



WAOS MT is proud to present their next production



Production Team

Director: Tasha Bennett
Musical Director: Dick Stockton
Assistant Director: Ellen McDermott
Choreographer: Lorraine Landon
Assistant Choreographer/Dance Captain: Philippa Wilding
WAOS Production Secretary: Sue Gastra

Rehearsal Times and Venue

Rehearsal days

WAOS MT rehearse twice weekly; on Mondays (excluding bank holidays) and Thursdays 19.45 to 22.00. There will also be Sunday rehearsals on 20th February, 20th March and 10th & 24th April, times to be confirmed.

Please arrive promptly so we can start rehearsals on time. If you are going to be late, please message us on the WhatsApp group.

Venue

Old Woking Community Centre, Sundridge Road, Woking GU22 9AT. We rehearse in the Elizabethan Room which is at the back of the building.

Rehearsal Schedule

A key date schedule is available in the presentation pack and also on the website www.waos.info. A full detailed schedule will also be available on the website once the auditions have been completed. As blocking progresses, the schedule will need to be updated on a regular basis. The updated schedule will be on the website as well as being circulated to the cast via WhatsApp and email. Please make sure you check the schedule regularly for updates and changes. It is also important to let the production team know of any prearranged absences so they can plan the rehearsal schedule accordingly.

Production Secretary

For this production, the Production Secretary will be overseeing the distribution of the librettos and scores, will liaise with the Committee and will be part of the communications system with the cast.

Show Week

SUNDAY 1ST MAY 2022

Band Call: Old Woking Community Centre – 13:30
Safety Brief: Rhoda McGaw Theatre – with Stage Manager, time TBC
Technical Rehearsal: Rhoda McGaw Theatre – time TBC

SHOW WEEK 2ND-7TH MAY 2022

Dress Rehearsal: Rhoda McGaw Theatre – Monday 2 May 19.30 curtain up, leave theatre by 22.45
Performances: Rhoda McGaw Theatre – 3-7 May 19.30 curtain up, leave theatre by 22.45
After final show: All cast to help with preparation for get-out, leave theatre by 23.45

SUNDAY 8TH MAY 2022

Get-out: Load van at theatre and unload at depot 9.00 onwards

Rehearsal Materials

Librettos and scores are available for a deposit of £25, which is refunded if the book is returned. The returnable deposit payment can be made in the form of a post-dated cheque which will only be cashed in if the book is not returned.

Librettos and scores will be available to borrow temporarily during rehearsal evenings only, until fairly soon after the show has been cast. After that, you will be required to pay the deposit. Any problems, please speak to the Membership Secretary, Sue Gaastra, or email her at membership@waosmt.co.uk.

Keeping in Touch

Group Emails from WAOS MT

Most communications regarding the show will come via WhatsApp and Mailchimp. Some communication may come through emails but will be blind copied.

Individual Emails

If the production team needs to contact select members of the cast, this will be done as a blind copy to respect data protection. We would request that members also respect other people's privacy by blind copying group emails.

WhatsApp

We have a WhatsApp group set up. If you would like an invitation, please ask in person by messaging Ellen McDermott on 07411 611576.

Social Media

Photos and video recording may be used for promotional material. If you have any queries regarding this please contact a member of the committee.

Membership Subscription and Fees

Please email Sue Gaastra, membership@waosmt.co.uk, if you have any questions regarding membership and she will be happy to answer any questions. Sue will also be at the introduction night if you need to speak to her.

Audition Information

Date and Time

Main auditions to be conducted Monday 29th November. Anyone who cannot make this date but would still like to audition for a main role, can do their audition on Thursday 25th November. Dance auditions to be done on Thursday 25th November.

Dates: **Thursday 25th of November** and **Monday 29th November**

Time: **19:45 – 22:00**

Venue: **Old Woking Community Centre, Sundridge Road, Woking GU22 9AT**

Audition Application Form

The audition form is available from the WAOS MT website www.waos.info. Please remember to fill in all sections.

