

# Me and My Girl Information Day



**The PLAYERS  
THEATRE Inc.**  
Presents

# ME AND MY GIRL

**A RAGS TO RICHES, IN TIGHT BREECHES,  
MUSICAL COMEDY.**

**Book and Lyrics by  
L. ARTHUR ROSE  
and DOUGLAS FURBER**

**Music by  
NOEL GAY**

**Contributions to revisions by  
Mike Ockrent**

**Book revised by  
Stephen Fry**

**Director  
Adrian Davis**

**Assistant Director  
Jan Cook**

**Musical Director  
Sim Berry**

**Vocal Director  
Cate Storen**

**Choreographer  
Sarah Askell**

Originally produced at the Adelphi Theatre, London, by Richard Armitage

Subsequently produced at the Marquis Theatre, New York City, by Richard Armitage, Terry Allen Kramer, James M. Nederlander and Stage Promotions Ltd & Co.

**27<sup>th</sup> October - 19<sup>th</sup> November**

# Introductions – Creative Team

**Director** – Adrian Davis

**Assistant Director** – Jan Cook

**Musical Director** – Sim Berry

**Vocal Director** – Cate Storen

**Choreographer** – Sarah Askell , assisted by Caitlyn Pares

**Stage Manager** – Emily Barham

# Synopsis

*“A rags to riches ‘in tight breeches’, musical comedy”*

Bill Snibson, a Lambeth costermonger, is revealed to be the New Earl of Hareford and his newly-discovered aristocratic relations are horrified. Bringing him to Hareford Hall, they attempt to educate Bill into the ways of the gentry and separate him from his cockney girlfriend Sally.

This "comical cockney comedy" features an abundance of well-known "toe -tapping" songs (including "Lambeth Walk", "The Sun Has Got His Hat On" and "Leaning On A Lamppost"). This version was rewritten by Stephen Fry and Mike Ockrent and first presented at the Leicester Haymarket Theatre in 1985 with Robert Lindsay and Emma Thompson.

# The basics

Full ensemble musical

Two Acts

**Music by:** Noel Gay

**Book and Lyrics:** by L. Arthur Rose & Douglas Furber

**Book revised by:** Stephen Fry

Ordinally presented in 1937 and Revised version presented in 1985, London

**Set** in the 1930's (pre-WWII)

Large scale musical numbers, duets and solos

16 Main songs + reprises etc

Several principal and minor character/cameo roles

Playing age ranges 14 to 80+ years (the more varied the age groups, the better)

Upper class and lower-class characterisations

“A love story that cuts through  
the comedy”.

A comedy with heart!

Driving force, Bill wants to stay with Sally

Sally wants to be with Bill but will sacrifice their relationship if he wants to take on the earldom and keep the fortune.

“The Family”, try to block Bill and Sally getting together

# Characters Groups

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- There is a small group aged 40's to 80+ who are all aristocrats and are called 'The Family'. They mainly stick together for the whole show and can include singing and non-singing roles.
- There are the working class or upper working class 'Servants'. Include singing and non signing roles, 14 years of age and upwards.
- 'Lower-class', Bill, Sally and their friends (cockneys).
- There are the upper class who are the 'guests' at Hareford Hall. Some double up as servants and other cameo roles. 18 years of age and upwards.
- *This is where the comedy comes in...*

# Audition & Character profile

# Auditions

Auditions are separated between principals and ensemble.

## PROCESS

Complete check audition sheet on the day to indicate that:

- You are available for the production dates and rehearsal dates
- You are auditioning for a part and want to be considered for **more than** one role
- If you can **dance**
- If you can **tap dance**
- If you are interested **non-singing** or speak singing roles
- You wish to be considered for some of the other **minor character** roles



# Principal Auditions

Include songs from the show and  
Extract from the script.

Some roles may require demonstration of dance/tap ability  
Audition music material will be supplied.

There will be an accompanist available on the audition day.

A recording of the musical extracts will be available from Players  
website from 1 July 2023

[Check the information sheet](#)

# Character Profile: Bill Snibson

- Leading Man/vehicle role
- Playing age – 20's-40's
- Lower class with cockney accent
- A costermonger
- Comedy role/loud at times
- Happy go lucky
- When pressured, responds with comedy
- In love with Sally, very loyal
- Sincere but will have a joke or two..

# Audition Requirements: Bill Snibson

- Main vehicle role
- Strong all-round performer
- Audience will want to love and laugh at what you do
- Good comedy timing
- Cockney accent
- Dancing role, including tap dancing
- Physical role, e.g. falling over, off sofa and table.
- Can whistle
- Show affection, will kiss Sally
- Theatrical tricks with hat and other props
- Audition song/s (Cate Storen)
- Script extract (Adrian Davis)

**Vocal Range**  
**(Baritone – F#2 – G4)**

**2 x audition songs**  
**Lambeth Walk &**  
**Me and My Girl**

# Character Profile: Sally Smith

- Leading Lady/vehicle role
- Playing age 20's-40's must be compatible with Bill
- Lower class
- In love with Bill
- Some comedy
- Sincere
- Naïve
- Pathos
- Audience should sympathise with Sally

# Audition Requirements: Sally Smith

- Audition Songs,
- Script extract
- Good comedy timing
- Cockney accent
- Dancing role, including tap dancing
- Physical role, e.g. climbing & falling off table.
- Show affection, will kiss Bill

## **Vocal Range**

**(Mezzo-Soprano – A3 – G#5)**

## **1 x song**

**Once You Lose Your Heart**

# Character Profile: Maria, Duchess of Dene

- Maria (pronounced Mariah)
- Bill's long-lost aunty
- Principal role
- Playing age 40's-80's
- Aristocrat/upper class
- Must move and act like she is the head of the family
- Graceful, create air of authority
- Initially cold, harsh
- Softens and tolerates Bill
- Uses as a challenge to make Bill become a gentleman to comply with wishes from her late brother's will
- Childhood sweetheart of Sir John
- Host of the Hareford Hall weekend

