

## 2023 Casting Breakdown

### My Way:

**Synopsis:** A swinging tribute to Ol' Blue Eyes, *My Way: A Musical Tribute to Frank Sinatra* relives Sinatra's legendary career as four actors take you on a musical revue spanning the breadth of his career from his early beginnings as a crooner in New York, to the bright lights of Las Vegas with the Rat Pack, to his final performances. Conceived by David Grapes and Todd Olson, *My Way* invites its audience to take a trip down memory lane while reliving Sinatra's remarkable five-decade career the 1950s to the 1990s. From a songbook of over 1300 tunes, *My Way* chooses fifty-four of Sinatra's songs that include "Fly Me to the Moon," "Chicago," "New York, New York," and "That's Life." It's a celebration just as Ol' Blue Eyes would have wanted it – a few stories, a few drinks, and plenty of knockout tunes.

**Man #1** is aged 40-60 and should have a dark Italian look (the "rat pack" years). Man #1 must have a deep/rich strong velvety baritone voice in the Sinatra mode. He sings many of the Sinatra standards, so he needs to have an incredible vocal instrument and have a feel for Sinatra's unusual phrasing and distinctive vocal style. He should dance or at the very least move extremely well. Tap dance skills are a big plus as there are a number of optional tap/dance breaks written for this character. Man #1 should also be able to sing close harmony. Ideally, this actor projects the style and easy sophistication that was the Sinatra trademark WITHOUT DOING ANY SORT OF PHYSICAL OR VOCAL IMITATION of the man. He is the leader of the ensemble in terms of setting the tone and style that the show's music demands. Finally, he must relate well to the audience and possess the charisma to bring them along on this two hour musical journey into the world of "cool." This is the "key" casting decision and will be the most difficult performer to locate and cast.

**Man #2** 25-40 Is the skinny 1940's big band "crooner" look. This actor should have all American boy good looks and be a physical contrast to the actor playing Man #1. He should have a strong legit lyric baritone voice and be an excellent part singer. He sings up to a G. Listen to the Sinatra recordings with the Tommy Dorsey Orchestra to understand the smooth easy vocal style that is required for this role. Man #2 should also have a natural and unaffected flair for comedy as he carries much of the show's humor and lighter moments. He spends much of the show trying to learn how to be "cool." He is matched with Woman #2 and they need to look great as a pair. Moves well.

**Woman #1** 30-50 should have dark, sensual, exotic, and striking good looks. In some ways, her character represents the female version of Frank ("rat pack" period). She is a "classy dame" who drips with style, sophistication, and class. Woman #1 has the more difficult singing role of the two women. Vocally she is a strong mezzo soprano who can also belt. Her vocal style is based on great "torch singers" like Ella Fitzgerald, Lena Horne, and Judy Garland. In other words, she performs with "balls." This actress sings through a wide range vocally and must also be a capable part singer. A dark, smoky, husky sound is preferred. This actress must look good and match up well physically with Man #1. One of the two women should be a strong dancer and the other move well.

**Woman #2** 20-35 should be a leggy blonde or redhead with drop dead looks and a smile that lights up the room. She should be able to project an energetic and youthful sexuality to the audience.

Woman #2 is the type of woman that always attracted Frank (aka Marilyn Monroe, Ava Gardner, Mia Farrow, etc). Vocally this character needs to have that same smooth liquid big band singer sound of the 40's that Man #2 should also possess. Woman #2 is also a mezzo but does sing some soprano parts. Her voice should be lighter and provide a contrast to the darker sound required for Woman #1. She too needs to be a capable part singer. For this role a strong dancer with tap skills would be a big plus. In the original production, Man #1 and Woman #2 were both outstanding tap dancers. Woman #2 matches up physically with Man #2 and the two of them should make a handsome couple.

### **Golden Boy of the Blue Ridge:**

#### **Synopsis:**

Golden Boy Of The Blue Ridge is a bluegrass musical adaptation of J.M. Synge's Playboy of the Western World, set in 1930s Appalachia. A young fugitive, Clayton Monroe, arrives one night at the cabin of moonshiner, J.M. McFarland. When Clay says he's killed his father, locals are enthralled. Held up as a hero, the shy Clay begins to transform, gaining confidence and winning the attentions of his host's daughter, Maggie. Maggie's fiancé, the craven Luther Coffey, enlists the aid of a crafty widow, Hazel Grubbs, to try to get rid of his new rival. Just as Clay is coming into his own, his father shows up, hellbent on revenge. When Maggie learns Clay did not really kill his father, she is quick to turn on him. But Clay stands up to his father, proving that he really has changed. Too late, Maggie realizes that she's lost a true golden boy.

#### **Characters:**

Clayton Monroe - early 20s, a fugitive from justice  
High baritone. (He has a few tenor notes, but those are outliers.)

Maggie "Magpie" McFarland - mid 20s, a recently engaged girl  
Mezzo, with the occasional higher belt

J.M. McFarland - 40s/50s, Maggie's father, a moonshiner  
Baritone

Leroy Monroe - 40s/50s, Clay's father, sheriff and yeoman farmer  
Baritone

Hazel Grubbs - late 30s, widow, mill operator, and operator in general  
Alto

Luther Coffey - late 20s/early 30s, Maggie's fiancé, a local farmer  
Tenor

**The ensemble plays various locals (male and female) and makes up the band:**

Nelly Carter / Newton Cobb / Bass  
Sara Brady / Sean Brannom / Banjo & Mandolin  
Eunice Greene / Ed Guffey / Guitar  
Winnie Ferguson / Walt Fields / Fiddle

**\*\*BAND/SEMBLE MEMBERS WILL NEED TO SING, ACT, AND PLAY THEIR OWN INSTRUMENTS\*\***

This is a bluegrass musical. As such, all performers in this show need to be comfortable with singing in tight harmony and straight tones. Band/semble members will need to comfortable with doing so while playing an instrument.