



Ipswich Orpheus Chorale Inc

Presents

IPSWICH ORPHEUS CHORALE PRESENTS
**GEORGE HOGG'S
SOUND OF MUSICALS**

SATURDAY 3RD SEPTEMBER - 2:00PM AND 7:00 PM
VENUE: IPSWICH STATE HIGH SCHOOL PERFORMANCE CENTRE
BOOKINGS - IPSWICHORPHEUSCHORALE.COM.AU OR TRYBOOKING.COM

AUDITION PACKAGE

MUSICAL DIRECTOR – SALLY GRENNAN

DIRECTOR – TO BE ANNOUNCED

WELCOME to the late George Hogg OAM's – Sound of Musicals

Hi there! Let's start off by saying congratulations for downloading or picking up a copy of our Audition Pack. You're already about 25% more prepared for your audition than you were 14 seconds ago. Now, let's move on to what you need to know if you want to pull off the other 75% of this process and land a role in this fantastic musical.

We are incredibly excited to be bringing this show to the City of Ipswich. Our founder, the late George Hogg OAM, penned the show as a celebration of the Broadway musicals that he had either performed in, directed or had appreciated over the course of his life.

We are delighted to have Sally Grennan as Musical Director to bring to life what will be a truly outstanding theatrical experience for both cast and audience members alike. At the time of writing this package a director for the show had yet to be appointed.

Sound of Musicals will showcase songs from My Fair Lady, Oliver, Spamalot, Annie Get Your Gun, Kiss Me Kate, Fiddler on the Roof, Brigadoon, Li'l Abner, Secret Garden, Westside Story and South Pacific. The Chorale will support the performance with magnificent songs from Sound of Music, Phantom of the Opera, Les Misérables, Sunday in the Park with George, Salad Days and Carousel.

Let's celebrate the legacy, life and contribution to the musical culture of Ipswich that the late George Hogg OAM provided.

Enclosed within this document is all you need to know to book your audition and ensure you are ready to put your best foot forward.

ALL YOU HAVE TO DO IS READ THIS INFORMATION CAREFULLY & PREPARE WELL!

All the best!

Ross Barns
President
Ipswich Orpheus Chorale Inc.

IMPORTANT INFORMATION

- While talent is the primary consideration when casting, level of commitment will also be a consideration and final choices for roles will be made with this in mind.
- All roles are on an unpaid basis.
- All cast members are expected to become financial members of the Ipswich Orpheus Chorale Inc. (if you are not already). The cost for the event only will be \$40 plus a music\script deposit (price to be advised).
- Music\script deposit will be refunded on their return in good condition and must be returned to the Committee by Monday 5th September 2022.
- The season of Sound of Musicals will be performed at the Ipswich State High School Performance Venue on Saturday 3rd September 2022.
- Swings may be cast for multiple roles.

REHEARSAL INFORMATION

- Rehearsals for the show will be advised once the show is cast.
- All rehearsals will be held at the George Hogg Performance Venue.
- Your participation in this production requires a strong commitment in both time and professionalism to ensure a production of the highest possible quality, therefore you must be able to fully commit to the rehearsals.
- If for any reason you may not be able to attend any of the rehearsals, you must advise the Audition Panel.
- Rehearsals will generally on Thursday evenings from 7.00pm until 10.00pm and Sunday afternoons and/ or evenings (times to be advised).

- You are required to disclose to the audition panel involvement in other productions during the rehearsal and performance period.

AUDITION DETAILS AND REGISTRATION

All auditionees must register.

TO REGISTER YOUR AUDITION PLEASE DO SO BY CALLING ROSS BARNES (IOC

PRESIDENT) ON 0408885080 or email President@ipswichorpheuschorale.org.au.

- Auditions will cover most roles in the show.
- Auditions will be held at the George Hogg Performance Venue located at 122 Chermside Rd, East Ipswich QLD 4305.
- Auditions will be held on:
 - ❖ *Sunday 31st July 1:00 pm to 2:00 pm Choir Solo Roles*
 - ❖ *Sunday 31st July 2:00 pm to 5:00 pm Character Roles*
- If you are unable to attend during this period, please advise this on your application and we will attempt to accommodate make alternative arrangements.

