

**Audition notice for THE YORK REALIST by Peter Gill, directed by Barry Park at The Garrick Theatre, Guildford**  
<https://www.garricktheatre.asn.au/>

**Casting 4 males and 3 females with experience. Details are below.**

**Rehearsals:** (Mondays and Wednesdays 7pm – 10pm & Saturdays 2pm -5pm) commence on 6<sup>th</sup> May 2023.

**Performances: 7.30pm on July 6, 7, 8, 9, 13, 14, 15, 20, 21, 22 and 2.00pm on July 15, 16**

This is a non-paid community theatre production.

Applicants should check their availability and suitability before applying.

**Auditions:**

**Saturday 4<sup>th</sup> February 2023 by appointment between 10am and 5pm**

**at Garrick Theatre, 16 Meadow St, Guildford**

**Sign up here, indicating which role you are interested in: <https://www.slottr.com/sheets/18274336>**

**TAKE CAREFUL NOTE OF THE DATE AND TIME OF YOUR AUDITION and please notify us if you must cancel.**

Please deliver a 2-minute prepared modern monologue in an accent appropriate for the role. (It can be read if you haven't time to learn it, although preparation is advised so that you make the best possible impression.) Please bring your theatre CV and a headshot.

If you are unable to audition that day but would still like to be considered for a role, please notify the director at: [bapark@iprimus.com.au](mailto:bapark@iprimus.com.au)

**THE YORK REALIST:**

**A beautiful, heart-breaking love story**

**Early 1960s, Yorkshire. Farm labourer George is cast in an amateur staging of the York Mystery Plays. His world is shaken when he falls for metropolitan assistant director, John.**

**It is a time long past. The attitudes are coloured by a life lived with hard graft, and without the light and love necessary to leaven it.**

**A finely drawn love story, the play is a touching reflection on the complexities of family, class, and the origins of art.**

**ROLES TO BE CAST:**

George and John are the central characters in the play and are large roles. Mother, Barbara, Arthur, Doreen and Jack are all very significant, challenging roles.

**Male:**

**GEORGE** Stage age: late 20s – 30s. A masculine farm labourer who discovers a talent for acting and is surprised by a yearning for more than the limitations of his life. He and John are mutually attracted. Actor must be able to speak in a Yorkshire accent.

**JOHN** Stage age: 20s – early 30s. A handsome assistant director. As a Londoner he is out of his comfort zone in the country but is attracted to the natural beauty and the rural life. He and George are mutually attracted. Actor must be able to speak in a South English accent.

**ARTHUR** Stage age: 30s – 40s. Barbara's husband. He has moved from farming to shift work at his wife's bidding. He is hen-pecked, quiet and lacking in confidence. He likes a drink. Actor must be able to speak in a Yorkshire accent.

**JACK** Stage age: 16 – 20. Barbara and Arthur’s teenage son. He is about to leave school and is going through a rebellious stage, unsure about his future. He is good-natured but awkward and gauche. Actor must be able to speak in a Yorkshire accent.

**Female:**

**MOTHER** Stage age: 60s up. She is not strong in health but determined to remain at the centre of the family and to look after George, who is her favourite. She is warm, managing, and unsentimental. Actor must be able to speak in a Yorkshire accent.

**DOREEN** Stage age: late 20s – 30s. She is a family friend who was at school with George and has encouraged his acting talents. She is a regular chapelgoer, kind and caring. She has hopes of marriage to George. Actor must be able to speak in a Yorkshire accent.

**BARBARA** Stage age: 30s – 40s. She is Arthur’s wife, George’s older sister who has moved from the farm with her family to a modern council house ‘with all mod cons’ in the village. She is assertive. Actor must be able to speak in a Yorkshire accent.

**REVIEWS:**

‘THE YORK REALIST *is a modern classic.*’ – The Independent

‘*A tender, heartbreaking play by one of Britain’s greatest playwrights.*’ – Evening Standard

‘*Riveting and heart-rending. Such outstanding work.*’ – Independent on Sunday

‘*Adventurous, witty and fresh, the play comes like a rare blast of reality.*’ – Guardian

‘*A superb play in every aspect. The writing is absolutely first class.*’ – London Theatre 1

‘*A beautiful time capsule of lost love. Gill’s script brims with tenderness. Gill’s work stays with you forever.*’ – British Theatre

‘*An emotional stealth bomb. You may have seen this terrain covered before, but rarely with such piercing sensitivity and lingering power.*’ – The Arts Desk

‘*It is a breathtaking piece that confirms Gill’s great strengths: his emotional power, his social awareness and his ability to find rich meanings in the daily business of life.*’ – Guardian

**PRODUCTION HISTORY:**

Winner of the London Critics’ Circle Award for Best New Play, *The York Realist* was premiered by the English Touring Theatre at The Lowry, Salford Quays in November 2001; it moved to the Bristol Old Vic that same year and, in 2002, to the Royal Court Theatre, London. The play was revived by the Donmar Warehouse, London, in February 2018, with Ben Batt, Jonathan Bailey, Leslie Nichol, Katie West, Lucy Black, Matthew Wilson and Brian Fletcher.

