

AUDITION NOTES FOR *MAMMA MIA!*

DIRECTOR'S NOTES

View Mr. Hamen's director's notes here: centervillehstheatre.com/cast

Here you'll find information about the show as well as character lists and descriptions.

REQUIREMENTS

Prepare to perform one of the song selections provided or prepare a musical theatre selection of your own that is about one minute in length. If you are preparing your own selection, bring sheet music or a recording of the accompaniment with you. If you are using a selection we have provided, we will provide accompaniment.

ACCOMPANIMENT APP

If you're using one of our selections, you may wish to download the MTI **RehearScore** app.

Username = mammamia Password = 34310161

SONG SELECTIONS: CHOOSE ONE

TITLE	CHARACTER	VOICE	CONTEXT
Thank You for the Music (m. 81-101)	Sophie (female, early 20s)	Soprano/youth	Sophie is just getting to know her three potential dads. She sings this song from her childhood which Harry and her mother used to sing together. It's about joy and living life.
Dancing Queen (m. 13-35)	Donna (female, 40)	Alto/mature	Donna has just reunited with her two best friends. This song was one of their hits when they were performers together. It is a song of fun and freedom.
Lay All Your Love on Me (m. 1-22)	Sky (male, 20s)	Tenor/youth	Sky is headed to his bachelor party for one last adventure before marrying Sophie. He starts this energetic song to tell her the real adventure is ahead with her.
Knowing Me, Knowing You (m. 19-41)	Sam (male, 40s)	Baritone/mature	Sam tries to tell Sophie that marriage isn't always a happy ending. He recalls the difficulty of a fight with his wife before their divorce.

TIPS FOR AUDITIONING FOR MUSICAL THEATRE

- Songs are written for specific vocal ranges. Although we may personally identify with one character or another, that doesn't mean that every voice is comfortable singing every song. Vocal training and rehearsal can help us to stretch or strengthen our ranges, but we must start by choosing songs that fit our voices best.
- Understand the character and what the character wants. Why is the character singing this song? What is the character thinking or experiencing while singing?
- Act from head to toe. In a concert, audience members could close their eyes and listen to you sing, but in theatre, the song communicates part of the character, and the acting choices communicate the rest. Be aware of what you are doing with your movement and facial expressions so they fit the character.
- Memorize your song. It's not a big deal if you mess up or forget a word, but memorizing helps directors to fully see your potential without a paper in the way.
- Breathe! Smile! Not only will these simple actions help you to make a good first impression, they'll support your success from the inside out.

AUDITIONING FOR A SHOW AT CHS THEATRE

EVERY SHOW IS DIFFERENT: YOUR FIRST AUDITION IS NOT YOUR LAST

The needs of each show change. Some have small casts. Some have large casts. Some characters are a better fit for certain actors than others. Just because you are cast in a show doesn't mean you'll be the right fit for the next one, and just because you aren't cast doesn't mean you shouldn't return. Keep growing, keep trying!

WHO IS IN THE AUDITION ROOM?

PLAY: If the audition format has you performing a bit of text or scene, it might just be you and/or your scene partner in the room with the director. A stage manager may also be there to organize paperwork.

MUSICAL: You'll see a combination of the directing staff: director, music director, and choreographer. If an accompanist is available, they will be at the piano. A stage manager may also be there to play music or organize paperwork. If the musical requires a dance audition, you'll be with the choreographer and a group of actors.

CALLBACKS: After auditions finish, directors hold callbacks to see more from certain people or to try out combinations of actors. Depending on what the directors need to see, you could be alone, with a scene partner, or with a group.

WHAT DO I NEED TO PREPARE?

Sometimes a show requires actors to come to auditions with a sample to perform, and sometimes actors just show up. Review the information in the audition contract as well as the details provided in advance. Take time to also review the tentative rehearsal calendar before you fill out the form and sign the contract. Sign up for an audition time slot and bring your form/contract to your audition.

THIS SOUNDS TERRIFYING!

Everybody gets nervous at auditions—even people who have done it before, and even the directors! The good news is that everyone wants you to be successful! Go in with a smile (even if you have to fake it!) to start off on a positive step!

SOPRANO/YOUTH: Thank You for the Music


MAMMA MIA!

- 117 -

START


SOPHIE

81 82 83 84



I've been so luck-y I am the girl with gol-den hair I wan-na sing

85 86 87 88



— it out to ev-ry-bo-dy what a joy, what a life, what a chance.

A tempo

SOPHIE/HARRY/BILL

89 90 91 92




Thank you for the mu-sic, the songs I'm sing-ing. Thanks for all the joy they're bring-ing.

WOMEN 1



WOMEN 2



Thank you for the mu-sic, the songs I'm sing-ing. Ooh

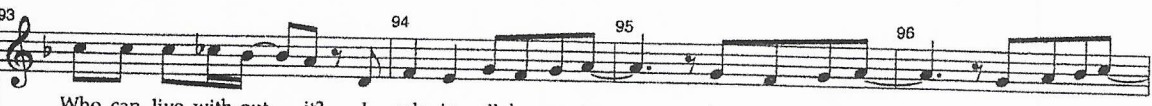
MEN 1



MEN 2



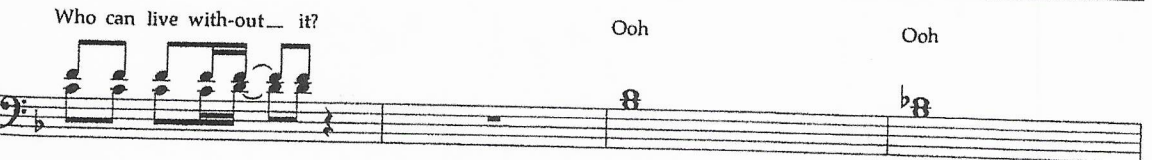
93 94 95 96



Who can live with-out it? I ask in all ho-nes-ty what would life be? With-out a song



Who can live with-out it? Ooh Ooh



97 → or a dance what are we? 98 +SAM 99 100

So I say, Thank you for the mu - sic, for giv-ing it to me.