CHARACTER BREAKDOWN

PLEASE NOTE THAT AGE LIMITS ARE INDICATIVE

Principal Roles	Character Descriptions	Age (Guide Only)	Ability Required
<p><u>Liesa</u></p> <p><i>My Fair Lady:</i></p> <p>Wouldn't it be louverly</p>	<p>Personality - Quick-witted, blunt, practical, responsible</p> <p>Goal - To become a member of the respectable middle class by learning proper pronunciation and manners</p> <p>Occupation - Flower girl</p> <p>Likes - Order, fun, singing, happiness, lovely things, chocolate</p> <p>Dislikes - Disorder, strict behaviour, the thought of Professor Henry Higgins</p>	Female 20 – 35	<ul style="list-style-type: none"> • Strong vocal ability • Charismatic comedic actor • Able to hold a cockney accent • Good mover • Soprano • Range – A3 to G5 <p>Backing Track and Sheet Music</p>
<p><u>Bill</u></p> <p><i>Oliver:</i></p> <p>Reviewing the Situation</p>	<p>Sung by Fagan in Oliver.</p> <p>Middle aged leader of a children's band of thieves</p> <p>Cockney accent, devious, a user, sly fox, con man, and very personable.</p> <p>The actor must have strong ability to convey a man of many dimensions: a leader, a vagrant, a father, a teacher, a lost soul and an eccentric.</p>	Male 45 - 70	<ul style="list-style-type: none"> • Strong vocal ability • Charismatic comedic actor • Range B2 – F3 • Bass - Baritone <p>Backing Track and Sheet Music</p>
<p><u>Jessie</u></p> <p><i>Annie Get Your Gun:</i></p> <p>The girl that I'll Marry</p>	<p>Character Frank Butler in the Musical.</p> <p>A suave sharpshooter in Buffalo Bill's show - he enjoys his status as a heartbreaker and star of the show and would like to keep it that way.</p> <p>Charming, self-assured and cocky</p>	Male 30 - 60	<ul style="list-style-type: none"> • Strong vocal ability • Charismatic comedic actor • Range low A-high F. • Baritone <p>Backing Track and Sheet Music</p>
<p><u>Annie</u></p> <p><i>Annie Get Your Gun:</i></p> <p>You can't get a man with a gun</p>	<p>Back country girl; very rough around the edges; with innocence but also with a will on her when crossed; no "book learning" but smart in her own way.</p>	Female 18 - 40	<ul style="list-style-type: none"> • Strong vocal ability W/Big Belt • Charismatic comedic actor • Good mover • Range Db4 – C6 • Mezzo-Soprano <p>Backing Track and Sheet Music</p>

