

Fraser High School Musical Auditions

Open to all students who will be in the 7th-12th Grades in the fall.

BIG FISH

Based on the celebrated novel by Daniel Wallace and the acclaimed film directed by Tim Burton, **BIG FISH** tells the story of Edward Bloom, a traveling salesman who lives life to its fullest...and then some! Edward's incredible, larger-than-life stories thrill everyone around him—most of all, his devoted wife Sandra. But their son Will, about to have a child of his own, is determined to find the truth behind his father's epic tales. Overflowing with heart and humor, **BIG FISH** is an extraordinary musical that reminds us why we love going to the theatre—for an experience that's richer, funnier and bigger than life itself.

Character Ranges

EDWARD BLOOM 	WILL BLOOM 	SANDRA BLOOM 
KARL 	JENNY HILL 	AMOS CALLOWAY 
THE WITCH 	YOUNG WILL 	DON PRICE 
	ZACKY PRICE 	

Character Descriptions

Edward Bloom (*plays old and young 15-60 years old*)

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 high school to late 20s/young father to older sick man. Able to move but little real dance.

Sandra Bloom (*plays old and young 20-55*)

Sandra is patient, calm – the perfect balance to Edwards enthusiasm. She adores and appreciates Edward and tries to bring reconciliation to her husband and son, both of whom she loves.

Needs a big voice, expressive acting ability, and a good bit of dance ability.

Will Bloom (*30 years old*)

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

Josephine Bloom (30 years old)

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.

Karl (Karla?)

The Giant. Edward's best friend. Karl is shy, exceptionally intelligent, hermit-like, 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.

Amos

Circus owner. 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.

Witch

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.

Jenny Hill

Plays young cheerleader to tired older woman (17-60 years old). Edward's devoted, first girlfriend. She is beautiful, a dreamer, maybe a little blonde. As the older Jenny, she is a very tired, disillusioned version of the younger Jenny. She has dignity and honesty. Needs loud belt. She is crucial in helping Will understand Edward and Edward's motivations.

Some movement, but serious acting needed.

Don Price (high school, college, and mayor, actor ages 17-45)

Older snarky bully. Sandra's first fiancé. Needs a bigger than life acting style.

Possible movement but not crucial.

Zacky Price (high school, college, and later, actor ages 14-45).

Nerdy brother/Tom-boyish, nerdy sister and shadow of Don Price.

Ensemble

Will play townspeople, fishermen, wedding guests, Ashton townspeople, college students, soldiers, Westerners, etc. and featured roles: Dr. Bennett, Red Fang, Ashton Mayor, Alabama Lambs, Mermaid.

-- Auditions for **BIG FISH** will be in the FHS Choir Room and will last as long as they need to.

-- The 3 performances of the musical are February 6, 7, & 8, 2025. There may be a day performance for our elementary schools planned for Monday, February 10. Before you try out, check these dates with your parents/guardians and be sure that you do not have prior commitments including appointments, college visits, and/or other family travel plans.

-- When you audition for this show please be prepared to sing & read for the part you would like, but you may be asked to read or sing for another character. It is the director's job to cast you or not cast you as he/she sees fit.

-- Fill out an audition form available online (www.fraserperformingarts.org) or in the FHS choir room **BEFORE** you audition.

-- All cast members are asked to help in building the set.

-- You may be asked to furnish your own costume.

Email or talk to Mr. Charland if you have any questions!!

nicholas.Charland@fraserk12.org

Side #1Edward
Will**WILL**

Dad? Mom's looking for you.

EDWARD

I don't know why we need rehearsal dinners. These people have been eating dinner their whole lives. They don't need practice.

WILL*(a smile)* Is this where you taught me to fish?**EDWARD**You caught a catfish this big. *(He measures three feet with his hands)***WILL**

It was about half that size, but thank you. And thank you for cleaning it.

(beat)

Dad, about tomorrow...

EDWARD

You're nervous.

WILL

I'm not.

EDWARD

You are. You got that twitch. I recognize it.

WILL

Dad...

EDWARD

When you were a kid, you'd never jump in the pool. I'd have to sneak up and push ya.

WILL

Yeah, that was fun for me. Actually, I wanted to talk about you...

EDWARD

My favorite subject!

WILL

So, Josephine and I would appreciate it if you didn't tell any of your stories at the wedding.

EDWARD

My stories.

WILL

And jokes. No stories, no jokes. No anecdotes.

EDWARD

Oh. Okay, Will. Gotcha. Understood.

WILL

Thanks.

EDWARD

You used to like me stories, though—especially the one about the witch.

WILL

I was six.

EDWARDYou were never six. You were born a tiny middle-aged man. *(Edward has a pain in his side)***WILL**

You okay?

EDWARD

I'm fine. You're the one in trouble here. You ready to get married?

WILL

I am

EDWARD*(tossing WILL a stone)* Then here's to what's next.**WILL**

To what's next.