Ooh _____ So I say, Thank you for the mu - sic,

101 → **STOP** 102 103 SOPHIE 104 *rit.* 105

So I say, Thank you for the mu - sic, for giv-ing it to me

So I say, Thank you for the mu - sic,

Dancing Queen

8

Cue: TANYA: "Grow back down again.
You haven't done anything to be ashamed of."
ROSIE: "Yeah, screw 'em if they can't take a joke -"

♩=100

TANYA

2 3 4

You can dance, you can jive,

ROSIE

2 1-2

You can dance, you can jive,

5 6 7

hav - ing the time of your life, Ooh, see that girl,

8 9 3

watch that scene, dig-gin' the dan - cing queen...

10-12

START

TANYA & ROSIE

13 14 15 16

Fri - day night and the lights are low look - ing out for a place to go

17 18 19 20

Where they play the right mu - sic get - ting in the swing you've come to look for a king -

TANYA

21 22 23

A - ny - bo - dy could be that guy - Night is young and the mu - sic's

24 high. 25 With a bit of rock mu - sic 26 eve - ry - thing is fine, — You're in the

ROSIE high

27 mood for a dance. 28 TANYA And when you

ROSIE And when you

29 get the chance — 30 DONNA You are the

TANYA You are the

ROSIE You are the

WOMEN 1 You are the

WOMEN 2 You are the

MEN 1 You are the

MEN 2 You are the

#8 - Dancing Queen

31 32 33

dan - cing queen — young and sweet — on - ly se - ven - teen. —

dan - cing queen — young and sweet — on - ly se - ven - teen. —

dan - cing queen — young and sweet — on - ly se - ven - teen. —

dan - cing queen — young and sweet — on - ly se - ven - teen. —

dan - cing queen — young and sweet — on - ly se - ven - teen. —

dan - cing queen — young and sweet — on - ly se - ven - teen. —

STOP

34 35 36

Dan - cing queen — feel the — beat — from the

Dan - cing queen — feel the — beat — from the

Dan - cing queen — feel the — beat — from the

Dan - cing queen — feel the — beat — from the

Dan - cing queen — feel the — beat — from the

Dan - cing queen — feel the — beat — from the

Lay All Your Love On Me

9

START

Cue: SKY: "You've turned my world upside down--"

133

2 SKY

1 2 3 4

8 2 Kit Hits

I was-n't jeal - ous be - fore we met. Now ev - 'ry man that I

5 6 7

8 see is a po - ten - tial threat.

6 9 10

8 And I'm po - ses - sive, it is - n't nice. You've heard me say - ing that

11 12 13

8 smok - ing was my on - ly vice. But

14 15 16 17

8 now it is - n't true, now ev - 'ry-thing is new. And

18 19 20 21 22

8 all I've learned has ov - er - turned I beg of you—

23 SOPHIE

24 25 26

8 Don't go wast - ing your e - mo - tion

27 28 29 30

8 Lay all your love on me.

STOP

Knowing Me, Knowing You

18

CUE: SAM: "... end up happy ever after..."

SAM: "I still remember
pleading with my wife--"

1 Colla Voce 2 *mp*

Brea-kin' up is ne-ver ea-sy, I know, but I have to

5 6 7 8 9-11

go. Know-ing me, know-ing you, it's the best I can do.

12 13 14 15

No more care-free laugh-ter.

16 17 18 19

Si-lence e-ver af-ter. Wal-

20 21 22 23

- king through an em-pty house tears in my eyes.

24 25 26

This is where the sto-ry ends This is good-bye.

#18 - Knowing Me, Knowing You

27 → — Know-ing me, know-ing you, 28 There is noth-ing we can do. 29 Know-ing me, know-ing 30

WOMEN Know-ing me, know-ing you, There is noth-ing we can do. Know-ing me, know-ing

MEN Know-ing me, know-ing you, There is noth-ing we can do. Know-ing me, know-ing

SUB-GROUP A - ha

31 → you, 32 We just have to face it this time 33 we're 34 through.

you, We just have to face it this time we're through.

A - ha this time we're through.

35 → Break - in' up is ne - ver ea - sy, 36 3 I know, but I have to 37

Break - in' up is ne - ver ea - sy, I know, but I have to

Break - in' up is ne - ver ea - sy, I know, have to

38 go Know-ing me, know-ing you, it's the best I can—

39 W2 only Know-ing me, know-ing you, it's the best I can—

40 M1 only Know-ing me, know-ing you, it's the best I can—

go.

STOPSOPHIE: "You said
you had sons."SAM: "Yes. They live
with their mother."

41 do.

42-44

45 Mem - 'ries, 46 good days, 47 bad days. 48

49 They'll be— 50 with me— 51 al - ways. 52

53 In those old fa - mil - liar rooms 54 child - ren would play.— 55 56