

## Mackay Musical Comedy Players Audition Pack

**SHOW WEEK:** Monday 1 September – Saturday 6 September, 2025  
**AUDITION DATES:** Thursday 5 June – Saturday 7 June, 2025  
**REHEARSALS:** Commence Wednesday 11 June, 2025

### Creative Team

<i>Director</i> Marina Duncan	<i>Musical Director</i> Nicole Thomson	<i>Choreographer</i> Robyn Franke
<i>Assistant Director</i> Amy Jeffcoat	<i>Assistant Musical Directors</i> Breenna Quinn & Zoe Jaenke	<i>Producer</i> Tonia Beckmann

### 1. Brief History

MMCP was founded in 1965 and staged its first production *The Boyfriend* that same year. From this humble beginning MMCP have staged numerous musicals over the years such as *Jesus Christ Superstar*, *Les Misérables*, *Singin' In The Rain*, *Grease*, *Legally Blonde*, *Mary Poppins*, *Wicked*, *The Wizard of Oz*, *Mamma Mia* and *The Addams Family*, to name a few. MMCP built its permanent residence on Lamb Street in 1978 and plans to continue its fine tradition of producing quality music theatre for many years to come.

### 2. Audition Pack Questions

The audition package contains **all** the material that is being made available to prospective auditionees. If you feel that something is **not** included in the pack, a question can be put to the production team. This answer will be made available for everyone.

**To pose any extra questions, please contact Tonia on 0455 449 786.**

#### **SHOULD I AUDITION FOR ?**

Volunteering with The Mackay Musical Comedy Players as both a performer and assisting with off-stage jobs is a fantastic way to meet people, make friends, and experience all aspects of the theatre.

We are committed to securing performers and participants in the production who will be engaged and always committed and actively demonstrate their dedication to the production. Performers who will succeed in this production will demonstrate only the highest contribution to joining a team who will endeavour to make this experience memorable as a quality production for both the company and the region.

**The following IMPORTANT INFORMATION will assist you to determine your ability to commit to the requirements of production **before** auditioning.**

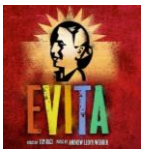
### 3. Attendance Expectations

#### a. AUDITIONS and CALL BACKS

Auditions are compulsory. The production team may provide specific hours for callbacks if required, to aid with scheduling, but please be aware that these hours may need to be extended in order to meet the requirements of the show. The specific times applicable to this production are outlined on Page 8.

#### b. REHEARSALS

- Rehearsal attendance is **compulsory** whenever called.
- A rehearsal schedule will be provided early in the rehearsal process and if you are going to be unavailable for any of those rehearsals due to **one-off commitments** such as weddings etc., then the Producers must be notified **in advance.**



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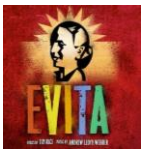
- Regularly scheduled activities e.g. work, sports practice, dance lessons, school band and music commitments etc are not considered as one-off commitments and **you will need to make a judgement about whether this regular commitment disqualifies you from auditioning.**
- If you accept a role, you are entering into a commitment and there are no excuses for non-attendance. A commitment is made by every performer to attend all rehearsals, performances, and bump-in/out. This ensures a smooth-running show, and that fun is had by all.
- **The directing team has decided that absences from rehearsals will mean that you may not be included in those song/scenes being sung, blocked, or choreographed at the rehearsal/rehearsals you are absent from. For repeated or prolonged absences your role may be replaced. This will be done at the directing team's discretion.**
- MMCP's COVID plan states that if you are suffering flu-like symptoms or have been asked to isolate etc, then you must stay away from rehearsals. In these circumstances, contact the Producer to see if a suitable attendance alternative (e.g. via Zoom or Facebook Live) can be arranged.
- Rehearsals will commence on **Wednesday 11 June at 6.30pm**, and this will be an all-cast rehearsal. Any cast member under 18 requires a parent/guardian to attend for the first part of this rehearsal. All cast should be prepared to organise membership and have a short Biography ready for submission. At this rehearsal, it is hoped that we will have the first outline of attendance requirements for characters.
- All cast will not necessarily be required at every rehearsal.
- Rehearsals are held on EVERY Wednesday evening and Sunday afternoon up until Performance dates. NOTE: Longer Sunday rehearsals may be scheduled when needed.
- Some Sunday rehearsals may be moved to Mondays on Long Weekends.
- **Rehearsals will continue over the June school holidays.**
- Video and promotional photo shoots will be part of the dates on the rehearsal schedule and you may be required for these.
- Only cast and crew are to attend rehearsals. The rehearsal venues for MMCP have limited space for people to wait for their friends/partners that are part of the cast. Please return to pick people up or make other arrangements. Volunteers attending rehearsals must be pre-approved by the producers.

