

# *Big Fish Audition Information*

**Auditions are open to anyone age 16 and older. There is ONE role for a 10 – 12-year-old boy. All other roles must be 16 and older.**

**Auditions are Sunday February 22<sup>nd</sup> and Monday February 23<sup>rd</sup> at 6pm. Auditions will start promptly at 6pm beginning with a group audition for Choreography and group vocal. Everyone will sing Be The Hero. After this portion of the audition, anyone requesting to only be considered for an ensemble role may leave. After the group portion is completed, anyone auditioning for the roles of Edward, Sandra, Will, Josephine, Karl, Amos, Witch, Jenny Hill, Don Price, Zacky Price, or Dr Bennett, will have an individual audition for vocals and monologue (monologues for Edward, Will and Sandra only).**

## BIG FISH - CHARACTER DESCRIPTIONS

**Edward** – G2-G4 Baritenor -older man (father and beyond, actor ages 35-60). Edward is a charming, charismatic storyteller. A devoted yet absent father nearing the end of his life and wanting to reconnect with his son. He is comfortable in his own skin but hopes for Will's approval. He absolutely loves his wife, his son, and telling stories. Needs a big voice and serious character acting. Plays ages ranging from teen to older sick man. **Young Edward and Edward will be played by the same actor for this production.** Young Edward is an enthusiastic, optimistic, energetic romantic. He needs to steal our hearts and make us buy into the fabulous myths that he enters. He is the quintessential hometown boy hero. Needs a big voice. Very good mover. Actor must be able to change between young and old for this character. Songs:

- Be the Hero
- Fight the Dragons
- Showdown
- Start Over
- How It Ends
- Out There on the Road
- Time Stops
- Closer to Her
- Daffodils
- Red White and True

**Sandra** – C3-G5 Soprano Mix/belt -actor ages 25-55. Sandra is patient, calm – the perfect balance to Edward's enthusiasm. She adores and appreciates Edward and tries to bring reconciliation to her husband and son, both of whom she loves. Needs a mellow ballad voice. **Sandra and Young Sandra will be played by the same actor for this production.** Young Sandra is a lovely, sweet, fresh-faced, innocent young girl excited by the possibilities of life. She appreciates Edward's romantic viewpoint. Needs a big voice, expressive acting ability, and a good bit of dance ability. Songs:

- Two Men in My Life
- I Don't Need a Roof
- Alabama Lambs
- Time Stops
- Daffodils
- Red, White, and True

**Will** – C3-G4 Tenor. Ages 20-40. Will is a critical part of the story. He is an earnest, serious, thoughtful young man wanting to reconnect with his storytelling father, but unable to appreciate Edward's romantic view of life. He is a successful professional and new husband. He has to be able to take us on the journey of understanding and make us believe the complex relationship and final heartfelt embrace of his father's legacy. Needs a strong tenor voice. No dance. Serious character acting. Songs:

- Strangers
- Strangers Reprise
- Showdown
- What's Next
- Be the Hero – Reprise

**Josephine** – C#5 Soprano 2 (Mix/Belt)(Actor ages 18-30). Will's wife. Successful adult, sweet, intelligent, and organically compatible with Will. Josephine acts as the bridge between Edward and Will, explaining the deeper meaning of the stories. Often on stage. No dance. Serious character acting. Songs:

- Just Take Another Look

**Karl** -A3-D4 Bass – the Giant. (Actor ages 18-40). Edward's best friend. Karl is shy, exceptionally intelligent, hermitlike, and has a quiet charisma. He needs a booming voice and large personality. Needs to be decently tall, but not a "giant." Bass voice. Ability to walk on stilts. Songs:

- On the Road
- Start Over

**Amos** – A3-F1 (1 G) Baritone. Adult male, circus owner (actor ages 30-50). Amos is the rather eccentric, quirky owner of the circus that employs young Edward. He also happens to be a werewolf (in Edward's tales). Needs an actor able to portray strong, outgoing personality and humor. Sings, but not necessarily great voice. Doesn't need to move, but good stage presence essential. Character voice. Songs:

- Closer to Her
- Start Over

**Witch** – F3-F5 Soprano 2 (High/Belt). Adult female (actor age 20-60). Commanding performer with great confidence and storytelling ability. She convinces Edward to pursue a Big Life without fear. Needs belt voice, mezzo soprano. Some dance, could be extensive. Songs:

- I Know What You Want

**Jenny Hill** – E5 Alto (actor age 20-30), Edward's devoted, first girlfriend. She is beautiful, a dreamer, maybe a little blonde. Needs loud belt. Some movement. Also included in ensemble. **Young Jenny and Adult Jenny will be played by the same actor for this production.** Adult Jenny Hill – Very tired, disillusioned version of the younger Jenny. She has dignity and honesty. She is crucial in helping Will understand Edward and Edward's motivations. No movement, but serious acting needed. Songs:

- Ashton's Favorite Son
- Out There On The Road

**Young Will** – Actor age 10-12- Edward's son, precocious and intelligent. Is told all of Edward's fantastic tales, isn't quite sure if they're real. No Singing. Minimal movement.