Principal Roles	Character Descriptions	Age (Guide Only)	Ability Required
<u>Gangster 1 and 2</u> <i>Kiss Me Kate:</i> Brush up your Shakespeare	<p>These need to be two tough gangsters, who, after six years working in the prison library, have developed a unique way with words and an appreciation of Shakespeare and the theatre! They must move well and have a great sense of comedy.</p> <p>Archetypical gangster complete with accent. Does some soft shoe in “Brush Up Your Shakespeare” so should move well.</p> <p>Gangster Amusing Comedic Literary Shakespeare Tough Vaudeville</p>	Male 30 - 60	<ul style="list-style-type: none"> Vocal ability not as important Charismatic <u>comedic</u> actor Good mover Range B2 to D4 Bass – Baritone <p>Backing Track and Sheet Music</p>
<u>Hanna –</u> <i>Fiddler on the Roof:</i> Far from the Home I love.	<p>Character of Hodel in the musical.</p> <p>Tevye and Golde’s second daughter, Hodel falls in love with Perchik and they defy tradition by not seeking her father’s permission to marry, only his blessing. Later, she leaves Anatevka for Siberia to be with the imprisoned Perchik.</p>	Female 18 - 30	<ul style="list-style-type: none"> Strong vocal ability Soprano with strong chest voice Strong dramatic actor Good mover Range B3 to E5 Bass – Baritone <p>Backing Track and Sheet Music</p>
<u>Pa</u> <i>Fiddler on the Roof:</i> Do you love me	<p>Character of Tevye in the Musical</p> <p>Tevye is the humble but wise. His stature comes from his integrity and zest for life. An impoverished milkman in the small village of Anatevka, Russia circa 1905, he is the father of five daughters, husband to Golde, and a leader in his Jewish community. He is faced with many struggles to uphold the traditions of his people, especially concerning the marriages of three of his daughters. Tevye is a likeable, hard-working, pious man (somewhat of a dreamer) who sees the positive side of life. He is humorous and usually relaxed, but when pushed, shows stubbornness and rage.</p>	Male 40 – 60	<ul style="list-style-type: none"> Strong vocal ability Strong actor who must have a strong connection to the audience Range low A-high F. 2nd Tenor or Baritone <p>Backing Track and Sheet Music</p>
<u>Goldy</u> <i>Fiddler on the Roof:</i> Do you love me	<p>Character of Golde in the Musical</p> <p>As Tevye’s wife of twenty-five years and mother of his five daughters, Golde is an efficient helpmate and traditionalist, faced with changes of a “new world.” She has a sharp tongue and wit. Her love of family helps her face the challenges that her family encounters.</p>	Female 40 - 60	<ul style="list-style-type: none"> Strong vocal ability Strong actor who must have a strong connection to the audience Range low A3-high Eb5. Alto \ Mezzo-Soprano <p>Backing Track and Sheet Music</p>

Principal Roles	Character Descriptions	Age (Guide Only)	Ability Required
<u>Angus</u> <i>Brigadoon:</i> Heather on the Hill	<p>Character of Tommy Albright in the Musical.</p> <p>A well-to-do New Yorker, on a hunting trip in Scotland. This character must show his questioning and discomfort with his 1947 surroundings and engagement: and his total attraction to, and belief, in Fiona and the miracle of Brigadoon.</p> <p>Sensitive Handsome Dreamer Optimist American Virile Successful Searching Unassuming Honest Warm Restless Inquisitive</p>	Male 25 - 40	<ul style="list-style-type: none"> • Strong vocal ability • Strong acting ability • Good mover • Range B2 to C5 • Baritone or Tenor <p>Backing Track and Sheet Music</p> <p>[Please note at the time of publishing the sheet music and backing tracks were not available. These will be loaded within the next 48Hrs.]</p>
<u>Fiona</u> <i>Brigadoon:</i> Heather on the Hill <i>Li'l Abner:</i> Love in a home	<p>Character of Fiona McLaren in the Musical.</p> <p>A lovely and frank young woman. Very intelligent.</p> <p>This character must light the stage when on it. Her inner beauty, her belief in true love, and her openness about it, are what attracts Tommy. She must make plausible falling in love in one short day.</p> <p>Character of Daisy Mae in the Musical.</p>	Female 20 - 30	<ul style="list-style-type: none"> • Strong vocal ability • Strong acting ability • Good mover • Range B3 to A5 • Soprano / Mezzo Soprano <p>Backing Track and Sheet Music</p> <p>[Please note at the time of publishing the sheet music and backing tracks for Heather on the Hill were not available. These will be loaded within the next 48Hrs.]</p>
<u>Meg</u> <i>Brigadoon:</i> Me Mothers Wedding Day	<p>Character of Meg Brockie in the Musical</p> <p>Feisty girl-about-town. Quirky, sexy, smart comedienne, an unmarried girl, without a dowry, uses her feminine wiles to snare a husband from the limited population of Brigadoon. High, bright mix/good mover.</p>	Female 20 - 35	<ul style="list-style-type: none"> • Strong vocal ability • Charismatic <u>comedic</u> actor • Good mover • Range B3 to A5 • Mezzo Soprano / Alto <p>Backing Track and Sheet Music</p>

AUDITIONS FOR SOLOS IN THE CHOIR CHORAL SONGS

- Auditionees will be asked to sing a solo segment from within the choral items being performed commensurate to their voice type. There is no need to prepare any song specifically for the audition. The Choir solo auditions will be held in the 1st hour of the Audition from 1:15pm to 2:00 pm.