**PLEASE DON'T CONSIDER AUDITIONING IF YOU CAN'T MEET THE REQUIREMENTS ABOVE.**

### c. PRODUCTION WEEK

The week of Monday, 1 September – Sunday, 7 September will be a crucial period for the show and attendance is compulsory for all rehearsals/performances.

<b>Mon 1 Sept</b>	Bump-in to Venue (daytime assistance will be required)	Compulsory
<b>Tues 2 Sept</b>	Bump-in to Venue continues (daytime assistance will be required)	
	Possible White Light Rehearsal	
<b>Wed 3 Sept</b>	Lighting Plot (daytime for Directing Team only)	
	Sound checks / Technical Rehearsals for cast (evening)	
<b>Thur 4 Sept</b>	Dress Rehearsal (evening)	
	<b>NO PERFORMANCE ON FRI 5 Sept – 60th Anniversary Dinner Event instead</b>	
<b>Sat 6 Sept</b>	Matinee Performance (afternoon)	
	Evening Performance (night)	
	Bump-out after the evening performance (night)	
<b>Sun 7 Sept</b>	Cast Party	



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### 4. Financial Expectations

#### a. MEMBERSHIP

Cast members will be required to become financial members of MMCP following successful auditions. Becoming a financial member of MMCP is made easy by using JointIt, a membership software made easy to use, quick to process, and PAPERLESS! This link can be found on our website (<https://www.mackaymusicalcomedypayers.com/membership>). After reading our Membership Policy and Code of Conduct, click on the link to Join (<https://app.joinit.com/o/mmcp-2>) and make your payment of **\$60**.

#### b. PERSONAL EXPENSES

Details of personal expense requirements will be advised as soon as possible. These may include, but not be limited, to SHOES and UNDERGARMENTS e.g. your own pair of shoes with a heel and/or other specific footwear or specific under garments in flesh/bone or grey colour etc. as well as socks, stockings or tights.

### 5. Off-stage Participation Expectations

**By accepting a role in this production, you are committing to helping in off-stage activities.**

As members, all cast (or a family member/friend as representative) will be expected to **participate actively in the off-stage preparations for this show**. This may include attending working bees at The Shed on Lamb Street on Saturdays to help with set construction, painting, costuming, publicity events, cooking BBQs, etc. There will also be tasks that can be completed at home. A range of skill levels will be required – there will most certainly be jobs that everyone can perform. More detailed information will be available at the auditions and throughout rehearsals.

Please fill in the appropriate section in the Audition Form at the end of this pack to indicate your preferred area to assist with.

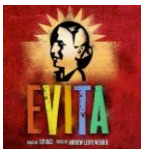
### 6. Synopsis

#### Act One

The opening reveals a cinema in Buenos Aires, Argentina on 26 July 1952, where an audience is watching a film ("A Cinema in Buenos Aires, 26 July 1952"). The Spanish dialogue is heard during the film, an announcer interrupts with the message (begun in Spanish, but fading into English) that "Eva Perón entered immortality at 20:25 hours this evening...." The audience is heartbroken, and they sing "Requiem for Evita" (in Latin, which is modelled on a Catholic requiem). Ché, the narrator, cynically assesses the hysterical grief that gripped Argentina when Evita died ("Oh What a Circus").

Che introduces the audience to 15-year-old Eva, in 1934. She has her first love affair with tango singer Agustín Magaldi after she meets him at one of his shows ("On This Night of a Thousand Stars"). Eva blackmails Magaldi into taking her with him to Buenos Aires and though he is resistant, he eventually surrenders ("Eva, Beware of the City"). Upon her arrival at the city, Eva sings about her hopes and ambitions of glory as an actress ("Buenos Aires"). After her arrival, Eva is quick to leave Magaldi and Che relates the story of how Eva sleeps her way up the social ladder, becoming a model, radio star, and actress ("Goodnight and Thank You"). He then tells of both a right-wing coup in 1943 and Eva's success, implying that Argentine politics and Eva's career may soon coincide. Che also makes a point to introduce the figure of Colonel Juan Domingo Perón, an ambitious military colonel who was making his way up the Argentine political ladder. ("The Lady's Got Potential"). In a game of musical chairs that represents the rise of political figures, Perón and other military figures compete for power and exhibit their political strategy ("The Art of the Possible").