Submission Cut-off Time

Please make sure your audition form and payment is submitted no later than **midnight on Thursday 18th November**.

Timing

Once an audition schedule has been put together, you will be emailed with your audition time slot. Please be sure to inform the Production Secretary if there are any times you are unable to make on the audition day, so an accurate schedule can be put together. You can contact Sue at membership@waosmt.co.uk.

Format

The audition panel consists of the Director, Musical Director and a member of WAOS MT. The Assistant Director and Choreographer will also sit on the panel and can offer their advice. The auditions are closed with no person present other than the panel, the pianist and the readers.

Audition Policy and Guidelines

These are available on the WAOS MT website www.waos.info.

Audition Fee

The audition fee for non-members is £20. This will go towards your membership if you decide to take part in the production.

Results

The audition results will be available to view on the WAOS MT website www.waos.info and social media.

Polite Notice

If you are either offered a principal role or have not been successful, please do not post on social media until the WAOS MT website and the WAOS MT Facebook page have both been officially updated.

Key Dates

November	Monday	15	Introduction	Elizabethan Hall	
	Thursday	18		Elizabethan Hall	
	Monday	22		Elizabethan Hall	
	Thursday	25	Auditions	Elizabethan Hall	
	Monday	29	Auditions	Elizabethan Hall	
December	Thursday	2		Elizabethan Hall	
	Monday	6		Elizabethan Hall	
	Thursday	9		Elizabethan Hall	
	Monday	13		Elizabethan Hall	
	Thursday	16		Elizabethan Hall	
	Monday	20		Elizabethan Hall	
	Thursday	23		Elizabethan Hall	
January	Monday	3		Elizabethan Hall	
	Thursday	6		Elizabethan Hall	
	Monday	10		Elizabethan Hall	
	Thursday	13		Elizabethan Hall	
	Monday	17		Elizabethan Hall	
	Thursday	20		Elizabethan Hall	
	Monday	24		Elizabethan Hall	
	Thursday	27		Elizabethan Hall	
	Monday	31		Elizabethan Hall	
February	Thursday	3		Elizabethan Hall	
	Monday	7		Elizabethan Hall	
	Thursday	10		Elizabethan Hall	
	Monday	14		Elizabethan Hall	
	Thursday	17		Elizabethan Hall	
	Sunday	20		Elizabethan Hall	13:30 - 18:30
	Monday	21		Elizabethan Hall	
	Thursday	24		Elizabethan Hall	
	Monday	28		Elizabethan Hall	
March	Thursday	3		Elizabethan Hall	
	Monday	7		Elizabethan Hall	
	Thursday	10		Elizabethan Hall	
	Monday	14		Elizabethan Hall	
	Thursday	17		Elizabethan Hall	
	Sunday	20		Elizabethan Hall	13:30 - 18:30
	Monday	21		Elizabethan Hall	
	Thursday	24		Elizabethan Hall	
	Monday	28		Elizabethan Hall	
	Thursday	31		Elizabethan Hall	
April	Monday	4		Elizabethan Hall	
	Thursday	7		Elizabethan Hall	
	Sunday	10		Elizabethan Hall	13.30 -18.30
	Monday	11		Elizabethan Hall	
	Thursday	14		Elizabethan Hall	
	Monday	18	Easter Monday	Hall closed	
	Thursday	21		Elizabethan Hall	
	Sunday	24		Elizabethan Hall	13.30 - 18.30
	Monday	25		Elizabethan Hall	
	Thursday	28		Elizabethan Hall	
May	Sunday	1		Main Hall	Band call

