

What you need to know about Mamma Mia Auditions

Information Afternoon – 9th November, 2:30pm. Please attend this session to hear all the relevant information regarding the Audition Process and Rehearsal Schedule. This is also a great opportunity to meet the team and ask questions.

- At the information session, we will discuss; how the auditions will run, how to prepare for the audition (including song choice and movement), and the rehearsal schedule.
- For the Ensemble, this is your opportunity to learn the sections from the audition song, I have a dream and Mamma Mia, and learn the general chorus movement audition sequence
- For the Leads, if you don't wish to use this song, you are free to prepare an ABBA song of your choice (1.5 – 2 minutes). You will be responsible for the preparation of this audition piece. A copy of the song needs to be submitted prior to audition
- Because we are learning both song and dance at the info session, perhaps bring a recording device and wear closed in shoes.
- Lead roles **MUST** book a time to audition separately.
- Ensemble & featured roles will audition in small groups.

Audition Nights/Day – below is the audition schedule. As you can see the auditions take place over several sessions. If you are unable to audition on your allocated date, please let us know, and we would be happy to slot you in at another time.

Date & Time	Location	Who	What	Notes
9 th November 230pm	Playhouse Main Stage	All invited	Information session	Bring comfortable shoes do dance in & recording device
16 th November 230pm	Playhouse Main Stage	All invited	Choreography session	We are running a couple of movement sessions to make everyone more comfortable at the auditions
23 rd November 230pm	Playhouse Main Stage	All invited	Choreography session	We are running a couple of movement sessions to make everyone more comfortable at the auditions
30 th November 230pm	Playhouse Main Stage	General Chorus	1 st Audition	Song TBA Dance TBA
9 th December 6:30pm	Playhouse Main Stage	Featured roles	Audition	Song TBA Dance TBA
10 th December 630pm	Playhouse Main Stage	Call backs	Call backs	Song – Own Choice Dance – TBA

Synopsis

On a small Greek island, Sophie dreams of a perfect wedding — one which includes her father giving her away. The problem? Sophie doesn't know who he is! Her mother Donna, the former lead singer of the 1970s pop group Donna and the Dynamos, refuses to talk about the past, so Sophie decides to take matters into her own hands. Sneaking a peek in her mother's old diaries, she discovers three possible fathers: Sam, Bill, and Harry. She secretly invites all three to the wedding, convinced that she'll know her father when she sees him. But when all three turn up, it may not be as clear as she thought! Told through the legendary music of ABBA, *Mamma Mia!* has become a worldwide sensation that has audiences everywhere dancing.

Roles and Requirements: (please note not all the roles are listed below, smaller featured roles will not be auditioned separately)

Donna Sheridan	Gender: Female Age: 40 to 50 Vocal range top: A5 Vocal range bottom: E3
Rosie	Gender: Female Age: 40 to 50 Vocal range top: D5 Vocal range bottom: E3
Tanya	Gender: Female Age: 40 to 50 Vocal range top: E5 Vocal range bottom: E3
Sophie	Gender: Female Age: 20 to 25 Vocal range top: E5 Vocal range bottom: F#3

Sam	Gender: Male Age: 40 to 50 Vocal range top: Ab4 Vocal range bottom: D3
Bill	Gender: Male Age: 40 to 50 Vocal range top: F#4 Vocal range bottom: Bb2
Harry	Gender: Male Age: 40 to 50 Vocal range top: F#4 Vocal range bottom: C#3
Sky	Gender: Male Age: 20 to 30 Vocal range top: D5 Vocal range bottom: Eb3

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The following are featured roles that will be cast from the ensemble or lead auditions: Pepper, Ali, Eddie, Lisa, Priest, approx 22 ensemble cast

General casting Info

Donna Sheridan

The owner of the Taverna on the Greek island of Kalokairi; Sophie's mother, (around 40, American). She is the former lead singer of "Donna and the Dynamos". Honest, straight and hard-working, she is the most naturalistic and vulnerable of the characters. Delivers some of the biggest solos in the show. (The Winner Takes it All, Slipping Through My Fingers, Dancing Queen, Super Trooper, Money Money Money, among others.)

Sophie Sheridan

Donna's headstrong 21-year-old daughter, Sophie is determined to have what her mother never had: a traditional family and a father to walk her down the aisle. Young, bright and energetic, she has lived all her life on the island and is ready to leave. (I Have a Dream, Honey Honey, The Name of the Game, Lay All Your Love on Me, Under Attack, among others)

Tanya Cresham-Leigh

One of Donna's oldest and best friends, Tanya (around 40) has married several millionaires and discovered a lot more about plastic surgery than love - to the extent that she was ever looking. Wild, fun-loving and a big character, she flirts mercilessly with young men, happy to play, but not to stick around. (Chiquitita, Dancing Queen, Super Trooper, Does Your Mother Know, among others)