After a devastating earthquake hits the town of San Juan, Perón organizes a charity concert at the Luna Park to provide aid to the victims. Eva attends and briefly reunites with Agustín Magaldi, who coldly shuns her for her past actions. Perón addresses the crowd with words of encouragement and leaps off the stage, meeting Eva as soon as he exits ("Charity Concert"). Eva and Perón share a secret rendezvous following the charity concert, where Eva hints that she could help Perón rise to power ("I'd Be Surprisingly Good For You"). Eva dismisses Perón's Mistress (the character is known only by that title), who ponders the rejection ("Another Suitcase in Another Hall"). After moving in with Perón, Eva is introduced to high society, but she is met with disdain from the upper classes and the Argentine Army ("Perón's Latest Flame"). In 1946, Perón launches



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his presidential bid after being promoted to general in the army, and while in bed with Eva, he discusses his chances at winning the election. Eva reassures him and soon they organize rallies where the people show their support and hope for a better future, while on the sidelines Perón and his allies plot to dispose of anyone who stands in their way ("A New Argentina").

### Act Two

Perón is elected President in a sweeping victory in 1946. He stands "On The Balcony of the Casa Rosada" addressing his *descamisados* (shirtless ones). Eva speaks from the balcony of the Presidential palace to her adoring supporters, where she reveals that despite her initial goal of achieving fame and glory, she has found her true calling to be the people of her country ("Don't Cry for Me, Argentina"). Che analyzes the price of fame as Eva dances at the Inaugural Ball with Perón, now Argentina's president-elect ("High Flying, Adored").

Eva insists on a glamorous image in order to impress the people of Argentina and promote Peronism. She prepares to tour in Europe as she is dressed for success by her fashion consultants ("Rainbow High"). Her famous 1946 tour meets with mixed results ("Rainbow Tour"); Spaniards adore her, but the Italians liken her husband to Benito Mussolini, France is unimpressed, and the English snub her by inviting her to a country estate, rather than Buckingham Palace. Eva affirms her disdain for the upper class, while Che asks her to start helping those in need as she promised ("The Actress Hasn't Learned the Lines (You'd Like to Hear)"). Eva begins the Eva Perón Foundation to direct her charity work. Che describes Eva's controversial charitable work, and possible money laundering ("And the Money Kept Rolling In (And Out)").

Eva appears at a church to take the sacrament in front of her adoring supporters ("Santa Evita"), but goes into a trancelike state, beginning to hallucinate. In her vision she and Che heatedly debate her actions; Che accuses Eva of using the Argentine people for her own ends, while Eva cynically replies that there is no glory in trying to solve the world's problems from the sidelines ("A Waltz for Eva and Che"). At the end of the argument, Eva finally admits to herself and Che that she is dying and can't go on for much longer. Afterwards, Eva finally understands that Perón loves her for herself, not just for what she can do for him and his career ("You Must Love Me").

Perón's generals finally get sick of Eva's meddling and demand that Perón force her to leave politics. However, Perón objects and claims that if it wasn't for her, they would never have achieved as much as they have ("She Is A Diamond"). However, he also acknowledges she won't be able to keep working for long as she will soon succumb to her cancer. Meanwhile, Eva is determined to run for vice president, much to Perón's fear that they will be overtaken by the military if she runs and that Eva's health is too delicate for any stressful work, but Eva insists she can continue, despite her failing health ("Dice Are Rolling/Eva's Sonnet").

Realising she is close to death Eva renounces her pursuit of the vice presidency and swears her eternal love to the people of Argentina ("Eva's Final Broadcast"). Eva's achievements flash before her eyes before she dies ("Montage"), and she asks for forgiveness, contemplating her choice of fame instead of long life ("Lament"). Eva dies, and embalmers preserve her body forever. Che notes that a monument was set to be built for Evita but "only the pedestal was completed, when Evita's body disappeared for 17 years...."

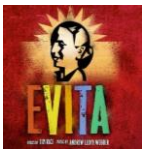
## 7. Roles Available

### a. MINIMUM AGE REQUIREMENTS

- Refer to Section 10 – Audition Preparation & Procedures for details of ALL Minimum Age Requirements.

### b. WHAT ROLES ARE AVAILABLE

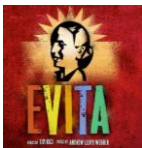
- All the roles in *EVITA* are open (as are all roles in MMCP shows).
- No roles have been pre-cast and we encourage everyone if they are interested in a role to audition.
- All cast members for *EVITA* will be required to have completed an audition.
- The final cast will represent a combination of the skills, talent and performance qualities of individuals as interpreted by the Production Team, adhering with MMCP's Casting Policy.
- *EVITA* is a singing and dancing production, which requires strong singer/actors and strong dancer/singers who can maintain characterisation.
- Brief character descriptions, vocal ranges, age ranges and dance requirements are listed on the next pages (**ROLE AGES** are guidelines only. Auditionees must be able to **appear** within the age ranges listed).