Production Team

Director: Tasha Bennett

Musical Director: Richard Stockton

Assistant Director: Ellen McDermott

Choreographer: Lorraine Landon

Assistant Choreographer/Dance Captain: Philippa Wilding

Production Secretary: Sue Gaastra

Set Design: Mike Bartlett and Team

Set Building: Mike Griffiths and Team

Publicity and Media: Sam Moylan-Heydt and Team

Stage Manager: TBC

Wardrobe: TBC

Props: TBC

Lighting: TBC

Sound: TBC

FOH: TBC

BACKGROUND TO STORY

Sweet Charity, music by Cy Coleman, lyrics by Dorothy Fields and book by Neil Simon, was directed and choreographed for Broadway by Bob Fosse starring his wife and muse Gwen Verdon. It is based on the screenplay for the 1957 Fellini film *Nights of Cabiria*. Premiering on Broadway in 1966, Sweet Charity was nominated for nine Tony Awards, winning the Tony Award for Best Choreography. The production also ran in the West End as well as having revivals and international productions. The musical was adapted for the screen in 1969 with Shirley MacLaine as Charity and John McMartin recreating his Broadway role as Oscar Lindquist. For Bob Fosse, who directed and choreographed, the film was his feature-film directorial debut.

The musical was first revived on Broadway (starring Debbie Allen) in 1986, and this time, won four Tony Awards for Best Revival, Best Featured Actor in a Musical (Michael Rupert), Best Featured Actress in a Musical (Bebe Neuwirth), and Best Costume Design (Patricia Zipprodt). For its second revival, in 2005, Neil Simon made some adjustments to the libretto. His original 1966 script had Charity ultimately a victim of her own poor choices, although persistent in her goals. In retooling the newer version, Simon had her continuing to make the same mistakes, but she was now learning from them. This latest revival, starring television and film star Christina Applegate, opened on Broadway at the Al Hirschfeld Theatre on May 4, 2005, after a three-city preview tour.

BOB FOSSE, crafted the musical as a valentine for his wife Gwen Verdon, tailoring the title character to Verdon's strengths as a performer. He consolidated his choreographic style, and in so finely integrating dance as a means of expression, created showcase opportunities for women in supporting roles and the ensemble. Sweet Charity requires detailed choreography to allow for heightened expression by characters who were originally created and developed primarily through movement rather than words or music. The writing team assembled was top notch.

CY COLEMAN, Composer. His successes spanned not only numerous Broadway shows, but motion pictures, recordings, television and the concert stage. He started out leading and playing clubs with a jazz trio, but he quickly found his niche in songwriting. His first hit, which immediately became a classic, was "Witchcraft". Some of his best-known Broadway hits were the songs, "Big Spender" and "If My Friends Could See Me Now", in Sweet Charity. In September of 2003, the Chicago Humanities Festival paid tribute to Cy Coleman as one of America's most versatile and influential living composers.

DOROTHY FIELDS, Lyricist Dorothy Fields was aces writing for strong female characters and had a knack for poetic use of contemporary slang. She may not have created the expressions "if my friends could see me now" and "hey, big spender", but when teamed up with Cy Coleman, who was being handed his first opportunity to incorporate contemporary jazz into a Broadway score, they wrote songs that forever placed those words in the American vernacular. She was the first female to break into the all-male club of American songwriters. In 1964, Cy Coleman (25 years her junior) met Dorothy Fields at a party, and asked if she would like to collaborate with him. Their first project together was Sweet Charity. The show was a major success. Fields became the first woman to be inducted into the Songwriters Hall of Fame, and in her 48-year career, she had co-written over 400 songs, and worked on 15 musicals, as well as films.

NEIL SIMON, Playwright dominated Broadway in the 1960's by creating a wise-cracking style of New York comedy and was a perfect choice to write this contemporary urban fairy tale. He is the only writer to have four Broadway productions running, simultaneously. He began doing Broadway plays and musicals in the late fifties and by 1963, Simon was considered one of the brightest librettists in the Theatre. Throughout his career, Simon has won three Tony awards, a Pulitzer Prize, three Writers' Guild Awards, a Golden Globe, the New York Drama Critics Circle Award, and has been honoured at the Kennedy Center by the President. He is the only living playwright for whom a Broadway Theatre has been named and there is never a day when a Neil Simon play or movie is not being produced somewhere in the world.