# Audition Requirements: Maria, Duchess of Dene

- Audition Song,
- Script extract
- Create a sense of authority
- Air of arrogance
- Movement/dancing role
- Prepared to sing from elevated and revolving platform (library stairs)

## **Vocal Range**

**(Mezzo-Soprano – D4 – G5)**

**1 x audition song**

**Song of Hareford**

Character  
Profile: Lady  
Jaqueline  
Carstone

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# Audition Requirements: Lady Jacqueline

- Aristocrat, member of “The Family”
- Daughter of the Duchess
- Supporting comedy role
- Loveable rouge/gold digger
- Breaks off engagement with Gerald, when she meets Bill
- Create a sense of self importance
- Air of sweet arrogance but still appealing to audience
- Sensuous, intimate but comedic scenes with Bill and others
- Attempts to be sexually appealing to Bill
- Dancing role including tap
- Strong singer/performing role and opening in Act I & II.
- Audition song/s:
- Script extract:

**Vocal Range**  
**(Soprano – Bb3 – F5)**

**1 x audition song**  
**Thinking of No-one But Me**



# Character Profile: The Hon. Gerald Bolingbroke



# Audition Requirements: Gerald

- Aristocrat, member of “The Family”
- Supporting, comedy role
- English upper-class twit, (but believable)
- Was engaged to Lady J at beginning of show
- Create a sense of self-importance with little substance
- Mishaps, socially awkward moments
- Attempts to persuade Lady J to get back into his life
- Dancing role, including tap
- Strong performing/singing role and opener of Act II.
- Audition Song:
- Script extract:

## **Vocal Range**

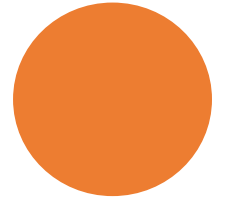
**(Tenor – D2 – Bb4)**

## **1 x audition song**

**The Sun Has Got His Hat On**

# Character Profile: Sir John Tremayne

- Close friend of Maria, childhood sweethearts (must be compatible age range with Maria 40's to 80's)
- Aristocrat/upper class, member of "The Family"
- Principled, create presence
- Drives some of the plot, softens and works on a plan with Sally
- Can come across as intolerant
- Plays intoxicated scene
- Good comedy timing when needed



# Audition Requirements: Sir John Tremayne

- Create a sense of authority
- Air of arrogance
- Movement/minor dancing role
  
- Audition song
- Script extract:

**Vocal Range**  
**(Baritone - C3 – F4)**

**1 x audition song**

**Loves Make the World Go  
Round**

Character  
Profile:  
Parchester –  
The Family  
Solicitor

**Vocal Range**  
**(Tenor – D3 - Bb4)**  
**1 x audition song**  
**Family Solicitor**

- Reliable family solicitor of Maria & Sir John, aged 40's upwards
- Forms part of "The Family"
- Upper class solicitor but not aristocrat (has to work for a living)
- Drives some of the plot
- Good comedy timings, a bit eccentric
- He is amenable to Bill but loyal to the Duchess



# Other cameo roles/Characters



# Character Profile: Charles the Butler

- The butler is in charge of the servants
- Been with the family for many years
- Loyal to the Duchess
- Sardonic
- Later warms to Bill and Sally
- Can be cast as a singing or non singing role
- Good characterisation and timings
- English accent



# Character Profile: Sir Jasper Tring

**Mostly character  
acting role - some  
singing**

- A member of “The Family” an aristocrat
- Smaller role, playing age 60+, should look the oldest of male aristocrats
- Deaf, use hearing horn all the time, misses conversation, creates comedy
- Dances with Sally and Family
- Good comedy timing, small singing role
- Physical role, bent over for whole show

## Character Profile: Lord & Lady Battersby

- Close friends of the Duchess (40's to 80's)
- Aristocrat
- Part of “The Family”
- Good comedy timing with some dialogue
- Some singing in the Family Solicitor & company numbers
- But can be singing or non-signing role
- Movement/dance

## Character Profile: Mrs. Brown

- Lives in Lambeth
- Sally's landlady
- Lower working class
- London accent
- Protective of Sally
- Hard-edged busybody
- Doesn't suffer fools gladly
- Non-singing role taken from ensemble

# Character Profile: Bob Barking

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- Close friend of Bill
- Non-sing role
- Attempts to get Sally back with Bill
- Dancing role (Lambeth Walk)
- Role will also be drawn from ensemble



# Audition Requirements: Ensemble

# Audition Requirements: Ensemble

For singing roles: extract of *A Weekend in Hareford*

For non-singing roles: Extract of script composition. You can choose from **either** an upper or lower-class type of dialogue

- 1) Indicate your dance level:
- 2) Indicate if you can tap dance:
- 3) Indicate you want to be considered for cameo roles

Check Information sheet for  
dance requirements

# Please Note....

- Casting can be difficult
- Sometimes the best auditionees do not get the part, this is can be down to:
  - Complimenting and pairing nature of other characters, particularly around playing age.
- Availability
- The pairing must be realistic to the audience – otherwise they will switch off!
- Not exceeding maximum numbers on stage\*
- Don't be put off, have a really good go at it!

And.....

- **Before** you enter the audition room, 'remind yourself: they want you to solve their casting problems.'
- Make a strong decision about the character, it'll make you stand out and show you thought about the role.
- You can repeat the dialogue.
- Wear clothes that hint at the character you are auditioning for.
- From the Creative Team, all the best of luck