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### PRINCIPAL ROLES (Solo Vocal Audition Required)

PRINCIPAL ROLES	VOCAL RANGE	AGE	DESCRIPTION	AUDITION PIECES
<b>EVA PERON</b>	<i>Mezzo-Soprano with a strong belt</i>	<i>Female</i> <i>Age: <b>must be aged 16 or above</b> with the ability to appear 25 to 35</i>	<ul style="list-style-type: none"> <li>- a beautiful ambitious and power-seeking woman who rises to become the spiritual leader of Argentina by age twenty-six</li> <li>- a strong, versatile actress who must have all the acting qualities of a serious leading actress with a period look</li> <li>- must be charismatic, feminine, sensual, and tough at the same time</li> <li>- she must be able to display pain, sympathy, anger, wit and real authority all in equal measure with many other emotions thrown in</li> <li>- an experienced performer at every level with an amazing singing voice and strong dance ability</li> </ul>	<i>Waltz for Eva and Che – Bars 1-85</i>  <i>Eva's Final Broadcast</i>  <i>Lament</i>  <i>I'd Be Surprisingly Good for You – Bars 1-73</i>
<b>CHE GUEVARA</b>	<i>Rock Tenor</i>	<i>Male</i> <i>Age: appear 20's to 40's</i>	<ul style="list-style-type: none"> <li>- a political activist with an extremely volatile nature who serves as narrator of the show and antagonist to Eva Peron</li> <li>- must be able to relate to the audience and take them with him on the dramatic journey of the piece</li> <li>- must be able to offer an extraordinary range of versatility to take on the Everyman nature of the part</li> <li>- Latin American in personality and feel</li> <li>- needs to move with dynamic stage presence</li> </ul>	<i>Oh What a Circus – Bars 33-162</i>  <i>On This Night of a Thousand Stars – Bars 1-203</i>  <i>Waltz for Eva and Che – Bars 1-85</i>
<b>JUAN PERON</b>	<i>Baritone</i>	<i>Male</i> <i>Age: appear 30's to 50's</i>	<ul style="list-style-type: none"> <li>- a prominent officer in the Argentina army who rises to become the Argentine President</li> <li>- man of the people</li> <li>- an impressive, charismatic politician who brings all the trappings of power with him</li> <li>- authoritative, persuasive, stately, charming and impressive</li> <li>- must be able to sing, move and provide a strong sense of authority on stage</li> </ul>	<i>The Art of the Possible – Bars 1-64</i>  <i>I'd Be Surprisingly Good for You – Bars 1-73</i>
<b>AUGUSTIN MAGALDI</b>	<i>Tenor</i>	<i>Male</i> <i>Age: appear 20's to 40's</i>	<ul style="list-style-type: none"> <li>- a tango singer and Eva's first love interest</li> <li>- a charming loser who never quite made it</li> <li>- has the first number in the show and sets up the world in which Eva exists and establishes a Latin flavour to the piece which is essential</li> <li>- should have a slightly awkward and Latin physicality</li> </ul>	<i>On This Night of a Thousand Stars – Bars 1-203</i>



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### PRINCIPAL ROLES (Solo Vocal Audition Required)

PRINCIPAL ROLES	VOCAL RANGE	AGE	DESCRIPTION	AUDITION PIECES
PERON'S MISTRESS	<i>Soprano</i>	<i>Female</i>  <i>Age: <b>must be aged 16 or above</b> with the ability to appear 18-20</i>	<ul style="list-style-type: none"> <li>- an innocent-looking young woman, who is fragile and vulnerable</li> <li>- she is Peron's teenage mistress before he and Eva become a couple</li> <li>- vocally, must have a sweet- sounding high mix</li> <li>- some movement required</li> </ul>	<i>Another Suitcase in Another Hall</i>

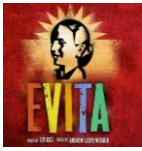
### FEATURED ROLES (Group Vocal Audition Required)