SYNOPSIS

We see Charity Hope Valentine in the park, waiting for someone. A man in dark glasses, Charlie, comes to meet her and she proceeds to tell him about her day, mentioning she has brought along her purse with her dowry in it. She speaks optimistically about how wonderful her life will be once she and Charlie marry. She suggests he throw a coin in the water for luck, but as she reaches for one, Charlie grabs her purse, pushes her into the lake, and runs away. The passers-by watch Charity struggle in the water, but no one makes a move to help. As a young man finally comes to Charity's aid, the onlookers make disdainful comments about his paltry rescue efforts.

Charity returns to the Fan-Dango Ballroom, where she works as a Dance Hall Hostess, and finds her friends unsympathetic about her latest incident with Charlie. Charity always seems to fall for no-good guys, and they're not surprised that Charlie wasn't any different than the rest of them.

On her way home from work, Charity overhears Vittorio Vidal, a famous movie star, and his mistress, Ursula, in a heated argument. Ursula storms off and Vittorio invites Charity to accompany him to the Pompeii Club. At the club, Charity faints while dancing, not having eaten much of anything all day. Vittorio takes her back to his apartment to recover. In the apartment and star struck by Vittorio, Charity tells him all about her life as a dance hall hostess. He seems to enjoy Charity's charming chatter and honesty. Charity asks him if he could sign an autograph, or perhaps even provide a token to prove to her friends that she was really at his apartment. He gives her a hat and a cane as a token, but just then, Ursula arrives and Charity must hide. The next morning, Vittorio helps Charity sneak out of the apartment without Ursula discovering her presence.

At work Charity has trouble convincing the other girls that she really met Vittorio. Even after she shows them the tokens they argue that he should have given her something much better than a hat and a cane. The girls then commiserate about their jobs and how they must get out and learn different trades.

On her way home, Charity gets stuck in an elevator with a shy and panicky tax accountant named Oscar. She tries to convince him not to worry, that they'll get unstuck soon (learning along the way that he's unmarried), when all of a sudden the lights go out in the elevator. Act I ends as we hear both Charity and Oscar cry out, "Help!" As the lights come up on Act II, back in the elevator, Oscar is crying out that he's absolutely certain he's about to suffocate. Moments later the elevator starts again and they are released.

Oscar, so grateful to be out, invites Charity to come to church with him. When they get there, Charity realises it's "The Rhythm of Life" Church, and that the somewhat untraditional meeting is being held in an underground parking lot. At the end of the night Oscar and Charity decide to meet up again the next day, Oscar offers to meet Charity at work, and she makes up a story about working at a bank. They decide to meet at the Y where they first met. Oscar kisses Charity's hand as he leaves, dubbing her 'Sweet Charity.'

A few weeks later, Oscar and Charity are on another date at Coney Island and get trapped in the parachute jump. This time it's Charity who panics and Oscar who remains calm. Oscar acts bravely and calms Charity until they are rescued. As people watch the rescue from below, Oscar and Charity exchange their first kiss.

Charity feels so confident in this new relationship that she finally decides to quit her job. The next time she sees Oscar, she tells him the truth about her former job. Oscar admits that he has spied on her and knows what she does for a living, but that he wants to marry her anyway. Charity is elated.

Her friends throw a farewell party for her and afterwards she and Oscar go for a walk in the park. Once they get to the lake, Oscar confesses he has realised her former life is a bigger obstacle for him than he originally thought. He tells Charity he won't be able to marry her after all. He tells her to get away from him, but Charity doesn't move. This time, even though she has lost another man, she doesn't end up in the lake. She stands her ground and holds onto both her purse and her dignity.

It's familiar territory – the 'tart with a heart of gold' longs to escape the grimy confines of misogyny and objectification and find 'true love'. It's a dated concept, one that has come under scrutiny with the furore over the lack of progression/moral in the recent *Pretty Woman* Broadway musical. Let's be honest, the notion that a woman needs a man in order to be happy is pretty tragic. With this in mind, how does Cy Coleman and Neil Simon's *Sweet Charity* fare today? Well, if *Pretty Woman* is a twisted 'fairytale' then *Sweet Charity* is an altogether more realistic affair, while never compromising on entertainment value.

