

AUDITION NOTICE

A SONG AT TWILIGHT

By Noël Coward

Directed by Barry Park

By arrangement with ORiGiN™ Theatrical on behalf of Samuel French, a Concord Theatricals Company

Unpaid community theatre work at the Old Mill Theatre, 4 Mends Street, South Perth, WA, Australia

"An elegant, caustic and deeply humane exploration of love, loss and authenticity." — The Telegraph

This is a rare opportunity to explore one of Coward's most emotionally rich and provocative works.

Performance Dates:

Opening 13 March 2026

Evening Shows: 13, 14, 18, (19*), 20, 21, (25*), 26, 27, 28 March at 7:30 PM (*keep free)

Matinees: 15 & 22 March at 2:00 PM

Bump out: 10am Sunday 29th March

Rehearsals Commence 10 January 2025

Mondays & Wednesdays – 7:00 PM to 10:00 PM

Saturdays – 2:00 PM to 5:00 PM

Additional rehearsal: Tuesday 10 March 2026 – 7:00 PM to 10:00 PM

The first five weeks of rehearsal, after the read-through at the theatre will be at St Andrews Church Hall, 259 Barker Road, Subiaco. Thereafter, all rehearsal will be at the theatre.

Please do not apply if you are performing in another production during the rehearsal or performance period.

Actors will be required to have their books down three weeks into rehearsals.

Audition Dates, by appointment: (Exact time slot selected upon registration.)

- Saturday 6 December 2025, morning and afternoon
- Monday 8 December 2025, evening

At the Connie Ord Room, Old Mill Theatre, 4 Mends Street, South Perth, WA, Australia

To book an audition slot, please sign up at:

To request further details and a script excerpt in advance, please email:

enquiries@oldmilltheatre.com.au

Audition Requirements:

- Please **bring or email** your acting **CV and a recent headshot**.
- Arrive **10 minutes early** to check in and collect an excerpt from the script (or request a copy in advance)
- Prepare a **short monologue* or text excerpt** that suits the tone and character(s) you are auditioning for. Memorisation is encouraged.
- *You may also be asked to **read a selected excerpt** from the script.

About the Play

In *A Song at Twilight*, Noël Coward explores the hidden truths behind a successful literary life. Set in a luxurious Swiss hotel suite, the play centres on Sir Hugo Latymer, an aging author confronting his carefully guarded past when a former lover, Carlotta, unexpectedly visits. What begins as a nostalgic reunion soon evolves into a tense battle of wit, memory, and moral reckoning, as secrets long buried threaten to surface.

Written late in Coward's career, in 1966, *A Song at Twilight* blends his signature wit with poignant introspection, marking a shift from the frothy comedies of manners to more emotionally resonant territory. The play offers a moving examination of identity, legacy, and the choices that define us.

"Coward's brilliance lies in turning personal truth into universal drama – exquisitely funny and devastatingly honest." — The Guardian

Roles Available

HUGO LATYMER (Lead, Male, 60s – early 70s stage age)

Accents: Upper-class British. Speaks a little French.

A renowned author and literary lion in the twilight of his life. Hugo is urbane, sophisticated, and outwardly composed, with a biting wit and a strong sense of self-control. However, beneath the polished exterior is a deeply conflicted man who has spent much of his life concealing his true identity — especially his sexuality.

When faced with Carlotta's revelations, Hugo becomes increasingly irritable, defensive, and ultimately vulnerable. He is forced to grapple with feelings of regret, shame, pride, and fear — all while attempting to maintain his dignity. The role demands a high degree of nuance, capable of transitioning from comic dryness to emotional breakdown. (Noël Coward played the original role)

Character traits:

- Acerbic, intellectual, and sharp-tongued
- Proud, defensive, and emotionally repressed
- Haunted by the compromises and betrayals of his past
- Capable of tenderness, but deeply guarded

CARLOTTA GREY (Lead, Female, late 40s – 50s stage age)

Accent: Upper-class British

Once a celebrated actress and glamorous beauty, Carlotta has aged with grace and elegance. She is vibrant, clever, and mischievously provocative. Her return to Hugo's life is no accident — she comes with an agenda: to confront him with the truth of their shared past and to force him to face a part of himself he has denied for decades.

Carlotta is both confrontational and compassionate. She uses charm and theatricality to mask her emotional wounds, but she genuinely seeks a form of redemption — not just for herself, but for Hugo. This role is complex and layered, requiring strength, subtlety, and range.

Character traits:

- Charismatic, witty, and emotionally intuitive
- Flamboyant with a steely core
- Both a tempter and a truth-teller
- Carries sorrow and compassion beneath her bravado

HILDE LATYMER (Supporting, Female, late 40s - 50s stage age)

Accents: Mild German (authentic but subtle). Speaks a little French.