FEATURED ROLES	VOCAL RANGE	AGE	DESCRIPTION	AUDITION PIECES
TEENAGE EVITA	<i>Soprano</i>	<i>Female</i>  <i>Age: <b>must be aged 15 or above</b> with the ability to appear 15-18</i>	<ul style="list-style-type: none"> <li>- middle school girl and innocent look needed</li> </ul>	<i>Buenos Aires – Bars 1-20 (p. 40-42)</i>  <i>On This Night of a Thousand Stars – Bars 48-72 (p. 26-28)</i>

### ENSEMBLE ROLES (Group Vocal Audition Required)

ENSEMBLE ROLES	VOCAL RANGE	AGE	DESCRIPTION	AUDITION PIECES
CHILDREN ENSEMBLE	<i>Soprano</i>	<i>Female</i>  <i>Age: <b>must be aged 12-15</b> with the ability to appear like younger children</i>	<ul style="list-style-type: none"> <li>- this is a children's choir who come in at a pivotal moment in Act Two. They are innocent and sweet and show how powerful Eva's persona has become through their gentle prayer to her</li> <li>- a few children will track through the rest of the show as children in our crowd scenes and other specific moments.</li> </ul>	<i>Santa Evita – Bars 1-20</i>

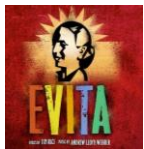




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### ENSEMBLE ROLES (Adult Group Vocal & Movement Workshop Audition Required)

ENSEMBLE ROLES	VOCAL RANGE	AGE	DESCRIPTION	AUDITION PIECES
<b>ADULT ENSEMBLE ROLES &amp; PIT SINGERS</b>	<i>Soprano / Mezzo / Alto / Tenor / Bass</i>	<i>Male/Female Age: <b>must be aged 15 or above</b> with the ability to appear teens to 60's</i>	<p>- ENSEMBLE should be strong singers, good character actors and able to move well as the ensemble will be required to feature in many songs throughout the show</p> <p>- strong singers/actors with an ability to hold harmonies and do basic movement</p> <p>- strong dancers with an ability to hold a melody</p> <p>- a broad range of men and women of varying ages</p> <p>- all must understand the Latin temperament even if they don't fit perfectly into the 'look'</p> <p>- dancers with tango and Latin dancing skills are an advantage</p> <p>- PIT SINGERS will feature as visible key backing vocals in show numbers and strong harmony ability is required</p> <p>Ensemble members will play a variety of roles including:</p> <p>Descamisados - they are the workers, the everyman who put the Peron's in power, featured in 'Money Kept Rolling' among other sections</p> <p>Mourners - the citizens of Argentina in featured moments as news breaks of Eva's death</p> <p>Four Females - featured at the end of 'Requiem' they sing in harmony and lead into the entrance of Eva to the story</p> <p>Eva's Family of mother, three sisters and brother - featured in 'Eva Beware of the City/ 1000 Stars' and throughout the show</p> <p>Eva's Boys - Eva's boyfriends whom she uses to advance her career in 'Goodnight &amp; Thank You'</p> <p>Generals - three generals and the President who are featured throughout 'The Art of the Possible'</p> <p>Army Ensemble - featured throughout the show, but especially featured in 'Peron's Latest Flame'</p> <p>Aristocrat Ensemble - featured throughout the show, especially in 'Peron's Latest Flame'</p> <p>Another Suitcase Men and Women - sing the backing vocal to the Mistress and play a pivotal role in telling her story</p> <p>Eva's Entourage - Rainbow Tour advisors, Peron's advisors e.g. admiral, flag bearer, officer, dignitaries</p>	<p><i>And the Money Kept Rolling In (And Out) – Bars 1-77</i></p> <p><i>Montage – Bars 37-57</i></p> <p><i>She Is a Diamond</i></p>



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### 8. Audition Times and Locations

Audition Type	Audition Day	Audition Times	Location
TEENAGE EVITA GROUP VOCAL AUDITION	Thursday, 5 June	<b>6.00pm-6.45pm</b> <i>(Be available for the whole time slot)</i>	St Patrick's College Hall, River Street
PRINCIPAL ROLES' INDIVIDUAL VOCAL AUDITIONS	Thursday, 5 June	From <b>6.50pm</b> onwards <i>(10-minute slots)</i>	St Patrick's College Hall, River Street
CHILDREN ENSEMBLE AUDITION	Friday, 6 June	<b>6.00pm-6.30pm</b>	St Patrick's College Hall, River Street
ADULT GROUP VOCAL & MOVEMENT AUDITION FOR <b><u>ALL ADULT</u></b> AUDITIONEES  <i>(ADULT ENSEMBLE &amp; PIT SINGING AUDITION)</i>	Friday, 6 June	<b>6.30pm-9.30pm</b>	St Patrick's College Hall, River Street
<b>VIDEO AUDITIONS</b> Videos may be submitted if you are unavailable to attend auditions in person <i>(Please contact the Producer for more details)</i>			
CALLBACKS	Saturday, 7 June	<b>Between 12.30pm-4.00pm</b> <i>(may need to be extended in order to meet the requirements of the show)</i>	St Patrick's College Hall, River Street