SCENES & MUSICAL NUMBERS

Music	Who	Choreo
Scene 1- 1 – the park by the lake	Charity and chorus characters	
You should see yourself	Charity	
The rescue	Orchestra and chorus	
Scene 1-2 & 3 – Fandango ballroom	Nickie, Helene and girls	
Big Spender	Nickie, Helene, girls, Herman, customers	Yes
Charity's soliloquy	Charity and small chorus	Yes
Scene 1-4 – NY Street	Vendors, bouncer, Charity, Vittorio, Ursula	
Scene 1-5 – Pompeii Club	Full cast	
Rich man's frug	Orchestra and chorus	Yes
Scene 1-6 – Vittorio's apartment	Ursula, Vittorio, Charity, Manfred	
If my friends could see me now	Charity	Yes
Too many tomorrows	Vittorio	
Scene 1-7 – Fandango Ballroom		
There's gotta be something better than this	Nickie, Helene and Charity (dancers)	Yes
Scene 1-8 – 92nd st Y info booth and elevator	Charity, receptionist, customers, Oscar	
Bravest individual	Oscar and Charity	
Scene 2-1 92nd st Y elevator	Oscar Charity and pedestrian	
Scene 2-2 – Rhythm of Life Church	Full cast	
Rhythm of life	Daddy, assts, chorus, Charity and Oscar	Yes
Rhythm of life sermon	chorus	Yes
Scene 2-3 Subway	Charity Oscar and small chorus	
Scene 2-4 Fandango Ballroom - Baby dream your dream	Nickie and Helene	Yes
Scene 2-5 Coney island	Charity Oscar and chorus	
Sweet charity	Oscar and chorus	Yes
Scene 2-6 – Fandango Ballroom	Nickie, Helene and girls	
Scene 2-7 – NY Street Where am I going?	Charity, chorus characters	yes
Where am I going?	Charity	
Scene 2-8 Barney's Chile Hacienda	Oscar Charity, customers Barney	
Scene 2-9 NY Street	Charity, chorus characters	
I'm a brass band	Charity and male and alto chorus, vendors etc	Yes
Scene 2-10 Fandango ballroom	Nickie, Helene, girls, Herman customers	
I love to cry at weddings	Herman, Nickie, Rosie, Helene and chorus	Yes
Scene 2-11 the park by the lake	Charity, Oscar and chorus characters, fairy	
Bows		Yes
Exit Music		

CHARACTERS & AUDITIONS

CHARACTER NAME	GENDER	PART SIZE	VOCAL PART(S)	(A)UDITION with (S)ONG & (D)ANCE	PLAYING AGE
Charity Hope Valentine	Female	Lead	Alto	A S D	30s
<p>The girl who wanted to be loved. Down-on-her-luck, but always hopeful, dance-hall hostess who dreams of finding true love. Endlessly optimistic, she is kind, sweet and innocent.</p> <p>Audition: [1-1-2 to 1-1-3] 'Charlie, don't say a word' end on 'let's throw something in the lake for luck'. Song: 'You should see yourself' - 'If they could see me now' bars 17 – 48 - 'I'm a brass band' bars 19 - 63 Dance audition</p>					
Oscar Lindquist	Male	Supporting	Baritone	A S	30s
<p>A man whom Charity befriends and they eventually fall in love with each other. An uptight, anxious and claustrophobic accountant with a sweet nature and a gentle touch. He has the right ideals but struggles with the societal pressures of what is right or wrong for a woman.</p> <p>Audition: [1-8-66 to 1-8-68] 'Are you alright?' to 'Help!' Song: 'Sweet Charity' start to 46e</p>					
Helene	Female	Supporting	Alto	A S D	Late 30s/40s
<p>Helene, one of Charity's closest friends, a taxi dancer at the Fandango Ballroom. Helene is sultry and sassy.</p> <p>Audition: [1-7-56 to 1-7-58] start to 'what a beautiful word'. Song: 'Dream your dream' bars start to bar 57 Dance audition</p>					
Nickie	Female	Supporting	Alto	A S D	40s
<p>Nickie, Charity's closest friend, a taxi dancer at the Fandango Ballroom. Nickie is brassy New Yorker.</p> <p>Audition: [1-7-56 to 1-7-58] start to 'what a beautiful word'. Song: 'Dream your dream' bars start to bar 57 Dance audition</p>					
Vittorio Vidal	Male	Supporting	Baritone	A S	40/50s
<p>A famous Italian movie star. Heartthrob Vittorio provides a wickedly funny spoof of machismo elegance that evolves into a warm and brotherly presence as the first man to treat Charity with respect and decency. He has a way with the ladies and a hot-headed girlfriend, named Ursula. This should be a pastiche of every 1940s romantic lead – played for comedy.</p> <p>Audition: [1-6-49 to 1-6-51] 'What's going on?' to include song <i>Too many tomorrows</i> Song: 'Too many tomorrows' – start to bar 39</p>					
Herman	Male	Supporting	Strong Tenor	S	40-60s
<p>Herman, the authoritarian owner of the Fandango Ballroom; Charity's boss. Grizzled and annoyed at everything, but with a heart of gold.</p> <p>Song: 'I love to cry at weddings' bars 9 – 44 (top line)</p>					