**Don Price** – C3-F#4 Baritone (high school, college, and mayor, actor ages 20-45). Older snarky bully. Sandra's first fiancé. Needs a bigger than life acting style. Possible movement but not crucial. Songs:

- Out There on the Road
- Start Over

**Zacky Price** – C3-F#4 Baritone (high school, college, and later, actor ages 20-45). Nerdy brother and shadow of Don Price.

**Doctor Bennett** – A3-F5 (1 G) Bariton -older man (actor ages 45-75). Warm, kind, frank, soft-spoken friend and physician of Edward. Needs realistic actor. No singing or dancing necessary.

**Red Fang** – male, assassin (actor ages 18-28). World War II villain. Needs fight scene movement abilities.

**Ashton Mayor** – adult male (actor ages 30-60). Typical small town good-guy mayor personality.

**Alabama Lambs** – two of Sandra's friends (actors age 16-25). Perform with Sandra at the circus. Needs strong singing and dancing skills.

**Fisherman** – adult male (actor age 18-35) hometown redneck Needs strong singing and dancing skills

**Ensemble** -- Assorted ages, age 16 and older. All sing and move. Some individuals will do extensive dance, but not all. Songs:

- Be The Hero – townspeople, fishermen
- I Know What You Want – only 3-5 adv. dancers
- Wedding Scene – wedding guests
- Aston's Favorite Son – Ashton townspeople
- Out There On the Road – Ashton townspeople
- Closer to Her (and preceding) – circus
- Auburn (pre-Daffodils) - college students
- Red, White, and True – dancers and soldiers
- Showdown – Westerners
- Start Over – Ashton townspeople
- What's Next – hospital people
- Procession – funeral

# Big Fish Audition Form

Actor Audition Form #\_\_\_\_\_

First Name \_\_\_\_\_ Last Name \_\_\_\_\_ Age \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ Height \_\_\_\_\_  
E-mail \_\_\_\_\_ Home # \_\_\_\_\_ Cell Phone \_\_\_\_\_

Are you on Facebook: Yes No

Parents Name (if under 18) \_\_\_\_\_ Parents Cell (if under 18) # \_\_\_\_\_

\*Clearances are required for all participants over 18 (Warren Players will assist in obtaining if necessary)

Previous Experience: Please list up to five (5) examples of previous production experience.

---

---

---

---

---

Voice Experience- Soprano Alto Tenor Bass Scales \_\_\_\_\_ to \_\_\_\_\_

Are you comfortable singing: Solo? YES NO Harmony? YES NO In a chorus? YES NO

Do you have any Dance experience: YES NO - If yes, explain \_\_\_\_\_

Tell us if you have any special talents that may be used in this production \_\_\_\_\_

Desired Role(s) you are interested in:

1: \_\_\_\_\_

2: \_\_\_\_\_

3: \_\_\_\_\_

4: \_\_\_\_\_

In the event you do not get a part, would you still be interested in remaining involved with the production in any of the following areas? (Please circle all that interest you).

Set Construction

Costumes

Ushering

Tickets / Concessions

Backstage

Props

PLEASE LIST ALL CONFLICTS YOU HAVE BETWEEN NOW AND THE PERFORMANCE DATE AND WHETHER THEY ARE FLEXIBLE. Please be completely honest. Conflicts won't necessarily preclude you from being cast in this show.

Read Through will be **March 1<sup>st</sup> at 2pm**. Rehearsals will **start March 2<sup>nd</sup>** and will be Sunday – Thursday 6-8:30 pm.

A more detailed schedule will be available at read through.

I, \_\_\_\_\_, have read the listing of required dates for Big Fish. I understand I need to be available for all the listed dates (unless previously worked out with director). By signing this form I agree to make myself available for all dates listed. signed \_\_\_\_\_ date \_\_\_\_\_

**Please choose one of the following Monologues to recite from memory (Edward, Will and Sandra Only)**

**EDWARD:** Yes, good evenin'! My name is Edward Bloom. On behalf of me and my wife Sandra -- she's the gorgeous one right there -- it is a pleasure to welcome y'all to Alabama! Will told me I was not allowed to give a toast. You'll notice there is no glass in my hand. Will thinks I talk too much -- but I would have loved to have a talkative father. My own Daddy, he was a farmer. Lucky to get four words outta him. But one day -- one day I heard him out in the field, just blathering at length. Said he couldn't get a word in between me and my mother, but the corn -- the corn was all ears... On the topic of fatherhood, I have an announcement. After careful consideration, I have decided to become a grandfather. Now, I'm sworn to secrecy, but I'm told my ambition may be fulfilled sooner than I dared hope.