### 9. Audition Day/s Process

#### a. WHAT TO BRING

Application Form	(Page 11 & 12 of this pack) or <a href="http://www.mackaymusicalcomedyplayers.com">www.mackaymusicalcomedyplayers.com</a>
Photo Release Form	(Page 12 of this pack) You will be photographed and may be videoed at the audition, and during the process of the show. We require a consent form before we can audition you.
Plenty of water	Ensure you are fully hydrated before, during and after an audition

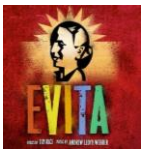
#### b. WHAT TO WEAR

- Please wear covered in shoes or dance shoes – NO bare feet, thongs or sandals
- Please wear appropriate clothes for movement; pants – not skirts and no loose tops.

#### c. AUDITION DAY PROCESS

- Please arrive at least 15 minutes before your audition time. This allows time to calm your nerves, familiarise yourself with the surroundings and for us to ensure that you have arrived, that you are registered and have all the necessary information required.
- Please allow at least another 15 minutes after your slot in case we require more time with you.
- You will be assigned an auditionee number and be asked to wait in the holding area.





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- A panel of the creative team will conduct the auditions. Please be aware that other individuals including assistants and an accompanist may be present at different stages but will not be part of the casting deliberations.
- We aim to provide a supportive environment during the process, with several MMCP committee members, who are not part of the Directing Team, on hand to help with questions or difficulties.
- Visitors (Parents/Partners/Teachers/Friends) will have to wait in the holding room outside while the auditions are in process as we wish to give you, or your child, the best opportunity to perform without distraction.
- Please come prepared to have fun and support your fellow auditionees!

### 10. Audition Preparation & Procedures for ALL Roles

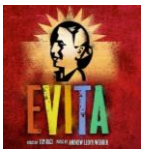
- Every ADULT AUDITIONEE will be required to book a place in the **Adult Group Vocal & Movement Audition** timeslot using our online booking system **Eventbrite**
- Printed Audition Packs with the set sheet music for auditions and callbacks will be available for collection from Yamaha Music in Victoria Street – **music will not be made available electronically.**

### Audition Preparation & Procedures for FEATURED ROLES

- Auditionees for **TEENAGE EVITA** must be a minimum of turning 15 years of age or over in 2025 (i.e. born in 2010 or prior); with an ability to appear 15-18.
- Each **TEENAGE EVITA** auditionee will be required to book a place in the **Teenage Evita Group Vocal Audition** timeslot using our online booking system **Eventbrite** <https://www.eventbrite.com.au/e/evita-teenage-evita-group-vocal-audition-tickets-1381390950519>
- Learn the prescribed audition piece/s from *EVITA*. If you are unsure of which part you are, it would be best to show us your harmony skills and learn the alto part for females and the bass part for males.
- These are open auditions in that all auditionees will be seen at the same time in a group workshop.
- This session will allow the directing team to see how you take direction, work with others and learn new material, under a supportive environment free from the stress of nerves.
- The directing team will spend some time working as a group with you all on the two listed songs from the show, teaching it and seeing how you handle the music.
- Auditionees will then be asked to sing the audition piece/s in small groups/individually for the team.
- Auditionees may also be asked to sing scales to check vocal range, or in rare circumstances, part of a song.
- Auditionees for **TEENAGE EVITA** are also required to attend the **Adult Group Ensemble Vocal & Movement Audition** and should learn a part that is appropriate from the set music.

### Audition Preparation & Procedures for PRINCIPAL ROLES

- Auditionees for **PRINCIPAL ROLES** must be a minimum of turning 16 years of age or over in 2025 (i.e. born in 2009 or prior); with an ability to look older, as all parts are **adult** roles.
- Each **PRINCIPAL ROLE** auditionee will be required to book a **10-minute private audition** timeslot using our online booking system **Eventbrite** <https://www.eventbrite.com.au/e/evita-principal-roles-individual-auditions-tickets-1381381692829>
- These individual auditions will be closed and visitors are required to wait outside while the audition is in process.
- During the audition, each auditionee will be required to sing your choice of one of the prescribed song/s for your character individually. Please learn one of these songs well but be familiar with the others.
- Auditionees may also be asked to sing scales to check vocal range, or in rare circumstances, part of a song.
- Auditionees for **PRINCIPAL ROLES** are also required to attend the **Adult Group Ensemble Vocal & Movement Audition** and should learn a part that is appropriate from the set music.