Hilde is Hugo's much-younger wife and secretary, a cool and reserved woman of quiet strength. German by birth, she is precise, intelligent, and fiercely loyal. She has spent years managing Hugo's life and moods and is well aware of his flaws — including the secrets he believes he has kept from her.

Though she initially appears emotionally distant, Hilde has a deep well of empathy. She is the play's moral compass and emotional anchor, offering a counterbalance to Hugo's evasiveness and Carlotta's drama. A quietly powerful role requiring emotional control and clarity.

Character traits:

- Intelligent, controlled, and deeply perceptive
- Quietly compassionate with a dry wit
- Unwaveringly loyal yet not submissive
- Represents calm, enduring love and integrity

FELIX (Minor role, Male, late 20s - 30s stage age)

Accents: 'Half Italian, Half Austrian' or light European. Speaks a little French.

Felix is the handsome waiter at the Swiss hotel where the play takes place. Though his role is small in terms of dialogue, he provides moments of levity and subtle commentary through his reactions. He is respectful, polite, and efficient, but never completely invisible.

This is a featured role ideal for a performer with strong stage presence. Felix's understated observations and interruptions provide a gentle rhythm to the more emotionally intense scenes.

Character traits:

- Attentive, neutral, and quietly amused
- Observant but never intrusive
- Provides some light relief
- Excellent role for a young character actor

About the director

Barry Park has been teaching, acting and directing since the 1980s, winning many awards. In Perth he has directed *Hansard*, *The Lisbon Traviata* and *The York Realist* (Garrick Theatre), *The Lady in the Van*, *Private Lives*, *Beautiful Thing*, *Hay Fever*, *Present Laughter* and *Design for Living*, (Old Mill Theatre); *The Deep Blue Sea* (Melville Theatre), *Arcadia* (Harbour Theatre); *The Normal Heart*, *French Without Tears*, *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 Theatre Company); and *August: Osage County* and *Other Desert Cities* (Playlovers). He has directed many other plays and musicals overseas, and has performed professionally at The Edinburgh Festival Fringe, the Grahamstown Festival, and in London, South Africa, and Zimbabwe, in plays, musicals, pantomimes, films, and radio and television productions and commercials.

About the Playwright

Noël Peirce Coward was born in 1899 and made his professional stage debut as Prince Mussel in *The Goldfish* at the age of 12, leading to many child actor appearances over the next few years. His breakthrough in playwriting was the controversial *The Vortex* (1924) which featured themes of drugs and adultery and made his name as both actor and playwright in the West End and on Broadway. During the frenzied 1920s and the more sedate 1930s, Coward wrote a string of successful plays, musicals and intimate revues including *Fallen Angels* (1925), *Hay Fever* (1925), *Easy Virtue* (1926), *This Year of Grace* (1928), and *Bitter Sweet* (1929). His

professional partnership with childhood friend Gertrude Lawrence, started with *Private Lives* (1931), and continued with *Tonight at 8.30* (1936). During World War II, he remained a successful playwright, screenwriter and director, as well as entertaining the troops and even acting as an unofficial spy for the Foreign Office. His plays during these years included *Blithe Spirit* which ran for 1997 performances, outlasting the War (a West End record until *The Mousetrap* overtook it), *This Happy Breed* and *Present Laughter* (both 1943). His two wartime screenplays, *In Which We Serve*, which he co-directed with the young David Lean, and *Brief Encounter* quickly became classics of British cinema. However, the post-war years were more difficult. Austerity Britain – the London critics determined – was out of tune with the brittle Coward wit. In response, Coward re-invented himself as a cabaret and TV star, particularly in America, and in 1955 he played a sell-out season in Las Vegas featuring many of his most famous songs, including *Mad About the Boy*, *I'll See You Again* and *Mad Dogs and Englishmen*. In the mid-1950s he settled in Jamaica and Switzerland and enjoyed a renaissance in the early 1960s becoming the first living playwright to be performed by the National Theatre, when he directed *Hay Fever* there. Late in his career he was lauded for his roles in a number of films including *Our Man In Havana* (1959) and his role as the iconic Mr. Bridger alongside Michael Caine in *The Italian Job* (1968). Writer, actor, director, film producer, painter, songwriter, cabaret artist as well as an author of a novel, verse, essays and autobiographies, he was called by close friends 'The Master'. **His final West End appearance was in his play *A Song at Twilight* in 1966, which he wrote and starred in.** He was knighted in 1970 and died peacefully in 1973 in his beloved Jamaica.

About the theatre

<https://www.oldmilltheatre.com.au/about>