**WILL :** Why did you do that: It's too early. A thousand things could go wrong. I'm a realist, Dad. And yes, it's good news. But it's our news. Why do you have to make everything about you? You always get carried away. I'm sick of it! And you ask, what son doesn't let his father give a toast at his wedding? The son whose father does this!. I grew up, but you didn't. You weren't there. You were never there. Dad, you weren't building a business. You were running away... Away from me, away from reality. All I got from you was a bunch of crazy stories about how awesome you are. I'm sorry Dad, that is not the man I see.

**SANDRA:** I wanted to tell you right away, but your father didn't want anyone to know he was sick. How dare anyone think Edward Bloom is mortal. The treatment was a longshot. But your father was convinced it would work. The doctor says comforting things, but we all know where this is heading. I am just glad you finally know, Will. Family shouldn't have secrets. No, don't worry. We have plenty of money. Paid off the mortgage years ago. The day we sent in the last check, we had champagne. Your father opened it with a sword. There was glass in the carpet for weeks.

**Please choose one of the following songs to recite.**

If you plan to audition for the following roles you will be expected to audition with the corresponding song.

Edward Bloom:	Time Stops
Will Bloom:	What's Next
Sandra Bloom:	Two Men in My Life
Karl the Giant:	Start Over
The Witch:	I Know What You Want
All – Group Song	Be The Hero

**Everyone will sing Be the Hero together for the group portion of the audition.**

# Time Stops

[Edward arrives at the edge of the crowd. As he spots Sandra, everything slows to a fraction of normal speed. He drops his backpack, entranced.]

## Ebbs and Flows

EDWARD:

1-2 2 3 4 5  
Time stops when sud-den-ly you see her. Time stops and

6 7 8 9  
what you thought you knew chan - ges. And life be-yond this mo - ment is bet-ter,

10 11 12 13  
big-ger Time stops, but still, your heart is beat- ing. Time stops, though

14 15 16 17  
you don't take a breath. She's there and all you've e-ver want-ed is near-er,

18 19 20 21  
clear-er. I used to think the world was small. Now I don't think that way at all.

22 23 24 25  
Time stops, when dreams come true be - fore you. Time stops, when

26 27 28 29  
fan-tas-y is real. I knew. This mo-ment was ex-pec-ted. But this good?

30  
Who could? -

The musical score consists of ten staves of music for a single voice. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are placed below the notes. The second staff begins with a 2/4 time signature. The third staff begins with a 3/4 time signature. The fourth staff begins with a 5/4 time signature. The fifth staff begins with a 6/4 time signature. The sixth staff begins with a 7/4 time signature. The seventh staff begins with a 8/4 time signature. The eighth staff begins with a 9/4 time signature. The ninth staff begins with a 10/4 time signature. The tenth staff begins with a 11/4 time signature. The lyrics are: "Time stops when suddenly you see her. Time stops and what you thought you knew changes. And life beyond this moment is better, bigger. Time stops, but still, your heart is beating. Time stops, though you don't take a breath. She's there and all you've ever wanted is nearer, clearer. I used to think the world was small. Now I don't think that way at all. Time stops, when dreams come true before you. Time stops, when fan-tasy is real. I knew. This moment was expected. But this good? Who could? -". The music features a variety of note values including eighth, sixteenth, and thirty-second notes, with rests and dynamic markings like forte and piano.

# What's Next

**EDWARD:** "No need!"

[From his bed, EDWARD pulls out The Key to the City. Hands it to WILL. WILL pretends to unlock the door. The wall flies away. WILL finds a wheelchair. Helps his father climb in.]

23-24

25 (WILL):

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

EDWARD:

WILL:

No - ses to the ground be - fore we're spot- ted. We were spot- ted! So now, we face the

ul - ti - mate de - ci - sion: Re - lin - quish our con - trol as we sur - ren - der up the fight. Or else

we say \_\_\_\_\_ hel - lo to the col - li - sion, just

do our job\_\_\_\_ and do it well. Or bet - ter yet:\_\_ Let's run like hell!

