



WEATHERVANE PLAYHOUSE
CHARACTER BREAKDOWNS
2018 SUMMER SEASON
Managing Artistic Director: Kevin Connell
Theatre Manager: Kaitlin Brucker
Board President: Bob Hite
Board Vice President: Kristin Metzger

Weathervane Playhouse is located at 100 Price Road, Newark, OH 43055-3380.

Weathervane Playhouse will be holding auditions for its 2018 Summer Season. Weathervane Playhouse is Ohio's longest running professional summer stock theatre, producing award winning summer productions since 1969. Auditions and Callbacks will be held at the Weathervane Playhouse in Newark, Ohio on the following dates:

February 16, 17 & 18, 2018

For more information and to schedule an audition time, please visit <http://weathervaneplayhouse.org/audition-information/>. For any additional questions, please contact Kevin Connell (Managing Artistic Director) or Kaitlin Brucker (Theatre Manager), at auditions@weathervaneplayhouse.org.

CHARACTER BREAKDOWNS

A CHORUS LINE: Rehearsals & Performances: May 24-June 16
Book by James Kirkwood Jr. & Nicholas Dante
Music by Marvin Hamlisch
Lyrics by Edward Kleban

A Chorus Line is a celebration of those unsung heroes of the American Musical Theatre: the chorus dancers -- those valiant, over dedicated, underpaid, highly trained performers who back up the star or stars and often make them look even more talented than they are. It is also a celebration of the American Musical itself. *A Chorus Line* is also about competition, and competition might easily be the common denominator that grabs the audience and holds it by the collective heartstring until the final, ultimate choices are made. For everyone, at one time or another, puts their life on the line – for attention, for approval ... and for love. Specifically, *A Chorus Line* takes the audience through the final grueling audition run by the director, Zach, for a new Broadway musical. Memorable musical numbers include “What I Did for Love,” “One,” “I Can Do That,” “At the Ballet,” “The Music and the Mirror,” and “I Hope I Get It.”

ZACH: (Non-singing) Ex-dancer. The director/choreographer of the show he is casting. For much of the show, he speaks instructions from the darkness of the audience, seems



quite business like, at times even cold. Later, he softens, especially in his interactions with Paul and Cassie. He used to have a romantic relationship with Cassie. Zach demonstrates choreography when teaching and joins the singing and dancing during the bows.

LARRY: (Non-singing) Sings only with group during bows. Zach's assistant. An authoritative, no-nonsense leader.

CASSIE: (Soprano) An outstanding dancer with star quality, who has experienced great disappointments. Was a chorus dancer, moved on to major roles, but now can't get work. Needs to be a strong solo dancer, singer, and actress with good emotional range. She used to have a romantic relationship with Zach.

SHEILA: (Alto) An experienced dancer. Strong, brassy, funny but troubled. Full of sharp sarcasm that masks an awareness that she may not be able to continue dancing in the chorus much longer.

VAL: (Mezzo) Sexy, sassy, funny, foul-mouthed with a big belt voice and a persona to match. She is a physically confident performer, comfortable drawing attention to her body.

DIANA: (Alto) An energetic, humorous, street-wise Puerto Rican woman from the Bronx. Needs to be very strong vocally and able to show emotional depth.

JUDY: (Mezzo) Nervous, scatterbrained, warm, hopeful, and awkward, except when dancing.

KRISTINE: (Mezzo) A likeable woman, who tends toward hysteria. Must be able to sing off-key comically and convincingly. Kristine is newly married to Al.

MAGGIE: (Soprano) A sweet dreamer who is quite feminine and moves gracefully.

BEBE: (Alto) From Boston, newly arrived to NYC. Jewish, down-to-earth, insecure about her looks.

CONNIE: (Alto) A bright, energetic, outgoing woman. Chinese-American, but could be played by another race. Should be the shortest of the actors – 4'10".

MIKE: (Tenor) An Italian-American tap dancer. Masculine, confident, determined. Needs to be a confident performer with big stage presence.

RICHIE: (Tenor) An affable, proud, good-natured, African American man. Moves well with lots of energy.



DON: (Baritone) An all-American young man, a jock, a bit cocky, a ladies man.

PAUL: (Baritone) A shy, introverted, young, man from Spanish Harlem. Needs to be vulnerable, emotional, and deeply real.