## Mackay Musical Comedy Players Audition Pack

### Audition Preparation & Procedures for CHILDREN ENSEMBLE ROLES

- Auditionees for **CHILDREN ENSEMBLE ROLES** must be a minimum of turning 12 years of age or over in 2025 (i.e. born in 2013 or prior); with an ability to look younger, as all parts are **child** roles.
- Each **CHILDREN ENSEMBLE ROLE** auditionee will be required to book into the **Children Ensemble Audition** timeslot using our online booking system **Eventbrite** <https://www.eventbrite.com.au/e/evita-children-ensemble-auditions-tickets-1381385604529>
- Learn the prescribed audition piece/s from *EVITA*.
- During auditions, auditionees will be required to sing the prescribed Audition song/s in small groups.
- ALL auditionees will be asked to participate in some basic choreography and/or stage movement which will be taught on the day.
- Auditionees for CHILDREN ENSEMBLE ROLES are NOT required to attend ANY OF THE OTHER AUDITION TIMES.

### Audition Preparation & Procedures for ADULT ENSEMBLE & PIT SINGER ROLES

- Auditionees for **ADULT ENSEMBLE ROLES & PIT SINGERS** must be a minimum of turning 15 years of age or over in 2025 (i.e. born in 2010 or prior); with an ability to look older, as all parts are **adult** roles.
- Each **ADULT ENSEMBLE ROLE & PIT SINGER** auditionee will be required to book into the **Adult Group Vocal & Movement Audition** timeslot using our online booking system **Eventbrite** <https://www.eventbrite.com.au/e/evita-adult-group-vocal-movement-ensemble-auditions-tickets-1381379586529>
- Learn the prescribed ensemble audition piece/s from *EVITA*. If you are unsure of which part you are, it would be best to show us your harmony skills and learn the alto part for females and the bass part for males.
- These are open auditions in that all auditionees will be seen at the same time in a group workshop.
- During auditions, auditionees will be required to sing the prescribed Ensemble Audition song/s in small groups (although parts will be revised during the auditions, be familiar with the music as much as possible).
- ALL auditionees will be asked to participate in some basic choreography and/or stage movement which will be taught on the day (THE ONLY EXCEPTION IS PIT SINGERS).
- Advanced choreography will also be taught for anyone capable - please be prepared to demonstrate any dance tricks, acrobatic skills, aerials, cartwheels, gymnastics skills etc. if you have them.

### 11. Callbacks

- Callbacks (if required) will be on Saturday, 7 June from 12.30pm-4.00pm. *(These times may need to be extended in order to meet the unique requirements of each show).* **If you are NOT available for Callbacks, you must understand that it may not be possible to consider you for a Principal Role in the show.**
- Do not be discouraged if you don't receive a Callback, as not all roles may be called back.

### 12. Casting Notifications

No casting decisions will be made or announced during or directly after the auditions. Auditionees will be notified by phone or text message on the contact details you have provided by Monday 9 June. If for some unknown reason you have not been contacted by this time, please feel free to contact our Producer **Tonia Beckmann** on **0455 449 786**. The cast will be announced on Facebook following the conclusion of Auditions and after we have finalised our casting decisions.

**PLEASE BE RESPECTFUL OF THE OTHER AUDITIONEES AND REFRAIN FROM POSTING/PUBLICISING YOUR POSITION IN THE SHOW UNTIL THE OFFICIAL POST ON THE MMCP FACEBOOK PAGE.**