Daddy Brubeck	NA	Featured	Baritone	S	NA
The enigmatic leader of the Rhythm of Life Church. The 60s saw the rise of the religious cult in the US, with hundreds of small sects being created and led by charismatic leaders with no real theology. Most were momentary and were probably just a 60s excuse to get stoned and have sex. This is a comment on how people will follow anything, go wild.					
Audition: [2-2-8 to 2-2-9] (31)'This is where it's happening' to 'report each month to the police'.					
Song: 'Rhythm of life' bars 7 - 32					
Ursula March	Female	Featured	Spoken	A	30/40s
Hot headed and jealous girlfriend of Italian movie star, Vittorio Vidal. Has quite a flair for the dramatic. Must be a strong and versatile comedic actress. Again, playing as if in a film. Think Rita Hayworth meets Elizabeth Taylor.					
Audition: [1-6-49 to 1-6-51] 'What's going on?' to 'Oh Vittorio, Vittorio'					
Two Assistants	?	Featured	Tenor, Baritone, Bass	S	NA
'I love to cry at weddings' bars 9 – 44 (top line)					
MANFRED	Male	Supporting	Spoken	NA	NA
Manfred , Vittorio's butler, kind and formal valet					
Rosie	Female	Featured	Mezzo, Alto	D	NA
The new dancer at the Fandango Ballroom. Dance audition					
Carmen	Female	Featured	Mezzo, Alto	D	NA
A dancer at the Fandango Ballroom who is friends with Nickie, Helene, and Charity. Dance audition					
Suzanne	Female	Featured	Mezzo, Alto	D	NA
Frenchy	Female	Featured	Mezzo, Alto	D	NA
Alice	Female	Featured	Mezzo, Alto	D	NA
Betsy	Female	Featured	Mezzo, Alto	D	NA
Elaine	Female	Featured	Mezzo, Alto	D	NA
Dancers at the Fandango Ballroom. A tired bunch, working at a dead-end job in Times Square. Lots and lots and lots of attitude. Dance audition					
Ensemble	Both	Ensemble	All vocal ranges		NA
Dance troupe	Either	Supporting		D	NA

CHOREOGRAPHY

The audition choreography will be put on the website. Further choreography will be added as needed.

DIRECTOR'S VISION

Styled more as a modern fairy tale than a serious dramatic piece, this show is an exploration of the liberation and constraints of a poor hard-working woman searching for love and her grace and optimism through heartbreaking rejections.

A black and white comic book styled set is brought to full colour through lighting and costume which continues to highlight the chasm between the classes.

Many of the scenes take place in Charity's fanciful and colourful mind with dancers recreating dream sequences and enacting fantasies.

This is a show about the resilience of a hopeful romantic in a world that is designed to keep her defeated. Charity shows you how to get up even after you have been knocked down again and again.