MARK: (Tenor) An optimistic newcomer to Broadway. Charming and a bit of a class clown. Needs to be confident with confronting sexual dialogue, good storyteller.

GREG: (Baritone) A confident, Upper East Side, Jewish homosexual. Very comfortable with his sexuality. A bit of a smart-a**. Strong presence. Speaks with clarity and polished grammar reflecting an arrogance in his upbringing.

BOBBY: (Baritone) Flamboyant, extremely funny, clever. Was picked on at school for being different and gay. Describes himself as strange.

AL: (Baritone) Relaxed yet humorous, street-tough, and very protective of his wife, Kristine. From the Bronx.

OTHERS: (cut after first scene, but return for “Bows”, also sing off-stage vocals throughout the production)

VICKI

TRICIA

LOIS (ballerina, non-speaking)

FRANK (head-band boy, non-speaking)

BUTCH (non-speaking)

ROY (wrong-arm boy)

TOM (counts with his mouth, non-speaking)

I HATE HAMLET: Rehearsals & Performances: June 7-June 30

A Play by Paul Rudnick

As its title suggests, Paul Rudnick's 1991 play *I Hate Hamlet* deals with the question of just how relevant William Shakespeare's *Hamlet* is for modern audiences. The play centers around a young actor who has just earned fame and fortune on a television show about doctors and is apprehensive about returning to New York to play Hamlet in the prestigious Shakespeare in Central Park festival. To add to his insecurities, his realtor has rented him an apartment once inhabited by John Barrymore, who many consider to have given one of the greatest performances of Hamlet in the twentieth century. A séance brings the ghost of John Barrymore back to the apartment where he once lived. Barrymore offers guidance to the young actor, who has to decide between the easy money that he could make with a new television series and the confidence to be gained



by facing the world's most difficult acting challenge. Rudnick fills the play with laughs, as he lightly satirizes greedy realtors, vacuous Hollywood producers, pretentious but well-meaning actresses, and hard-drinking, womanizing actors.

FELICIA DANTINE: (Age Range: 40-50) Andrew Rally's real estate broker, Felicia Dantine claims that she can speak to the dead; however, her séance arranged to speak with the ghost of Barry more appears on the surface to have been a failure.

ANDREW RALLY: (Age Range: 25-30) Young and popular, Andrew Rally is a television actor and star of a recently canceled soap opera. He just moved to New York City from Los Angeles, where he will soon be playing Hamlet on stage. He is both overwhelmed and chagrined by the challenge, because it is the stage, not Hollywood, and because it is perhaps the most difficult role ever written. However, he has unwittingly moved into the apartment of the deceased John Barrymore, perhaps the greatest Shakespearean actor who ever lived.

DEIRDRE McDAVEY: (Age Range: 25-30) Attractive and emotional, Deirdre McDavey is Rally's girlfriend. She is committed, much to his annoyance, to "saving herself" until they are married. She is irresistibly appealing, a Valley girl imagining herself a Bronte heroine.

LILLIAN TROY: (Age Range: 70's) Rally's agent, Lillian Troy is in her early seventies, but remembers fondly an affair she had with John Barrymore many years ago, in the apartment Rally now lives in. Lillian speaks with a regal German accent, and has a no-nonsense manner, a wry toughness combined with a delight at any sort of high-jinx.

JOHN BARRYMORE: (Age: 60) The legendary actor, John Barrymore, or, rather, his ghost is still quite active (in many ways) and appears to help Rally in the nuances of both acting and love. Barrymore has an enormous persona (both on stage and with the ladies) that is both charming and mischievous. He is phenomenally sexual and dashing. The very image of a sly romantic hero.

GARY PETER LEFKOWITZ: (Age Range: 35-45) A cocky, pompous television producer, Gary Peter Lefkowitz gave Rally his first big break. He wants Rally to move back to Los Angeles to film a new television series and can't understand why he isn't jumping at the chance. Gary is an extremely happy, overgrown child: an oddly appealing creature of pure appetite with a sense of shameless exuberance. Gary personifies the LA shaggy-chic. The master of hyphenates: writer-director-producer.