AUDITIONS FOR CHARACTER ROLES

- Auditionees should prepare the song from the show of the character(s) that they are auditioning for and one modern musical theatre song (ballad or up-tempo). Please use the backing track and sheet music segment provided. The audition segments have been clearly marked in the scores.
- Script reading will be from the attached script for the character(s) that you are auditioning for.
- Auditions will be accepted via video submissions. This can be via an unlisted YouTube link or standard video file sent to nominated email address. Please ensure that your file includes your chosen vocal performance with backing track and the presentation of the provided script. Once submitted please call / text Ross Barns on 0408885080 advising that this has been completed. We will validate receipt of the video submission and confirm that we can view the content.

GENERAL AUDITION INFORMATION

- You may bring your own accompanist with you if you like. We will not be providing an accompanist. Alternatively provide your own backing track or use the one provided in the package.
- Please bring your sheet music in the proper key.
- A sound system will be available for backing tracks either on CD or MP3.
- Please wear comfortable clothing and footwear.
- Understand the character(s) you are auditioning for.

- Be professional and bring lots of energy to your performance.
- Prepare thoroughly as it shows you are serious about being involved and that you have given considerable thought to your audition.
- While musical theatre experience is a bonus, we are not just seeking musical theatre performers but actors who can sing and move well and contemporary vocalists who can act.
- Be on time and be patient as we may be running behind schedule.
- All auditionees will be advised of their audition outcome by email or phone at the completion of the audition process.
- Please attach a headshot photo with the audition application.
- Face-to-face auditions may be videoed or recorded for the purposes of review by the audition panel.



AUDITION FORM

Name _____

Address _____

Home Phone _____ Mobile _____

Email _____

Are you auditioning for a solo part within the Choir's choral items? (Y/N) _____

(If you are not auditioning for a character role then do not complete anything past this question other than signing the form on the page headed 'Publicity Release')

Character roles in the show you are auditioning for (in order of preference)

1. _____ 2. _____

3. _____ 4. _____

5. _____

You must use the [backing tracks](#) for the character roles provided.

Will your accompanist attend? (Y/N) _____ Are you providing backing tracks? (Y/N) _____

What medium? (CD, MP3 on USB) _____

Are you submitting your audition via video? (Y/N) _____

You must be available for all rehearsal you are scheduled to attend.
Please ensure you advise the Audition Panel of any dates you are not able to attend.

Relevant Training

<p>Singing</p>	
<p>Dance</p>	
<p>Speech and Drama</p>	

Do you have any health conditions you need to advise the Audition Panel of:

I am a financial member of the Ipswich Orpheus Chorale (Y/N) _____

If not and selected I will become a financial member of the Association? (Y/N) _____

Publicity Release

Throughout the course of the production, Ipswich Orpheus Chorale Inc. has enlisted some members to take photographs and video for the sole purpose of publicity, records and mementos for the cast and crew.

Aside from programmes, none of the above items or digital images are for sale.

I grant Ipswich Orpheus Chorale Inc. permission to take and use photos and video for the sole purpose as stated above. I also agree not to publish photos and video images of rehearsals, publicity shoots or during the season of the show without the expression consent of the Ipswich Orpheus Chorale Inc. Executive approval. Any photos, comments or material posted on social media sites that are found to detract from the spirit and ethos of being a company member of Ipswich Orpheus Chorale Inc. may be referred to the management committee and disciplinary procedures may be undertaken, including possible removal from the show company.

The management committee wishes to point out that final cast selection is subject to approval and that those who are successful will have been selected on their suitability for a particular role.

Non-acceptance does not reflect on the talents of the unsuccessful auditionees.

The management committee retains the right to make alterations to the cast which have been rendered necessary at any time during the production or staging of this show. The decision of the management committee is final. No communication, written or verbal, will be entered into on this matter.

Please attach a headshot photo with the application.