**SYNOPSIS:**

Set in a farm labourer’s cottage in rural Yorkshire in the early 1960s, farm labourer George lives with his mother whose health is failing. His sister, Barbara, lives on a council estate in a nearby village with her husband Arthur and family. Their teenage son Jack is about to leave school and is uncertain about his future. Close by lives unmarried Doreen who is quietly in love with George. They are all completely rooted in the culture and traditions of rural life. George is cast in an amateur staging of the York Mystery Plays. His world is shaken when he falls for metropolitan assistant director John and the two men embark on a clandestine gay relationship, which founders on the ‘Yorkshire realism’ of George – an irony since George and John met

working on the York Cycle of Mystery Plays, ascribed to 'the York realist'. In a series of scenes, with convincingly naturalistic dialogue yet with surprising time-shifts and the surreal if brief appearance of Mother after death, Peter Gill's influential play is not only a finely drawn and sensitively portrayed love story; it is also a touching reflection on the rival forces of family, class, and the origins and ownership of art.

#### **THE PLAYWRIGHT:**

Peter Gill is one of the most important and influential writers and directors of the last thirty years. He has directed over a hundred productions in the UK, Europe and North America. He was responsible for introducing D. H. Lawrence's plays to the Royal Court Theatre in the 1960s and was the founding director of Riverside Studios and The National Theatre Studio. He is an acclaimed playwright whose work includes *The Sleepers Den*, *Over Gardens Out*, *Small Change* and *The York Realist* (all of which premiered at the Royal Court), *Kick For Touch* and *Cardiff East* (which premiered at the National Theatre), *Certain Young Men* (Almeida Theatre), and *Original Sin* (Sheffield Theatres). Recent work includes *As Good A Time As Any* at the Print Room (2015), *Versailles* at the Donmar Warehouse (2014), which he wrote and directed, and his version of *Uncle Vanya* which came to Theatr Clwyd in 2017. His book *Apprenticeship*, written about his experiences as a young actor with the Royal Shakespeare Company in the sixties, provides a rigorous and insightful reflection into theatre. Peter Gill was elected as a Fellow of the Royal Society of Literature in 2019.

#### **THE DIRECTOR:**

Barry Park has been teaching, acting and directing since the 80s, winning many awards. In Perth he has directed *French Without Tears*, *Beautiful Thing*, *Hay Fever*, *Present Laughter* and *Design for Living*, (Old Mill Theatre); *Arcadia* (Harbour Theatre); *The Boys in the Band*, *A View from the Bridge*, *The Real Thing*, *Broken Glass*, *M. Butterfly*, *All My Sons* and *Cat on a Hot Tin Roof* (GRADS); and *August: Osage County* and *Other Desert Cities* (Playlovers). He was the assistant director for *Romeo and Juliet*, *The Music Man*, *Midnite* and *The Thwarting of Baron Bolligrew* in Melbourne. Overseas, his productions of *Death of a Salesman*, *The Golden Masque of Agamemnon* and *The Life and Death of Almost Everybody* won several awards. Among other shows Barry has directed are *Agnes of God*, *Songs from the Shows*, *Snoopy! The Musical*, *The Effect of Gamma Rays on Man in the Moon Marigolds*, *Blythe Spirit*, *On Monday Next*, *The Fantastiks* and *Lord of the Flies*. Barry has acted for several theatre companies including GRADS, Old Mill Theatre, 7 Arts Theatre, CAPAB, Reps Theatre, The Guild Theatre, Rhodes Theatre, 1920 Settlers Memorial Theatre, Delta Theatre and Sundown Theatre, the Finborough Theatre and at the Edinburgh Festival Fringe and the Grahamstown Festival, in a wide variety of plays, musicals and pantomimes. He was nominated for Robert Finley Awards for his performances as Shylock in *The Merchant of Venice* and Carpenter in *The Habit of Art*, and he was awarded a Robert Finley Certificate for Outstanding Audience Engagement as Dame Twitchett in *Babes in The Wood*. Barry has acted in films and TV advertisements and was the eponymous Bookworm in the ZTV weekly series. He has acted in many radio plays for ZBC, he has recorded radio and television commercials, and he has also presented several educational programs for Audio Visual Services.