42nd STREET: Rehearsals & Performances: June 21-July 14

Book by Michael Stewart & Mark Bramble

Music by Harry Warren

Lyrics by Al Dubin & Johnny Mercer

The ultimate show-biz musical, *42nd Street* celebrates Broadway, Times Square, and the people who make the magic of musical theatre. Aspiring chorus girl Peggy Sawyer comes to the big city, from Allentown PA, and soon lands her first big job in the ensemble of a glitzy new Broadway show. But just before opening night, the leading lady breaks her ankle. Will Peggy be able to step in and become a star? She has exactly 36-hours to learn 25 pages, 6 songs, and 10 dance numbers. At long last, the Broadway curtain opens ... the show is a spectacular hit ... and Peggy Sawyer is a sudden sensation! The score is chock-full of Broadway standards, including "You're Getting To Be a Habit With Me," "Dames," "We're In the Money," "Lullaby of Broadway," "Shuffle Off to Buffalo" and "Forty-Second Street."

Dance Key:

Intense – must tap very well, perform jazz/ballet;

Medium – must move well, tap is a real plus for casting;

Light – move well.

PEGGY SAWYER: A young, starry-eyed, naive and humble chorus girl.

She is the triple threat in the show. Must sing, act and dance extremely well.

Age: 17 – 30 (character is referred to as "21"). Soprano – solo Dancing: Intense.

BILLY LAWLOR: The leading man of *Pretty Lady*. Age: approx. 25 – 35, youngish appearance. Tenor – solo Dancing: Medium.

DOROTHY BROCK: Used to being the 'star' in her youth. Age: approx. 35 – 55. Alto – solo Dancing: Medium.

JULIAN MARSH: Broadway show director. Age: approx. 35 – 55. Baritone – solo Dancing: Light.

MAGGIE JONES: One of the writers for *Pretty Lady*. Must have good comic timing. Age: approx. 25 – 55. Alto – solo Dancing: Light.

BURT BERRY: One of the writers for *Pretty Lady*. Must have good comic timing. Age: approx. 25 – 55. Tenor – solo Dancing: Light.

ABNER DILLON: Dorothy's Sugar Daddy. A Texan. Age: approx. 40 – 70. Baritone (minor singing role, mostly dialogue only) – Dancing: None.



ANDY LEE: Dance Supervisor for *Pretty Lady*. Age: approx. 20 - 35
Voice: Spoken only Dancing: Intense.

PAT DENNING: Dorothy's former love. Age: approx. 25 – 60. Baritone – solo
Dancing: None.

MAC: The stage manager. Age: open. Spoken only – Dancing: none.
(the actor cast in this role will also play MAC, a THUG, and the DOCTOR)

OSCAR: The accompanist for *Pretty Lady* (should be able to play piano). Non-speaking. Age: open. Voice/Dancing: no lines, no dancing.

CHORUS GIRLS (ANNIE, LORRAINE, PHYLLIS, and OTHERS): ANNIE is a Supporting role. The rest are CHORUS ENSEMBLE with some lines. Age: 16 – 30.
Voice: Soprano and Alto – must carry chorus numbers, as well as dance extremely well – Dancing: Intense.

CHORUS GUYS: Some speak lines. Voice: Tenor, Baritone/Bass – must carry chorus numbers as well as dance extremely well – Dancing: Medium to Intense
(some will double as WAITERS, THUGS, and other non-speaking walk-on roles).

MERRILY WE ROLL ALONG: Rehearsals & Performances: July 5-July 28
Book by George Furth
Music & Lyrics by Stephen Sondheim

Merrily We Roll Along begins in the present and moves backwards, tracing the lives of wealthy, jaded composer, Franklin Shepard, and his two estranged friends through each milestone of their personal and professional lives (good and bad). The show ends with a touch of rueful irony, as the three best friends at the start of their careers face a bright future: young, talented and enthusiastic about the worlds waiting to be conquered. *Merrily We Roll Along* is a spirited and moving cautionary tale for anyone who has ever pursued a dream. The score features some of Sondheim's most beautiful songs, including "Good Thing Going," "Old Friends," and "Not a Day Goes By."

FRANKLIN SHEPARD: (Tenor) A rich and famous producer & composer, reflecting on his moral corruption. Idealistic, misled, tragic, handsome, talented. Must play piano.

MARY FLYNN: (Alto/Mezzo) Franklin's sincere, alcoholic, best friend. A writer. Sardonic, but a softie, witty, and overweight.