Side #2Amos
Sandra**AMOS**

Yes, ladies and gentlemen. Any one of these acts could join the Calloway Circus!

*(a juggler's ball falls at his feet)*Except you! C'mere. *(JUGGLER approaches)*If I was lookin' for a Miscellaneous Object Dropper, you'd be at the top of my list. But I'm not. Next up #73—*(checks clipboard)*—the Alabama Lambs.**SANDRA**

That's us! We're the Alabama Lambs!

AMOS*(recognizes her, disapproving)*

Miss Templeton! Does your daddy know you're here?

SANDRA

He knows I'm with my two best friends.

AMOS

Tell me, your father—is he still a small-town sheriff with unmedicated rage issues?

SANDRA

That's Dad!

AMOS

Best you get along home and breathe not a word of this folly.

SANDRA

Wait, Mr. Calloway, I am supposed to be here, I know it.

AMOSAnd I know I don't want to be hangin' on your Daddy's wall like this. *(terrified expression; checking clipboard)*

Next up, #74—Zaximus the Zensational.

SANDRA

Haven't you ever had a dream, a hope, a wish! Please, Mr. Calloway! Just let us try.

AMOS

Fine. Let's hear it.

Side #3Edward
Karl**EDWARD**

Hello? Hello!

My name is Edward Bloom, and I want to talk to you!

KARL

Go away!

EDWARD

I will not! Not until you show yourself. Come on out here, and face me like a man!

KARL

I said GO AWAY!

EDWARD

Fine! I'm coming in.

Just like I thought. Only kinda giant you are is a giant coward.

KARL

I will smash your bones and eat you for dinner!

EDWARDYou'll still be hungry. I'm more of an appetizer size. (*offering hand*)

Edward Bloom...

KARL*(knocks hand away)*

Get out of my cave!

EDWARD

No. I cam up here to talk to you.

KARL

I don't want to talk! I just want to be alone.

EDWARD

Bullcrap. You are alone, so you're only pretendin' it's what you want. Under those dead animals and death threats, I see a guy who might need a friend.

KARL

You don't know me.

EDWARD

Sure I do! See, up 'til now I've been the biggest thin in Ashton. But you showin' up is a reminder: there's something bigger out there.

KARL

So go.

EDWARDCome with me. (*off KARL's reaction*)Look, this town is too small for you, and it's too small for a man of my ambition. (*smelling KARL*)

When was the last time you left this cave?

KARL

I'm agoraphobic.

EDWARD

I don't know what that means, but you gotta get outside.

KARL*(a laugh)* You're not very bright.**EDWARD**

Well, how smart are you?

KARL

Real knowledge is to know the extent of one's ignorance.

EDWARD

Whoa! That's deep. Wow.

KARL

There's nothing for me out there. I don't fit in! I've never even been in a car.

EDWARD

You got those big legs! So walk.

KARL

I can't fit in a house.

EDWARD

We'll sleep under the sky!

KARL

I'll never find a girl.

EDWARD

Giant—this is the South! We like our women big and beautiful.

Side #4Will
Josephine**WILL**

Why would my father have a mortgage to a house I've never heard about? And what's the deal with Jenny Hill?

JOSEPHINE

Maybe she's a friend.

WILL

Maybe she's more than that. My father was a traveling salesman. He could have easily had a second life. A second family!

JOSEPHINE

Stop! That's not real.

WILL

What's is real with my father? What if all these crazy stories are just a smokescreen so we don't bother looking for the truth?

My father bought a secret house is Ashton. I can't pretend we didn't find this.

JOSEPHINE

Okay, okay. I know you want to find answers, but think about the time you have left. You're here to make peace, Will, not start a war.

WILL

War? Did he tell you the war story? Because that's when I first realized he was making it all up.

Side #5 **SANDRA**
You're the boy from the circus!

Edward **EDWARD**
I am!

Sandra **SANDRA**
I wasn't sure you were real. I imagine things a lot.

Don Price **EDWARD**
Then imagine use together: Mr. and Mrs. Edward Bloom.

SANDRA
Wait, Edward Bloom?

EDWARD
Yes.

SANDRA
From Ashton?

EDWARD
How did you know?

SANDRA
The boy I'm engaged to, he's from Ashton.

Don Price **EDWARD**
Don Price?! They let him into college?

SANDRA
He's studying political science.

EDWARD
He'd fail gravity if it were a subject!

SANDRA
(smiles) I help him where I can.

EDWARD
Bandage his knuckles where he drags them on the ground?

SANDRA
That's a terrible thing to say.

EDWARD
A terrible Price to pay. Don't marry that cretin.

SANDRA
Don.

EDWARD
Moron.

SANDRA
(looking past him) No, Don.

EDWARD
(EDWARD turns to see DON PRICE approaching. DON PRICE is pissed.)
Oh, hey Don.

DON PRICE
Bloom?! What the hell are you doing?

SANDRA
(to Don) Promise me you won't hurt him.

EDWARD
I promise.