Rosie Mulligan

Donna's friend (around 40, American, often plus-size) a former member of the Dynamos; unmarried, free-spirited and a renowned author of cookbooks. A character who has developed a confident, funny and self-deprecating exterior which masks her inner vulnerability. Mostly comic, yet one of the most poignant moments in the show in the heart of Act 2. Dances like nobody's watching. (Chiquitita, Dancing Queen, Super Trooper, Take a Chance on Me, among others)

Sam Carmichael

One of Sophie's Potential fathers and a wealthy architect (40-50, American). Sam has regretted leaving Donna all his life and now finds himself divorced and back in her presence. He is straight-laced, confident and composed. At times he is perhaps a little over-bearing, but he is determined not to mess up the second chance he has been given... a very true and honest character within the chaos. (S.O.S., Thank You for the Music, Knowing Me Knowing You, among others)

Harry Bright

Another of Sophie's potential fathers and a respected London banker, (40-50, English). Once a head-banging, partying musician who went down the straight road - at least with his career. He is quirky, in the closet and something of a romantic nostalgist. A nice guy, determined to make up for some past regrets and full of singing. (Thank You for the Music, Our Last Summer, among others.)

Bill Austin

Another of Sophie's potential fathers, a well-known travel writer, Bill has visited the far reaches of the earth, but never found what he's really looking for. A real character (40-50, often English or Australian), Bill has generally avoided the complexities of a relationship and now wonders if it's too late. Lots of comedy and a golden heart within. (Thank You for the Music, The Name of the Game, Take a Chance on Me, among others)

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Featured....

Sky, Sophie's fiancé; a former stockbroker who moved to the island in a young version of a mid-life crisis. He is older than Sophie (25-32, American), but smitten by her exotic charm. Perhaps he is too eager to please and has not quite found all the answers he had hoped for on the island. (Lay All Your Love on Me, among others)

Ali & Lisa

Sophie's friends who have travelled to the island for the wedding. (early 20s, American) A supporting double-act of bubbly, bridesmaidly excitement, not necessarily gender-defined. (Honey Honey, among others)

Pepper

A flirty waiter at the Taverna featured through his brief relationship with Tanya. (20-25, could be from anywhere). Hot, energetic and fun-loving, makes a great double-act with Eddie. Opportunity for a good mover. (Take a Chance on Me, among others)

Eddie

A waiter, boatman and handyman at the Taverna. Other half of double-act with Pepper. (20-30, American). Fairly nonspecific. Opportunity for a good young character actor to create something interesting. (Full Company numbers)

Father Alexandrios The minister who officiates Sophie's wedding. Often a heavy-weight Greek Orthodox priest, this is a potentially delightful little role for a character actor of non-specified gender with some imagination. A nice little turn in Act 2 for someone who doesn't want too much to sing. (Finale Numbers)

Featured Dancers

6-10 strong male and female dancers who will be doing couples choreography, performing on stage as a small group, as well as featured in ensemble numbers.

Ensemble

Consists of the Islanders, who work at Donna's, Wedding-Guests.

Gender: Both

Flippers/Wetsuits....

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Proposed Rehearsal Schedule only!!!! (Contains the maximum number of rehearsals)

15 th December 2019 2:30pm	Playhouse	All cast	Speak through & play soundtrack	Soundtrack to match Afternoon Tea to share
Jan 12 th 230pm	Playhouse	All cast	General sing through	TBA
14 th				
16 th				
19 th				
21 st				
23 rd				
26 th				
28 th				
30 th				
February 2 nd				
4 th				
6 th				
9 th				
11 th				
13 th				
16 th				
18 th				
20 th				
23 rd				
25 th				
27 th				
March 1 st				Tech
3 rd				Tech
5 th				Tech
8 th				Full run
10 th				Full run
12 th				Full run
15 th				Full run
17 th				Members Night & photos
19 th				Dress Rehearsal
20 th				Opening Night

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21 st				Performance
22 nd				Performance matinee
25 th				Performance
26 th				Performance
27 th				Performance
28 th				Performance
29 th				Performance matinee
April 1 st				Performance
April 2 nd				Performance
April 3 rd				Performance
April 4 th				Performance

Should you like to practise your audition piece prior to the audition, please contact **Christie McLucas or Courtney** to arrange, this will be done at your own expense. We also recommend that you arrange music to be dropped off to either Christie or Bex prior to the audition to give, Christie or Chris, enough time to rehearse.