Name (PLEASE PRINT) _____

Signature _____

Date _____ / _____ / _____

SCRIPT

THE SOUND OF MUSICALS ACT ONE PROGRAMME AND DIALOGUE

Choir **Sound of Music Medley**

The curtain closes in front of the Choir after the men sing the few bars introduction in the Vocal Score to the first solo

Solo **Liesa** **Wouldn't it be louverly** **My Fair Lady**

*She would be dressed in a wrap-around skirt, a half apron, a large shawl, a trilby hat and have a small basket of flowers.
Enters stage right*

Male Soloist enters at end of the solo Wears a cap and a fancy waistcoat

Bill Lisa

Liesa Here Bill

Bill Watcha doin

Liesa Just sittin here and hoping some professor bloke will come along en take me back to live with him en teach me to talk proper en be a lady en introduce me inta high society

Bill Fat chance of that.

Liesa Ain't no sin in dreamin Bill.

Bill Well have I got news fer you

Liesa Well spit it out Bill

Bill Guess what

Liesa I aint got time to play yer silly games. Tell us now or never.

Bill I got a job

Liesa You got a job.

Bill Too right.

Liesa Wot sort of job – Pickin pockets in the Strand

Bill You got in one

Solo **Bill** **I'm Reviewing the Situation** **Oliver**

Liesa Yer sure have hit the heights

Bill How abouts we go down to the rubbidy dub for a bite ta eat ta celebrate..

Liesa Sales been a bit slow, I'm skint

Bill I'm shoutin

Liesa Yer shoutin then I'll be comin
Bill I'll go on ahead en grab a table at the rubbidy dub . Order a pie en a pint fer us.
Leisa Bill , yer too generous
Bill When you're out with me my gal, the sky's the limit.
Liesa Will be with you in a mo

Sir Guy (in a surplice and chain mail helmet or stringy wig, mounted on a horse head long stick with Lady of the Lake dressed in a wrap-around skirt, very sparkly top and tiara. They gallop on from stage left. They dismount and Guy parks the horse's head on the end of the left bench.

Guy Wait a bit until I feed my trusty steed {he takes out a small package of hay and puts it under the horse's mouth)

They move over to Lisa

Guy Hello fair maid. Can you tell us where we are?
Liesa London
Lady London!
Liesa Yair our livery London, en who be you.
Lady I'm the Lady of the Lake, -- and I think you meant London, the city of the great unwashed.
Lisa Yer got a hide - insultin me London like that, you , you old toad. Where yar going anyway - to a fancy dress party
Lady I have never been so insulted in my life.
Liesa Leave ya frogs en toads en get around a bit more
Lady I demand an apology
Liesa All you'll be gettin from me is a box in the ears.
Lady Guy , are you going to stand there while I being insulted by this- this- this gutter snipe.
Guy No! Certainly not - I'll move over here where I can't hear it.
Leisa Anyway I'm off. Me boyfriend's takin me to a slap-up feed at a flash hotel. *(Starts to move off)*
Bill (appears stage right)
 Liesa move blinken self , the pub fillin up en ya pie's gettin cold en the beers gettin hot.
Lady Enjoy you slap up lunch sweetie.

Liesa Go back to yer lake en go jump in it.. Comin Bill (Exits stage right)

Guy You certainly have made an impression on the local population.

Lady Never mind that... If your stupid horse hadn't bolted we wouldn't be here.

Guy It wasn't his fault. He was spooked.

Lady By a baby squirrel, Lord give me strength

Guy He'd never been attacked by a wild beast before. Any way we've missed the chance to sing our song in the Show.

Lady It was the greatest moment in the production.

Guy Tell you what. Why don't we sing it now, rush back and try to get there for the curtain calls?

Lady Sounds like a plan. Let's do it.

Duet Guy and Lady The song that goes like this Spamalot

Guy (*picking up the straw from under the horse's mouth*)

 Lordy That's all I need

Lady What's wrong now?

Guy My trusty steed has gone on a hunger strike.

Lady Tough. Pity we can't find another baby squirrel to spook that noble steed. If he bolts again we might be back in time.

