



## **SOUTH PACIFIC - FALL 2017**

### **AUDITION INFORMATION**

#### **Show Synopsis**

The musical opens on a South Pacific island, during World War II, where a naive young Navy nurse from Arkansas becomes romantically involved with Emile de Becque, a French plantation owner. In spite of the dangers of the ongoing war, Nellie sings to Emile that she is "A Cockeyed Optimist." And in "Some Enchanted Evening," Emile recalls fondly their first meeting at an officer's club dinner. At the same time, the American sailors are growing restless and bored without combat to keep them active or women to entertain them in their downtime ("There is Nothin' Like a Dame"). One sailor, Luther Billis, hatches a plan to travel to Bali Ha'i, a nearby island where the French plantation owners are believed to have hidden their women. Meanwhile, a U.S. marine, Lieutenant Joe Cable, arrives on the island undercover on a dangerous spy mission crucial to the outcome of the war. A middle-aged grass skirt seller nicknamed "Bloody Mary," one of the few women on the island, takes an immediate interest in Cable.

Nellie, on the other hand, has been reconsidering her relationship with Emile and decides to break up with him ("I'm Gonna Wash That Man Right Outta My Hair"). However, when she bumps in to him unexpectedly, she realizes she can't dump him because she's in love with him. Accepting an invitation to meet all of his friends and associates, she sings "I'm In Love With a Wonderful Guy." About this time, Cable, who needs to run reconnaissance on a nearby Japanese-held island, approaches Emile for help, but the plantation owner refuses and Cable is told to go on leave until he is able to continue his mission. With nothing else to do, Cable allows Billis to convince him to travel to Bali Ha'i. On the island, Bloody Mary introduces Cable to a young Tonkinese girl, Liat, who turns out to be her daughter. She had been planning a love match, and it turns out to be a successful one as Cable and Liat quickly fall in love. Meanwhile, Emile and Nellie have become engaged, but when she learns that Emile has children with a dark-skinned Polynesian woman, Nellie's racial prejudice surfaces.

As Act II opens, the relationship between Liat and Cable is growing more serious, but like Nellie, Cable exhibits some signs of racism, fearing what his friends and family will think if he marries a dark-skinned woman. When he finally admits that he won't marry a Vietnamese girl, Bloody Mary is furious and drags her distraught daughter away, swearing that she will marry her off to some other man. Although somewhat aware and ashamed of their bigotry, both Cable and Nellie seem prisoners to their social conditioning and believe that they have no real choice in the matter.

Depressed over his rejected proposal, Emile offers to join Cable on his spy mission behind Japanese lines. Confronted by the plantation owner about his prejudices, Cable admits that it's just how he was raised ("Carefully Taught"). The mission is successful, and the intelligence received results in an American victory and the destruction of Japanese convoys, but Cable is killed in the ensuing battle. Touched by Liat's grief when she learns of her lover's death, Nellie, who imagines that Emile has also died, decides to put aside her prejudice and at least learn to love Emile's children if she can't have their father. When Emile unexpectedly returns home, Nellie is overjoyed and agrees to marry.

## **Artistic Team**

### **Gillian Rodrigue, Director**

Gillian is thrilled to be returning to the Director chair for EMP's Fall production of South Pacific. Recently, Gillian had the privilege of directing Anything Goes for EMP and enjoyed the group so much she is returning for South Pacific. Gillian has been performing on stage since the age of 12 and has been involved in all aspects of production on and off stage. In 2010, Gillian was Assistant Director for Theatre Unlimited's production of Gypsy and in 2014 Gillian accepted the role of Director for Theatre Unlimited's production of Annie where Annie won two Subscriber Choice Awards; Best Female (for the role of Annie) and Best Show. Gillian is looking forward to another successful show and is looking forward to working with EMP's fantastic production team once again.

### **Andrew Ascenzo, Musical Director**

Andrew is excited to be making his *EMP* debut as Musical Director for *South Pacific*. Most recently, he was Co-Musical Director for Brampton Music Theatre's production of *West Side Story* in the fall of 2016. Andrew is a professional concert cellist and performs as a soloist, chamber musician and orchestral player in Toronto and throughout Canada. He is currently completing his Doctorate of Musical Arts at the University of Toronto as well as being an active performer and conductor. Andrew is currently the Musical Director and Principal Conductor of the Greater Toronto Youth Orchestra, as well as a guest coach and conductor with several ensembles at U of T and throughout Toronto. A lover of musical theatre, Andrew has performed in pit orchestras for as long as he can remember as both a cellist and as a percussionist and has seamlessly made the transition to becoming a Musical Director. Andrew is very excited to bring the luscious score of Rodgers and Hammerstein to life with a large Broadway-sized orchestra for this production and is thrilled to be collaborating with a wonderful artistic team for the next 6 months!

