



Constellations Audition Pack

Audition details:

Monday 19th August 2019

7pm - 8.30pm (Option 1)

8.30pm - 10pm (Option 2)

Tuesday 20th August 2019

7pm - 8.30pm (Option 3)

8.30pm - 10pm (Option 4)

Audition location

Fly in the Loaf, 13 Hardman St, Liverpool L1 9AS

You only need to attend one of the options above.

No appointment necessary.

Call backs

Wednesday 21st August 2019

From 7pm

Call back location

Fly in the Loaf, 13 Hardman St, Liverpool L1 9AS

Production details

Thursday 21st - 23rd November 2019

[Scale, Liverpool](#)

You must be available during the daytime on Sat 16th and Sun 17th November as well as each evening from 20th-23rd November.

Production Team

Producer: Ruth Dalton

Director: Laura Powell

Composer: Jonas Tattersall

Synopsis

“A change in formatting indicates a change in universe” – the first stage direction of the play

“It’s essentially boy-meets-girl with a scientific twist. It’s boy-meets-girl, boy-meets-girl, boy-meets-girl again”

One relationship. Infinite possibilities.

Nick Payne’s *Constellations* is a play about free will and relationships; it’s about quantum multiverse theory, love and honey. The play follows Roland, a beekeeper, and Marianne, a cosmologist through their romantic relationship. Marianne often waxes poetic about cosmology, quantum mechanics, string theory and the belief that there are multiple universes that pull peoples' lives in various directions. This is reflected in the play's structure as brief scenes are repeated throughout the whole play, often with different outcomes.

Constellations premiered at the Theatre Upstairs at the Royal Court Theatre, London, in January 2012. It transferred to the Duke of York’s Theatre, London, in November, and was awarded the Evening Standard award for Best New Play 2012.

An interview with Jake Gyllenhaal, Ruth Wilson, Nick Payne and Michael Longhurst [can be watched here](#).

Reviews include:

[Telegraph](#) *****

[The Guardian](#) *****

Character descriptions

Marrianne:

Marianne has a bright, inquisitive mind and an unrivalled intelligence. Aged late 20s to late 30s, she has achieved so much academically but lacks some of the social etiquette you might expect her to have. She is quirky and fun.

Her specialist subject: Quantum cosmological modelling.

Roland:

Aged late 20s to late 30s, Roland has a passion for bees and has a warm heart. He started making his own honey by storing it in bin bags and has worked his way up. He doesn't understand the intricacies of Marianne’s job but admires her deeply.

His specialist subject: Beekeeping and honey.

Cast must have strong character acting ability, as well as being comfortable with movement.

Audition process

On the day of the audition, someone will greet you, sign you in and answer any questions that you may have. There'll be a short form to fill out when you can tell us a bit about you, your strengths, and your availability.

We'll be running two audition slots per evening, for an hour and a half. The auditions will follow a workshop format, which will include some movement and script work. You will be needed for the full time and you do not need to prepare anything in advance.

We will provide all audition materials on the day, you do not need to bring any scripts with you.

Rehearsals

Rehearsals will be once a week on Wednesday evenings in locations in the centre of Liverpool. You will be notified in advance about which location we will be using.

Our first rehearsal will be held on **Wednesday 4th September 2019**.

We ask that you are available from 6.30-9.30pm on Wednesday evenings.

We will ask you for availability information on your audition form to identify any major clashes, however we strive to be as accommodating as possible, given the high standard of performance we want to achieve. Please give us notice of your availability once cast, so that we can be as flexible as possible with our schedule.

There may be weekend rehearsals, on a Sunday, nearer the time of the production. There will be an additional rehearsal on Saturday 16th and Sunday 17th November.

Fees

What We Did Next is a community interest company, producing non-commercial theatre. We are able to put on high standards of theatre through funding from ticket sales and from a small contribution from the cast and crew. Unfortunately we are not in a position to pay any cast or crew involved in the production.

You do not need to pay anything to audition but, if cast, we require a £10 annual membership fee (which covers your insurance for rehearsals and the performance) as well as a £40 contribution to the cost of this show. This can be paid in one lump sum, or across instalments.