The musical score consists of six staves of music. The first staff (measures 23-24) is a piano/vocal line with a treble clef, two sharps, and a 2/4 time signature. The second staff (measures 25-30) is for Will, starting with a piano/vocal line and then continuing with a vocal line. The lyrics for Will are: "What's next?" is all a - ny-one needs to be - gin. "What's next?" has been a friend to you. What's next to do? One word and then sud - denly one more a-gain. The third staff (measures 31-34) continues the vocal line for Will. The lyrics are: Just like a pen writ - ing a per - fect tale. Out the door, and pray the coast is clear. The fourth staff (measures 35-37) is a piano/vocal line for Edward. The lyrics are: No - ses to the ground be - fore we're spot- ted. We were spot- ted! So now, we face the. The fifth staff (measures 38-40) continues the piano/vocal line for Edward. The lyrics are: ul - ti - mate de - ci - sion: Re - lin - quish our con - trol as we sur - ren - der up the fight. Or else. The sixth staff (measures 41-44) continues the piano/vocal line for Edward. The lyrics are: we say \_\_\_\_\_ hel - lo to the col - li - sion, just do our job\_\_\_\_ and do it well. Or bet - ter yet:\_\_ Let's run like hell!

# TWO MEN IN MY LIFE

[REV. 1/9/17]

SANDRA: "I'm not worried about the house.  
I'm not worried about me. I'm worried about  
you."

WILL: "I'm fine, Mom. I'll be fine, you don't..."

SANDRA: "Oh, I'm fine." You sound like your father. [MUSIC]  
You are the two most stubborn men on Earth, and it is my  
curse that I love you both." [GO ON] VAMP (vocal last x)

Music and Lyrics by  
ANDREW LIPPA

SANDRA: There are two men in my life: him and you.

There are two men who'll be speak-ing when I'm through. There are

few men like your dad, not ea-sy to de-fine. I know he is-n't per - fect, but he's

mine. There are two men in my life: him and you. And I

ne-ver want to choose be-tween the two. He dis - torts and he in - vents, some

sto-ries don't make sense. But why should that con - fuse you, why not

let the man a - muse you? 3

# Start Over

AMOS: "You'll love this land.  
Lotsa tasty rabbits!" [GO ON]

EDWARD: "Thank you Amos, thank you!"

**VAMP**

KARL: "Edward! When I met you,  
I was living in a cave." [GO ON]

**KARL:**

You con-vinced me to start \_\_\_\_\_ o - ver. Start \_\_\_\_\_ o - ver.

KARL: "We'd offset the construction costs by floating a thirty-year  
fixed-rate bond tied to the Nikkei index." [MUSIC OUT]

KARL (cont'd): "I know a guy." [GO ON]

**SAFETY**

In a rush \_\_\_\_\_ you'll be flush. I'll get cash, \_\_\_\_\_ but hush-hush. I won't do this for just an - y

Joe. \_\_\_\_\_ You can start \_\_\_\_\_ o - ver and Ed - ward, I'll give you the

EDWARD: "Thank you Karl, thank you!"  
[Edward returns to the town square.]

EDWARD:

I got you the land just o - ver the hill and  
dough.

## I KNOW WHAT YOU WANT

[REV. 5/14/14]

Music and Lyrics by  
ANDREW LIPPA

**EDWARD:** "Let me guess. [MUSIC]  
I lead a disappointing life and then I die."

**WITCH:** "Everyone dies, Edward Bloom.  
But your death is glorious. Let me show you..."

**Funky**  $\text{♩} = 112$

**EDWARD:** "Why would I  
want to see how I die?"

**WITCH:**

**WITCH:** "And yours is  
no ordinary life."

**WITCH:**

# BE THE HERO

[REV. 5/14/14]

02

### SAFETY (vocal last x)

EDWARD:

8 EDWARD. 9 10

What if I told you you could change the world with just one thought? What if I told you you could be a

11 12 13

king? A - ny-thing you de - si - red boy, a - ny-thing on a plate,

14 15 16 *quasi colla voce*

all with - in your pow - er to cre - ate. I know some-where in the dark - ness there's a

17 18 19

sto - ry meant for me where I al - ways know ex - act - ly what to say. I know

20 21 22

some-where some sur - pri - sing end - ing waits for me to tell it my own way. **A Tempo**

23 24 25

— Be the he - ro of your sto - ry if you can. Be the cham -

26 27 28

- pion in the fight, not just the man. Don't de - pend on oth - er peo - ple to put

29 30 31

pa - per next to pen. Be the he - ro of your sto - ry, boy, and then you can rise

32 33 34-35 36

— to be the he - ro once a - gain. **EDWARD:** "Now, part of adventure is the people you meet."

What if I said I met a witch when