### **Diane Spence, Choreographer**

Diane is thrilled to be back with EMP where she previously performed in Chorus Line many years ago. Involved in community theatre since high school, Diane has both performed and choreographed in numerous shows in Peel and Halton. Some favourite choreographed shows include Wizard of Oz, Beauty & The Beast, Oliver, Seven Brides for Seven Brothers, Anne of Green Gables, Sound of Music, A Funny Thing Happened On The Way To The Forum, and more. Diane's dance background includes jazz, tap, and ballet. She feels the challenge with each show is to ensure the choreography suits the show's era, timing, and theme. Diane strives to challenge each cast she works with to push themselves to learn new steps and do things they never thought they could (like dance while singing!). Diane is very much looking forward to working with this incredible Artistic Team to bring this show to life....with a few surprises no one will be expecting!

**Rehearsals:** Monday & Wednesday Evenings, 7:15pm -10:30pm  
Sunday Afternoons, 1:15pm - 5:00pm

1<sup>st</sup> rehearsal Wednesday, August 9, 2017—7:15PM

***Rehearsals will take place in Etobicoke.***

*Note: not all cast members are called for all rehearsals, but must be available if called.*

*Note: it is possible that additional rehearsals could be called from time to time.*

**Performances:** 8 shows over 2 weekends: Evening performances are at 8pm (6pm call);  
Matinees are at 2pm (12pm call)  
October 20, 21, 26, 27, 28, (Evenings)  
October 22, 28, 29 (Matinees)

**Performances will take place at Meadowvale Theatre, Mississauga.**

**Other information:** All members of the cast are required to become members of EMP and pay membership fees. In addition, all cast members are expected to help out in other areas of the production *from time to time* with activities such as flyer drops, set construction and painting, etc. All cast members assist in move in and strike after the final performance.

### **Audition & Call-back Dates**

- Saturday, May 27 – 1:00 PM – 7:00 PM
- Sunday, May 28 – 1:30 PM – 5:30 PM
- Monday, May 29 – 7:00 PM – 11:00 PM
- Call Back Date – Saturday, June 10 – 1:00 PM – 7:00 PM
- Location: Westway United Church, Upper Auditorium, 8 Templar Dr. – Etobicoke.

### **Audition Format & Requirements:**

- Prepare a SHORT monologue, 60 seconds in length (max).
  - You may be asked to do some basic improvisational work with the monologue.
- For **ALL** Principal Singing Roles please prepare a short musical excerpt of 1 ballad and 1 upbeat musical theatre style piece.
- For **ALL** roles please prepare a short musical excerpt (1 minute or less) of **1** musical theatre style piece. (See below for additional information on Vocal and character information)
- Everyone auditioning will participate in a movement / dance audition. The group audition will occur in the middle of each audition session. If your audition time is set during the first

part of the session, you will be asked to wait in the audition location until after the dance portion. If your audition time is set during the last part of the session, you will be advised about your arrival time for the dance audition.

- o Please bring comfortable clothing and appropriate footwear.

## Principal Singing Roles

Character	Approximate Age Range	Vocal Range	Description
<b>Nellie Forbush</b>	18 – 30	<b>Mezzo Soprano</b> Ab below Middle C to High G	A feisty but somewhat naïve young nurse from Arkansas. Something of a tomboy with an optimistic outlook. Some dancing required.
<b>Emile De Becque</b>	30 – 50	<b>Baritone</b> Low A to E above Middle C	A mature, sophisticated, wealthy French planter. Good French accent required.
<b>Bloody Mary</b>	30 – 50	<b>Mezzo Soprano</b> Low G to High F	A shrewd merchant native to the island, who makes a fortune from the sailors. Full of local character. Mother of Liat. To play Hawaiian or Pacific Islander
<b>Lt. Joe Cable</b>	20 – 30	<b>Tenor</b> D below to G above Middle C	A handsome and intelligent Lieutenant with a bright future in the US Navy
<b>Luther Billis</b>	20 – 30	<b>Baritone</b> Low G to D above Middle C	A lovable character that provides his fellow Marines with much needed comic relief. Does not respect authority. Stubborn.
<b>Ngana &amp; Jerome</b>	5 – 12	<b>Children</b> D above Middle C to C'	Emile's Children, ability to speak/learn French

