room?



Countess: Of course I know. It's Suzanne.

Count: You said she just left by this door.

Countess: Did I say that door? I meant this door?

Count: Don't bandy words with me ...

Countess: I've never bandied a single word in my entire life. I despise bandied words. They're vulgar.

Count: If it's only Suzanne in there, why are you so upset?

Countess: Upset? Over my maid? You're the one who's upset over my maid.

Count: (*very upset*) I am not upset! I'll get to the bottom of this. Suzanne, come out of there at once. It's locked! (*he tries to force the door*).

Figaro:

Scene: *Figaro is scheming to avoid the Count's advances on his fiancé. Figaro's fiancé Suzanne has just rejected him for a kiss, saying "Nothing more for you."*

"Nothing more?" You gave me nothing! There can't be "more" when there's nothing to begin with! Nothing plus nothing more equals... (?) nothing! God, I love that woman. Beautiful, always smiling and much too smart. So, that's why he made me his steward! Why didn't I see this? Suzanne is right, men are stupid. I'm stupid. The only reason the Count would raise me up is to put himself on top of my wife. Every time: a hard climb almost to the top of the hill, then the shove that sends me rolling back down. And after everything I did for him! Back in Seville when I was a barber? I worked that pretty little scheme to steal Rosine out from under the nose of her idiot guardian, Dr. Bartholo, so the Count could marry her? You remember? No? Well, I'll tell you, it was pretty clever. You see... Ahhh, it would take an Italian opera to describe it. (*Mockingly*) Oh, but fair is fair, I suppose. I helped him win his wife, so now he helps himself to mine. Arrogant, entitled, son of a ... rich man! The fool has convinced himself he earned his money by the great effort of sliding out of the womb onto a cloth stitched with gold. They're all the same. Give a man money and a title. If he sees it, he wants it, if he wants it, he buys it, and if he can't buy it, he takes it! And if for some reason he can't take it, he demands the king give it to him anyway, which the king does. Why? Because the rich man owns the king's debt! Well M. Le Comte, we'll see... (*Dr. Bartholo and Marceline enter*). Et voila! Dr. Bartholo? Quel surprise! I was speaking of you just a moment ago.

Cherubin:

Scene: *Cherubin is in a panic because the Count has caught him with Fanchette. Cherubin runs into Suzanne and is desperate for help.*

Cherubin: Suzanne!

Suzanne: Ahhh! Cherubin!

Cherubin: You've got to help me!

Suzanne: Help you?



Cherubin: The Count has tossed me out.

Suzanne: About time.

Cherubin: He caught me last night...

Suzanne: ... With the Countess?!

Cherubin: ... With Fanchette. He went into a rage! Suzanne, if you can't calm him down...

Suzanne: What about the Countess? You're her little pet Cherubin. Why can't she calm him down?

Cherubin: I adore her. I'd die for her. So beautiful, so noble, so... intimidating. I don't dare.

Suzanne: And with me you do dare?

Cherubin: If the Count told her about Fanchette, well...

Suzanne: She'd intimidate you all right. Why did I come in here, anyway?

Cherubin: But she loves you. You could explain it for me. You dress her every morning, undress her every night, button by button by ... (*Suzanne find a hair ribbon in a basket*) What's that?

Suzanne: This?

Cherubin: That.

Suzanne: Oh, this. Only her little ribbon.

Cherubin: Her little ribbon?

Suzanne: Her little ribbon which she ties up her hair with every night.

Cherubin: Give it to me. (*He takes it*)

Suzanne: Give it back.

Cherubin: Not for my life. (*Suzanne snatches it back*). Suzanne, please. Through all the years to come in exile, the Countess's little ribbon carried next to my heart shall be my one consolation.

Suzanne: It'll be your head if the Count finds you with it. (*She holds the ribbon behind her back. Cherubin embraces her as he tries to take it from her.*) Now wait a minute here. You'll carry the Countess's little ribbon next to your heart, the Count caught you with Fanchette last night, and you're holding me in your arms today?

Cherubin: What can I say. I'm in love with love. *L'amour, toujours l'amour!* Sometimes I feel my heart will burst if I don't say, "*Jevous aime*" to some woman at least once a day.

FIGARO & SUZANNE

Figaro: Nineteen feet by ... twenty six.

Suzanne: Do you like my hat?

Figaro: Love it. A pretty hat on a beautiful girl is a joy. But even on your fiance the day before your wedding, a hat is still just a ...

Suzanne: ... compliment if you're smart. (*He leans in to kiss her. She stops him.*) Eh! Not today. What are you measuring?



Figaro: I am measuring, my darling, to see if that beautiful big bed the Count gave us will fit right here.

Suzanne: In this room?

Figaro: Yes. In this room. He's given us this room as a wedding present.

Suzanne: This room?!

Figaro: Yes.

Suzanne: Well I don't want it.

Figaro: What?

Suzanne: I don't want it.

Figaro: Why?

Suzanne: I don't like it.

Figaro: Why?

Suzanne: I don't like it.

Figaro: Because why?

Suzanne: Because I don't want to say.

Figaro: Because you don't want to say what? Why?

Suzanne: To prove to you I'm right, I might have to admit to you I'm wrong, because there's something I haven't told you, and if you loved me you'd never want me to be wrong, so you shouldn't ask.

Figaro: If I were a woman, I'd have followed that.

Suzanne: If you were a woman you wouldn't need to.

Figaro: This is the most comfortable and convenient room for us in the chateau ...

Suzanne: No.

Figaro: ... So, if the Countess rings for you in the middle of the night - two steps, bing! You're on it. If the Count rings from his room - three steps, bang! I'm on it.

Suzanne: And when the Count sends you off on a looong errand; bing, bang, boom, he's on me!

Figaro: Are you saying what I think you're saying?!

Suzanne: I am saying your generous Count Almaviva has grown bored with all the little tarts in the neighbourhood, so he's turned his attention back home, but not to his wife - to yours

Bridoisson

Scene: Bridoisson is a judge with a pronounced stutter. Figaro is being prosecuted over a promise to repay money by Marceline.

Marceline: Your Honor. May I present my case?

Bridoisson: Well the court has not been p-p-p-properly called to order but you may speak of it verbally.

Bartholo: It concerns a promise of marriage.

Marceline: Tied to a loan.



Bridoisson: A loan tied to a p-p-p-p...?

Bartholo: ...a promise of marriage, yes, Your Honor.

Bridoisson: You have the money?

Marceline: No, I...

Bridoisson: Ah, well, then...

Marceline: Your Honor, I am the lender.

Bridoisson: I understand. You want the money back.

Marceline: No, I want him to marry me.

Bridoisson: I understand p-p-p-perfectly. Do you want to marry her?

Bartholo: No, your honor. You don't understand.

Bridoisson: Are you suggesting I don't understand the Law?

Marceline: Are you really a judge?

Bridoisson: How dare you, Madame! I acquired my appointment absolutely honestly.

Marceline: How?

Bridoisson: Five hundred gold crowns.

Marceline: Five hundred crowns! That's outrageous!

Bridoisson: I agree! It shouldn't have cost more than three. Where is the p-p-p- p-p-p
p-p-p ...

Marceline: Plaintiff? I am the plaintiff. (*emphasis on the p*)