Guy Keep your voice down ---He might hear you and take offence. He's very sensitive

Lady He's an absolute ragbag Stop whining and let's get going.

They gallop off the stage left as Annie and Jess Hickock arrive stage right She has a cowboy hat, pants and a western shirt or waistcoat (and a rifle). He is dressed the same maybe with a pair of chaps. They watch Lancelot's exit

Jes Jumping toadstools! Did ya ever see such an ornery looking nag.

Ann You can say that again Jes

Jes Jumping toadstools! Did ya ever see such an ornery looking nag

Ann Sure was..... – Jes yer was wonderful today in the show. Yer rode so well and yer shootin was super.

Jes Thanks Annie. Was it as good as yers?

Ann Yer kidden!----- I mean it was almost as good as mine. (Pause)-- - Say Jes have you ever thought of settlin down ----- like gettin hitched.

Jesl Have given it some thought lately. Why ya ask Annie

Ann Just wonderin if yer have anyone in mind
Jes Have got an idea of what I'm looking fer
Ann I'm all ears
Jes Alright I'll tell yer

Solo Jes The girl that I'll marry. Annie Get Your Gun

Jes I guess I've told yer bout my dream gal
Ann Yer sure have!
Jes There's a stage coach of fillies comin in ta work at the saloon, How bout we mouzzie down and look em over.
Ann I'll jest stay here a while
Ann *(After he exits Stage right She looks at her gun at her gun)*
You aint no help when it comes ta courtin

Solo Ann You Can't get a man with a gun. Annie Get Your Gun

Two gangsters (sporting suitcoats and fedora hats) enter from the stage left in time for Annie to poke the Gang 1 in the middle with the final words of You can't get a man with a gun.

Gang 1 Lady get that gun out of my gut.
Ann Sorry pardner just got carried away. Anyway the gun aint loaded
Ann *(removes the gun ,points it upwards and a gunshot is heard)*
Guess the gun was loaded
Gang 1 **Guess the gun was loaded !- You coulda killed me !**
Gang 2 You crazy dame - you coulda killed him, he'd never forgiven you if you had
Gang 1 I couldent firgive her because I woulda been dead you dummy
Ann You sure was lucky.
Gang 1 **I was lucky**---- I have a spare pair of undies.
Ann So long pardners, I'm off to shoot some bunnies fer supper
Gang 2 Careful yer don't shoot da Easter Bunny
Ann I don't know no god dammed Easter Bunny *(Exits Stage Right)*
Gang 2 *(calling after her)*

It's the da one carrin a box of Easter Eggs

Gang 1 She was some sort of dame, but she's right , yar cant get a man with a gun

Gang 2 Sure thing, but yar ain't gonna get a girl with a gun neither

Gang 1 Yar sure are right Yar gotta be subtlell and refeened to woo em.

Gang 2 Like use poetry and verse ta do it.

Duet Gang 1& 2 Brush up your Shakespeare. Kiss Me Kate

They exit stage left, pause before exit to repeat the last couple of lines of the song)

*Entering from Stage right a Russian father dressed in waistcoat ,cap, prayer shawl and if possible gumboots. He is singing an abridged version of **If I were a rich man** sits on stool right and is interrupted by Hanna*

Han Pa Pa *(She is dressed in a wrap- around skirt a full length apron and a head scarf, she is holding a letter)*

Pa Over here Hanna

Han What are you doing here Pa Pa

Pa Hiding from your mother

Han I thought there was work to done.

Pa That's why I'm hiding

Han Pa Pa I have great news

Pa What news

Han I have received a letter from Ivan He's working on a farm in Siberia

Pa So what has that young rascal got to say for himself

Han He has asked me to join him and marry him

Pa Of course you will refuse.

Han No, No I want to join him and I want to pack to leave tonight.

Pa But why would you even think of going to that terrible place.

Han It's love Pa Pa , I love him and want to be with him and share his life..

Pa Best you go before he changes his mindBut what about your family

Solo Hanna Far from the Home I Love. Fiddler on the Roof

Han I'm so excited. Must start packing. You will tell Mama won't you?