If you have any questions about this please contact Ruth (ruth@wwdn.co.uk)

About *What We Did Next*

What We Did Next is an ambitious musical theatre group producing great theatre for and by the community of Liverpool. It sprang up in the summer of 2008 from the realisation that the central Liverpool community had no focus to gather around in order to put on great musicals specifically, whilst having a rehearsal schedule that fits around people's busy lives and also aiming to provide a vibrant social scene. Since our inception we have expanded into original writing, workshopping scripts and straight drama pieces.

We provide a vibrant social scene that includes regular open mic events with like-minded people.

Alongside theatre, we also run a choir, which meets weekly and performs at venues in and around Liverpool. We know many people love to be connected to the stage, whether performing or contributing behind the scenes, and this love brings us together as part of a dynamic group – What We Did Next.

Previous Shows

Be More Chill, Hope Street Theatre 2019: A completely sold-out run of the thrilling story of a teenage boy's quest to become popular and talk to the girl of his dreams with the help of a pill-sized supercomputer.

Assassins, Unity Theatre 2018: Stephen Sondheim's musical recreation of 9 attempted and successful assassinations of US Presidents, darkly funny and brilliantly received by critics and audiences across the city.

Pippin, Unity Theatre, 2017: Stephen Schwartz's (*Wicked*, *Godspell*) imaginative and darkly humorous coming-of-age musical was performed by WWDN's ensemble cast, to brimming audiences.

Three Sides, 81 Renshaw, 2016: WWDN presented the amateur premier of this musical romantic comedy, by the composer of *One Man, Two Guvnors*, Grant Olding. It tells the story of three passionate, neurotic and hopeless romantics lost in the tangles of the heart.

Urinetown, Unity Theatre, 2016: A social and political satire set in a fictional future where a 20-year drought has crippled the city's water supplies. The production played to WWDN's strengths of being a large ensemble piece with a lot of humour.

I Love You, You're Perfect, Now Change, Age Concern Liverpool, 2015: A promenade performance of a show which explores all aspects of romantic relationships: from the crucial first date through wedding preparations, the social isolation of having a baby and the inevitable demise of your loved one and the question of how to be intimate in your twilight years.

Bonnie & Clyde, Unity Theatre, 2015: A musical telling of the famous criminal pair. With a "faultless band" and "nifty projections", WWDN continued to show just what a non-commercial theatre company can do.

[title of show], Lantern Theatre, 2014: A musical about two guys writing a musical about two guys writing a musical.

Carousel, Unity Theatre, 2014: We decided to put our own unique stamp on the Rodgers and Hammerstein classic with a huge cast, successfully selling out every single night.

Batboy, Unity Theatre, 2013: Performing a 'classic love story with a serious bite', to sell out audiences!

Elegies for Angels, Punks and Raging Queens, loisis Studio, 2012: WWDN formed another large ensemble which presented a story of love, loss, hope and laughter in memory of those who have lived with, and died from AIDS. The show was in support of Sahir House, Merseyside's HIV Charity.

Into the Woods, The Black-E, 2011: Arguably our biggest challenge to date, WWDN took on the mammoth Sondheim production, returning to the Black-E. The show was well-received by audience and reviewers.

Any Other Name: The Vines, 2011: An original piece written by one of our members for the RSC Open Stages project, showcasing some of Liverpool's most talented actors. The piece was picked to be performed at the RSC Open Stages regional showcase in Manchester, an achievement we are very proud of.

Last Five Years: The Kazimier, 2011: This Jason Robert Brown piece explores a couple's journey throughout their five year relationship, enabling us to showcase two talented, up-and-coming performers.

Spring Awakening, Unity Theatre, 2011: One of the most controversial musicals ever written, Spring Awakening contrasts the strict society of 19th century Germany with witty dialogue and a punchy, contemporary soundtrack. The production was entirely sold out across the run and was well received.

RENT, The Black-E, 2010: WWDN performed their production of the musical RENT at the Black-E, Liverpool city centre. We were the first theatre company to be granted the rights to present the full stage version of Jonathan Larson's hit musical in Merseyside

Company, The Kazimier, 2009: Our inaugural production was to sell out audiences over three nights. Company was a demanding musical, both in script and score, and we are pleased it was such a success.

This amateur production of "Constellations" is presented by special arrangement with SAMUEL FRENCH LTD a Concord Theatricals Company.