## Ensemble Vocal Information

South Pacific requires a strong ensemble of singers and dancers of all ages. The vocal ranges are as follows:

**Sopranos** – Middle C to G above C'  
**Altos** – Middle C to D above Middle C  
**Tenors** – D below to A above Middle C  
**Baritones** – D below to D above Middle C

## Vocal Audition Information

Please prepare a short musical excerpt (1 minute or less) that demonstrates your vocal range and ability.

It is recommended that your selection reflects the genre and style of *South Pacific*. Repertoire by Rodgers & Hammerstein, Lerner & Loewe, Leonard Bernstein, Stephen Sondheim, and similar composers are good starting point. Please do not prepare any selections from *South Pacific*. An accompanist will be provided at the audition.

If auditioning for a Principal Role please prepare a short musical excerpt of 1 ballad and 1 upbeat musical theatre style piece. It is recommended that your selection reflects the genre and style of *South Pacific*. Repertoire by Rodgers & Hammerstein, Lerner & Loewe, Leonard Bernstein, Stephen Sondheim, and similar composers are good starting point.

Vocal Callback Selections TBD.

### Additional Characters

Liat - A beautiful Polynesian girl who steals the heart of Joe Cable. Bloody Mary's daughter, pure, untainted.

Henry (French dialect) - Emile's native servant, speaks French

Captain George Bracket - Commanding officer on the island. Slightly pompous but not without a soft side.

Commander William Harbison - Bracket's right hand man. Can be hot-headed, especially when Billis is concerned.

"Stewpot" George Watts - Carpenter's Make Second Class

Professor

Abner

Bloody Mary's Assistant

Lt. Buzz Adams

Yeoman Herbert Quale

Radio Operator Bob McCaffrey - sailor

Seabees, Sailors, Marines, A shore Patrolman, a Lead Nurse, Ensign Dinah Murphy, Ensign Janet MacGregor, Ensigns, Islanders, Nuns, Officers

### **Booking An Audition:**

To book an audition contact Danielle Amoroso, Producer at [daniamoroso25@gmail.com](mailto:daniamoroso25@gmail.com)

Individuals will be advised if they are called back for a role (or roles) by end of day on May 30<sup>th</sup> after the initial auditions. Arrangements will be made to get call back material to those chosen, most likely by e-mail. *Please ensure your e-mail contact information is accurate at time of audition!*

All principal roles and potentially some supporting/featured roles will require a call back. Casting for all roles will be announced as soon as possible after call backs. (See also call back requirements, below). All of those auditioning will be notified via email or phone (their choice) as to their casting status as soon as possible after June 10<sup>th</sup>.

Please arrive for your audition in sufficient time to get settled and to fill out the necessary paperwork (audition information sheet). Bring a Theatre Resume & photograph if available (preferred, but not mandatory).

**The first opportunity to book an audition is at Information Night.  
After Information Night on May 2<sup>nd</sup> please contact:  
Danielle Amoroso, Producer at 647-402-9002 or email at: [daniamoroso25@gmail.com](mailto:daniamoroso25@gmail.com)**

### **Call-back Requirements:**

Those called back for **principal roles** will be asked to prepare specific musical selections and sides from the show. Some performers may also be called back to do a dance audition.

If you are auditioning for one of the principal roles, please indicate on the audition information sheet (obtained at the sign-up or at the audition) if you are willing to be considered for another role IF you are not given a call back for the principal role(s) you indicate.

**Only people who are required for call-back** auditions will be notified by phone no later than end of day May 30<sup>th</sup> and materials required for the call-back will be forwarded by e-mail.

*Please ensure your e-mail contact information is accurate at time of audition!*

All others not required for call-backs will be considered for non-principal roles. No casting for any roles will be determined prior to the end of the auditions (call-backs) on June 10<sup>th</sup>.

Call backs will occur on Saturday, June 10<sup>th</sup> and you will be notified of specific times when you are advised of the call back.

**People who cannot attend their call back cannot be considered for the role(s).**