CHARLEY KRINGAS: (Tenor) A sincere and always right playwright & lyricist. Stubborn, intense, average looks, and clever.



BETH SPENCER: (Soprano/Mezzo) Naive, insecure, and middle-American.

GUSSIE CARNEGIE: (Mezzo) A self-invented, greedy, flamboyant actress.

JOE JOSEPHSON: (Baritone) A big-talking producer; later pathetic and poor.

TYLER: Inventive entrepreneur.

SCOTTY: A female agent.

RU: An aspiring screenwriter.

JEROME: A lawyer.

K.T.: An ambitious journalist.

MEG KINCAID: A starry-eyed starlet, naïve, and ambitious.

FRANK JR.: (9-years old) Franklin's innocent and affectionate son.

Played by members of the ENSEMBLE: TERRY, DORY, BUNKER, TV NEWSMAN, TV NEWSWOMAN, MAKE-UP ARTIST, STAGE MANAGER, JUDGE, PHOTOGRAPHER, MR. SPENCER, PIANIST, MRS. SPENCER, 1ST GIRL, GUESTS, CROWD.

PIPPIN: Rehearsals & Performances: July 19-August 11

Book by Roger O. Hirson & Bob Fosse

Music & Lyrics by Stephen Schwartz

With a beautifully theatrical and emotional score by four-time Grammy winner, three-time Oscar winner, and musical theatre legend, Stephen Schwartz (composer of *Wicked*, *Godspell*, and *Children of Eden*), *Pippin* has been successfully produced on stages ranging from High School to Broadway, since 1972.

Using the 9th-century medieval legend of Charlemagne's son, Pippin, heir apparent to the Holy Roman Empire, the musical *Pippin* is a parable about a young man's search for meaning and truth. He seeks it in the glories of the battlefield, the temptations of the flesh, and the intrigues of political power. In the end, though, Pippin finds that happiness lies not in extraordinary endeavors, but rather in the unextraordinary moments that happen every day.



LEADING PLAYER: (Gender: Male or Female) The ultimate 'ring leader.' Masterfully charming and manipulative, the Leading Player is a chameleon of sorts. Guides Pippin through his own story and tries to intervene at the end. Excellent mover. Obsessed with putting on a great show for the audience. Age: open. Vocal Range: Db3 - Ab4. Dance: Required. Role requires strong sense of physicality and movement.

PIPPIN: Our story's young and confused protagonist. He is longing to find his purpose in life. Naive, innocent, and discontent. Eventually finds love, and meaning in life, with Catherine and Theo. Age: 17-25 years old. Vocal Range: G2 - Ab4. Dance: must move well.

CHARLEMAGNE: Pippin's demanding father. As the King of the Holy Roman Empire, Charlemagne is more comfortable wielding a sword than breaking bread. He wears his years with great pride. Age: 50-65 years old. Vocal Range: G2 - E4. Dance: Not required.

BERTHE: Pippin's saucy grandmother. A brassy woman full of wisdom, grace, and sass. She tries to help Pippin and encourages him to live his life to the fullest. Age: 50-75 years old. Vocal Range: E3 - C5. Dance: Not required (but is a plus!)

FASTRADA: Pippin's conniving stepmother, she is both beautiful and smart. Devious, crafty, cunning, and untrustworthy. She is dedicated to gaining the throne for her darling son, Lewis. Eligible Age: 35-45 years old. Vocal Range: A3 - F5. Dance: must move well.

LEWIS: Charlemagne and Fastrada's son. Strong and not bright. Pippin's half-brother and after Pippin, is heir to the throne. He is addicted to the physical. Lewis loves weight lifting, and wrestling, but most of all, Lewis loves Lewis. Requires good physicality. Age: 17-25 years old. Dance: Not required.

CATHERINE: A widow and mother. She is a beautiful and a hopeless romantic, who possesses graceful elegance. Encounters Pippin at his lowest point and eventually falls in love with him. Age: 18-24 years old. Vocal Range: F#3 - Db5. Dance: Not required.

THEO: Catherine's son. Age: 7-14 years old.

ENSEMBLE: Heavily featured throughout. Ensemble "Players" play many other roles; they represent the influences and voices in Pippin's head. Includes substantial and difficult choreography. Age: open. Dance: Must dance well.