<b>EVITA Audition Application</b>		<b>Audition No.</b> (MMCP to Assign) <span style="border: 1px solid black; padding: 2px 10px;"></span>	
Please complete this form IN FULL and present it to the Producer/s when you arrive at the audition location. Please staple your performance history and colour headshot to this form.			
<b>PERSONAL INFORMATION:</b> (this will not be passed to any Third Parties – it is for our use only)			
<b>Name:</b>		<b>D.O.B. (if U/18):</b>	
<b>Address:</b>			
<b>Email Address:</b>		<b>Mobile:</b>	
<b>IF UNDER 18 ONLY, PLEASE COMPLETE:</b>			
<b>Parent/ Guardian 1:</b>	<b>Name:</b>	<b>Mobile No:</b>	
<b>Parent/ Guardian 2:</b>	<b>Name:</b>	<b>Mobile No:</b>	
<b>Email Address:</b>			
<b>IN CASE OF A MEDICAL EMERGENCY PLEASE CONTACT:</b>			
<b>Emergency Contact 1:</b>	<b>Name:</b>	<b>Mobile No:</b>	
<b>Emergency Contact 2:</b>	<b>Name:</b>	<b>Mobile No:</b>	
Whilst we respect your personal privacy, please advise if you/your child has any medical condition, illness or injury likely to impact on you/your child's participation in an MMCP production. If you/your child is likely to carry medication (e.g. asthma reliever, Epi-pen, insulin injections etc) or has any known allergies or major health conditions, please advise below: (IF NONE, PLEASE WRITE N/A)			
<b>AUDITIONING FOR:</b>			
<input type="checkbox"/> Eva Peron <input type="checkbox"/> Che Guevara <input type="checkbox"/> Juan Peron <input type="checkbox"/> Augustin Magaldi <input type="checkbox"/> Peron's Mistress <input type="checkbox"/> Teenage Evita	<input type="checkbox"/> Children Ensemble <input type="checkbox"/> Adult Ensemble <input type="checkbox"/> Pit Singer <input type="checkbox"/> Specialty Dancer  <input type="checkbox"/> Willing to sing solo lines / in a small group for featured songs	Are you willing to be cast in another Role? <div style="text-align: right;"><input type="checkbox"/> Yes   <input type="checkbox"/> No</div> Are you willing to be cast in the Ensemble? <div style="text-align: right;"><input type="checkbox"/> Yes   <input type="checkbox"/> No</div> If you do not receive an onstage offer, would you like to be included behind the scenes? <div style="text-align: right;"><input type="checkbox"/> Yes   <input type="checkbox"/> No</div>	
<b>OFFSTAGE ASSISTANCE:</b>			
By accepting a role in this production, you (or a family member/friend as representative) are committing to helping in off-stage preparations for this show. <b>PLEASE INDICATE WHICH OFF-STAGE JOBS YOU WILL ASSIST WITH:</b>			
<input type="checkbox"/> Set & Prop Construction <input type="checkbox"/> Ironing costumes (pre-show) <input type="checkbox"/> Stage crew	<input type="checkbox"/> Set Painting <input type="checkbox"/> Make-up <input type="checkbox"/> Flyer delivery for Publicity	<input type="checkbox"/> Sewing (machine) <input type="checkbox"/> Hair	<input type="checkbox"/> Hand sewing <input type="checkbox"/> Set Transport
<b>ABSENCES:</b>			
Mackay Musical Comedy Players understands that unexpected commitments may arise during the production and will make every effort to accommodate them, but the company expects a high level of commitment from all cast members. (IF NONE, PLEASE WRITE N/A)			

PERFORMANCE HISTORY: (beginning with most recent please)		
Production	Role	Theatre Company / Year

RELEVANT TRAINING:	
<b>Voice:</b> Type:      Soprano <input type="checkbox"/> Mezzo <input type="checkbox"/> Alto <input type="checkbox"/> Tenor <input type="checkbox"/> Baritone <input type="checkbox"/> Bass <input type="checkbox"/>	
<b>Details:</b>  	
<b>Dance:</b> Type      Ballet <input type="checkbox"/> Tap <input type="checkbox"/> Jazz <input type="checkbox"/> Ballroom <input type="checkbox"/> Other <input type="checkbox"/>	
<b>Details:</b>  	
<b>Other:</b> (include skills you may have – juggling, mime, acrobatics, accents, instrumental experience etc.)	
<b>Details:</b>  	

PHOTO/VIDEO/IMAGE RELEASE:	
I hereby consent to photographs/images and/or video footage of me/my child being taken during auditions, rehearsals, or performances throughout the period of <b>Evita</b> by authorised photographer(s) / operator(s), appointed by the Publicity Officer or Management Committee of the Mackay Musical Comedy Players.	
I consent to such photographs/images and/or video footage being reproduced for the following purposes:	
1.      to publicise MMCP on all media platforms 2.      to be included in programmes for the production, 3.      to be retained for archival records of MMCP (including display on the club's website), 4.      to enable copies to be made available to other members of MMCP as mementos of the production.	
<b>Signature:</b>	<b>Signature:</b>
(AUDITIONEE)	(PARENT/GUARDIAN IF UNDER 18)

Mackay Musical Comedy Players Use Only	
Casting Offer: _____	Communicated via: <input type="checkbox"/> Phone <input type="checkbox"/> Email
<b>Notes:</b> _____ _____	