- Please print (if possible) and complete the casting audition sheet (included at the end of the information)
- Rehearsal Pianists: Christie McLucas phone # 0407 576 731
- Audition Panel - Chorus:- Rebecca Hutchins, Christopher Arnold(Musical Director), Jenny Haack (Assistant Director) Robyn Kent (Chorographer), Please direct any questions to,

Rebecca Hutchins

Mobile 0428510616 Email: drama.queens@westnet.com.au

SECTION C

THE AUDITION PROCESS *(amended 27 September 2018)*

INFORMATION SESSION

Held at least 3 Weeks prior to Audition – *(Date will be provided by the Committee)*

- The Director/s or Artistic Director shares information about the directing team, the audition panel, and the audition process. Furthermore, information appertaining to the plot & characters are subsequently given.
- Age restrictions for the cast should be announced (eg..over 16, over 18 etc)
- Interested Auditionees need to give thought to what role they are interested in and this should be followed up at the audition.
- Audition pieces are made available.
- Perusal copies may be handed out at the Director’s discretion.
- Information about ‘open’ or ‘closed’ audition will be announced.
- Information about songs, dance and script components (Musicals) is given out. Sometimes the dance component is taught at the information session.

AUDITION

(Date will be provided by the Committee)

- The Director is informally introduced by the Artistic Director. The director then introduces the Production team and announces if the audition will be ‘open’ or ‘closed’ (this will have been established at the Info session). Once the Director has welcomed and introduced relevant parties (Stage Manager, Assistant) they may choose to stay and watch the audition, because it is an open audition. If it is a closed audition, they will not stay, unless it is the director’s preference and discussed prior to the audition
- The director or AD then introduces the committee member who is present to observe the Audition Process.
- The Audition panel is the Director and the AD and anyone else integral to the casting process.
- Auditionees should be asked what roles they are interested in, and would they consider taking a role they haven’t auditioned for.
- If a production cannot be cast, the Director should reference the “Audition Guidelines”

NOTE:

If a member is unable to attend the audition, due to extenuating circumstances, they may seek approval from the Director to audition PRIOR to the audition date. This decision is made by Director and AD.

OR

The member submits an APOLOGY for the Audition and will only be considered if the production cannot be successfully cast from those present at the audition.

STRAIGHT PLAYS	MUSICALS
Inherently much smaller in number, the auditionees for a ‘straight’ play (without singing) remain together throughout the audition process. Audition can be ‘OPEN’ – all auditionees assemble together and audition for any role on offer for which they feel they may be suitable OR they may be ‘CLOSED’ – where the audition panel will call in respective auditionees as needed.	Audition may be ‘OPEN’ or ‘CLOSED’ but this point needs to be addressed and advertised at the Information Session by the Director. Care should be taken to have the audition timetabled to save people from a ‘prolonged’ experience. As there are usually larger numbers at a musical audition, it is suggested that auditionees interested in CHORUS ONLY, audition at 7:00pm and that character roles are auditioned after that.

ANNOUNCING THE CAST

If it is possible to cast the production from those in attendance at the audition, the Director may announce the names of successful cast members immediately – please refer to SECTION B - GUIDLELINES FOR DIRECTORS

OR

If it is **NOT** possible to cast the production from those in attendance at the first audition, the Director will announce the names of successful cast members on the theatre’s website, at a clearly indicated time.

AUDITION GUIDELINES (for auditionees)

- Auditionees are urged to attend the INFORMATION SESSION for a production to obtain information about the show and ask questions of the Director prior to the Audition
- Be prepared for the audition – have an understanding of the text/music if possible and dress appropriately.
- Where possible, the Bundaberg Players Incorporated will cast a production in line with the guidelines of the playwright. However, we understand that as an amateur organisation this is not always possible. Casting relationships (i.e. mother/daughter, husband/wife etc) may be outside the specifications (age, gender, ethnicity) but still need to be as believable as possible.
- If unable to attend an audition, auditionees can make an APOLOGY. An apology doesn't "guarantee" you the role - You would still need to be suitable for the role and attend a specially called audition as required by the Director. (In extenuating circumstances, a PRE-AUDITION may be available, but this is at the discretion of the Director and the Artistic Director
- If a second audition is held, the director may choose to call back;
 - all the auditionees from the first audition or
 - only a handful of people needed for final casting
- If it is possible to cast the production from those in attendance at the audition, the Director may announce the names of successful cast members at the end of the Audition
- If it is **NOT** possible to cast the production from those in attendance at the first audition, the Director will announce the names of successful cast members on the theatre's website, at a clearly indicated time.

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CASTING INFORMATION SHEET: Mamma Mia

Name					
Best Contact Number					
Email Address					
Dates you know you will be absent					
Membership is current	Yes		No		
Age	Under 20	20 – 30	30 - 40	40 – 50	50 +
Vocal range	Sop	Alto	Tenor	Bass	No Idea
Choral experience	Yes		No		
Is yes to choral experience please list					
Featured role/s desired					
Ensemble	Yes		No		
Will you accept any role?	Yes		No		
Performing experience	• 1 ST Show with BPI				
	• A Few Shows with BPI				
	• Many Shows with BPI				
Dance experience	Yes		No		
If yes to dance experience please list					
Do you have choral experience	Yes		No		
Weight	* For technical rigging purposes if you are auditioning for Mary or Bert we will need to know your weight @ audition				

If accepted into the cast of Mamma Mia it is an expectation that cast and crew will agree to purchase a promotional shirt.

Signature: _____