DON PRICE
This is my girl. Mine. Look! *(DON roughly grabs SANDRA's hand to show EDWARD the diamond ring.)*

SANDRA
Don!

EDWARD
Take your hands off her.

DON PRICE
Or what? You're not so big without a giant to back you up.

EDWARD
But I'll always be the bigger man.
(DON PRICE suddenly clobbers EDWARD, who, true to his word, doesn't fight back.)

SANDRA
Don, stop! Stop! Don, I will never marry you. This was a mistake.

DON PRICE
What? You actually love this guy?

SANDRA
(hands him the ring) He's almost a stranger, yet I prefer him to you.

Audition Song: Josephine, Karl, Jenny Hill,
Don Price, Zacky Price, & Ensemble

Out There On The Road

(Ensemble)

117 **2** 119 120

I can see A - me - ri - ca de - pen - da - ble and true.

121 122 123

O - pen sky and pass - ers - by con - grat - u - lat - ing you. Find the op - en high - way and you've

124 125 126 127

hit the moth - er - lode, Go cra - zy out there on the, hap - py out there on the, fin' - ly out there

128 129 130 131 132 133

on the road!

Audition Song: Edward

Daffodils

(Edward)

Joyful but somewhat slow

Musical notation for measures 40-42. Measure 40 is a whole rest. Measure 41 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 42 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. There are triplets over measures 41 and 42.

He told me you loved daf - fo - dils. And count less as the

Musical notation for measures 43-46. Measure 43 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 44 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 45 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 46 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. There are triplets over measures 43 and 46. A *rit.* marking is above measure 46.

stars — that shine, They stretched in ne - ver end - ing line 'til all I saw was

A tempo

Musical notation for measures 47-50. Measure 47 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 48 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 49 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 50 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. There are triplets over measures 47 and 50.

daf - fo dils. Be - side the lake, be - neath the trees. All flut - ter - ing — and

Move it along

Musical notation for measures 51-54. Measure 51 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 52 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 53 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 54 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

danc - ing in the breeze. _____ And like that mom - ent right be -

Driving but not faster

Musical notation for measures 56-58. Measure 56 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 57 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 58 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

tween a - sleep and wak - ing, I thought I saw ten thou - sand strong in one quick glance.

Musical notation for measures 59-61. Measure 59 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 60 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 61 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. A *rit.* marking is above measure 60.

But when I saw your face I knew be - yond mis - tak - ing a mil - lion flow - ers could - n't stand a

Musical notation for measures 62-66. Measure 62 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 63 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 64 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 65 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 66 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. There are triplets over measures 64 and 66.

chance. So I'll pre - tend the daf - fo - dils are just an in - tro - duc - tion to —

Musical notation for measures 67-71. Measure 67 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 68 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 69 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 70 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 71 contains a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. There are triplets over measures 67 and 70.

— the blos - som - ing — of me and you. _____

Audition Song: Sandra

I Don't Need A Roof

(Sandra)

5 6 7 8 9
In your face I see a life - time.

10 11 12 13 14 15 16
In this place I feel at ease. Wall - pa - per peel - ing, paint wear - ing

17 18 19 20 21 22
thin. Here's where I end and be - gin. I don't need a roof

23 24 25 26 27 28
to say I'm cov - ered. I don't need a roof to know I'm home.

29 30 31 32 33
There could be a sing - le shin - gle dang - ling o - ver - head.

34 35 36 37
I don't need a roof to make my bed.

Audition Song: Will

Stranger

Will

8 *A Tempo*

52 53 54

I still don't know the man. _____ I wish I knew the man, _____

55 *rit.* *A Tempo*

56 57 58

_____ but he's a stran-ger. My fa-ther is _____ a stran-ger I _____ know ver-y well. A

59

60 61 62

puz-zling shell. Hope-ful. _____ What's on its way may help us both to grow, _____ but I don't

63

64 65

_____ know. _____ I don't know when I'll un-der - stand what mad him wild. I

66

67 68

don't know why he has the urge to fly. I want to face him like a man, and

69 *molto rit.* *Colla Voce*

70 71 72

not a child. So I'll try, I'll real-ly try. And in time, my boy is sure to see

73

74 75 76

bright-er days for dad and me. We can do _____ things bet-ter than be - fore. So that stran-gers we will

77 *A Tempo* *rit.*

78 79 80 81

be _____ no _____

Audition Song: Witch

I Know What You Want (Witch)

34 **2** 44 45

Let me show you how your days un - fold.

46 47

You and me can play the hand you ____ hold. ____

48 49 50

When you gam - ble then you get the gold

51 52 53

Don't be - lieve the fai - ry tales that say life is a breeze. Ev' - ry man must face a trial that

54 55 56

brings him to his knees But let me share a mag - ic truth, a proof of all ____ that thrives. The

57 58

ones who face their fears lead ____ the most in - ter - est - ing

59 60 61 62

Lives! Lives! Lives! _____