Pa You will tell Mama!... Why me?.

Han You're so good at those things. I got to go and pack. *(She exits stage left)*

Pa Dear God, this is the third trial today. My horse goes lame, I'm broke and now this.
How on earth can I tell-----

Goldy Enters Stage right.(Dressed similar to Hodel) she interrupts Pa before he says her name)

Gol Ah Ha There you are

Pa My dear wife.... *(Aside)* Stay with me lord.

Gol What are you doing here - There is work to be done

Pa I am having a rest

Gol I could be so lucky

Pa I have news. Hodel has received a letter from Ivan

Gol And

Pa He has asked her to join him in Siberia and marry him

Gol And

Pa She is packing to go.

Gol **Who gave her permission!**

Pa I did

Gol You did

Pa **YES I DID! I AM THE FATHER AND I GAVE HER MY PERMISSION!** *{Aside}* Thank you lord for my burst of courage.

Gol Oh! But why would she go to that god forsaken place

Pa Love. What else, love. She loves him and wants to share his miserable life with him.
That's love.-----Goldy, can I ask you a question?

Gol If you must

DUET Pa and Gol Do you love me. Fiddler on the Roof

*They exit off stage right.
The curtain opens for the choir*

Choir item Les Miz Medley

END OF ACT 1

ACT Two Programme and connecting dialogue

Choir **Sunday**

Fiona enters stage right (She is in a long wrap around skirt. White top, half apron and a tartan sash across her top with a matching ribbon in her hair) Angus enters stage left, (he has a white shirt , a kilt from the costume room, and a highland type cap with a large feather)

Foi Gud morrin to thee Angus
Ang The same tae ye, my bonnie lassie.
Foi Tis such a brau day, the hills are ablaze wee heather. Tae lovely tae be indoors.
Ang I hear the brook asingin in the glen. Would ye like to take a walk wee me.
Foi Aye, I canna think of anything more agreeable.

Duet **Ang and Fio Heather on the Hill Brigadoon**

Ang Ye ken that I have feelings fer ye
Fio Ye dinna need to tell me. It's written on yer face.
Ang Es it so obvious?
Fio It certainly es. Do I take yer condition as a proposal
Ang I dinna ken what else it cood be
Fio (*quickly*) My answer is Aye Aye Aye
Ang Noo that ye have overcome yer reluctance . We can marry in the spring
Fio It twill be a bonny weddin day.
Ang I have a ring for thee
He takes out a ring and presents it to Fiona. (Fiona holds it up and examines it .)
Fiona Tis a bonny ring
Ang Has a diamond in it
Fiona (*examining it again*)
 Aye I can see it noo
Ang I'm verra pleased, it was verra expensive.
Fio We'll buy a wee cottage and it will be filled with love.
Ang That sounds bonny.

Solo Fio Love in a home Li'l Abner

Ang Sounds grand tae me

Meg enters stage left She is dressed similar to Fiona.

Meg Why are ye young ones looking soo pleased wee yerselves.

Foi We're gettin married.

Meg OH!

Ang Wats with the OH!

Meg Just thinkin about me mothers weddin day

Ang Was it a grand day

Meg Nay, I dinna think ye could say that.

Solo Meg Me Mothers Wedding day. Brigadoon

At the conclusion of the song the three exit arm in arm singing the last few lines of the song.

Curtain opens

Choir The Dons Chorus Salad Days
 You'll Never Walk Alone Carousel

Curtain closes

Nigel enters from stage left, James from front of stage right. Casual dress or suit

Nigel Hi James, long time no see.

James Been pretty busy but very pleased to see you. Can I ask how you are travelling.

Nigel Things are looking up but I still have flashbacks

James Lilly?

Nigel Still visits me in my dreams. She is so hard to forget but the flashbacks contain memories I don't want to lose.

James I understand. --She is certainly difficult to forget. I will always remember her lustrous eyes

Nigel Yes Lily's Eyes I'm reminded when I look into my daughters eyes

Duet Nigel & James Lily's Eyes Secret Garden

Nigel Enough of my memories. Have you any fair damsel on the horizon?

