



Cambridge Arts Theatre

Tuesday 24th to Saturday 28th November

Audition Pack

This pack includes notes on the Audition format and the Audition Notes.

Audition Format

Company Auditions

This year we will be holding a 'Company Audition', for *everyone* auditioning to be in the production. As a group, you will learn the music (in 4-part harmony) and some moves to part of 'Spread Your Love Around'.

Everyone (even those auditioning for an ensemble part) will then also have to do a solo audition so we can hear you singing on your own and check your vocal range: if you're auditioning for a principal role you should bring one of the solo excerpts, and if you're auditioning for an ensemble role you will sing the company audition piece again. You will be sent a link to the audition pieces when you request an audition.

NB: Please note that it is important that everyone attend one of the company auditions regardless of what part you're going for -- ensemble or principal, everyone in this show needs to be able to sing and dance (at the same time!) – and that you only need to attend *either* a chorus solo audition *or* a principal solo audition.

All ensemble members (male and female) will need to be comfortable with complex close harmony singing all through the show, and particularly including the big dance numbers. The women split into 6 parts and it's likely that each of these will be sung by only 2-3 women so confidence singing inner parts is essential. The male chorus is likely to be much smaller, only really ever splitting into 2 parts, but singers will need confidence on harmony parts.

The company audition piece is two pages of the second-to-last number in the show; women take the top two vocal staves (decide for yourselves whether you're a lower or an upper part), which do not split further; men take the bottom staff, which splits into two parts further down (again, decide whether you think you're a low or a high part). The dance workshop for the auditions will be this

same excerpt, and we will be working towards performing the harmony and the dancing together by the end.

Audition Times and Venue

Saturday 25th July: 10:00 – 11:00 – Company Audition Prep
 11:00 – 11:30 – Group Company Audition (Male & Female)
 11:30 – 1:00 – Solo Ensemble Auditions (5 min slot)
 2:00 – 6:00 – Solo Principal Auditions (10min slot)

Sunday 26th July: 10:00 – 11:00 – Company Audition Prep
 11:00 – 11:30 – Group Company Audition (Male & Female)
 11:30 – 1:00 – Solo Ensemble Auditions (5 min slot)
 2:00 – 6:00 – Solo Principal Auditions (10min slot)

The venue for the auditions is **Shirley Scout HQ**, adjacent to Chesterton Primary School (149 Green End Road, Chesterton, Cambridge, CB4 1RW). Access is by an unnamed lane off the north side of Green End Road between Evergreens and Kendal Way. There is limited parking at the HQ.

If you are interested in auditioning for the ensemble or a principal role please email Caroline Taylor at caos_auditions@yahoo.co.uk stating which day you would like to come. You will be sent a link to the music for the audition pieces, and if requesting a principal audition you will be sent a time for your slot.

Principal Auditions

You may only audition for one part but you can be considered for another role by putting it on your audition form (downloadable from the website). Notes from James on the audition songs are listed next to the character name (the songs will be available online from a link in a separate email). We will be auditioning the following roles:

Deloris Van Cartier

70s disco/soul club singer, with huge voice and able to ad lib with good stylistic melisma. Mezzo part, F-F (but opportunity to go higher on ad lib sections if available). On stage for a lot of the show.

Two audition excerpts: one from early in the show, when she's considering breaking away from her controlling boyfriend, and one near the end when she finally realizes she needs to stay and help the nuns with their command performance for the Pope: I'm looking for contrasting delivery and vocal colour for the two.

Please note that we will only be considering black performers for this role.

Mother Superior

Low, older voice, able to carry off archly deadpan comedy singing (but doesn't really ever join in the chorus until the end). Alto, (bottom) D to E. Has a couple of pretty quick sections and needs to be able to hold her own against other solo singers plus a backing chorus.

The audition excerpt is from near the start of the show where she's looking to God for help with the new additions to the church services. The style of the faster sections would admit some speech-singing as long as it isn't too OTT.

Sister Mary Robert

Younger nun (also a member of female chorus); starts off very mousy but blossoms towards the end of the show; her solo songs are quite different in style to the 70s disco vibe of most of the rest of the show, but she also needs to be able to pull off soulful solos for the other sections too. Mezzo or

soprano, A-A (to top D preferred, but optional as long as we have a chorus nun who could sing it instead).

The solo excerpt is from the second half of the show, where she's asking Deloris to take her with her to see the world. It's in a quick 1 in a bar and should never feel like it's dragging; always be pushing forward.

Sister Mary Patrick

Another younger nun (also member of female chorus), but the opposite of Mary Robert: ebullient and loud from the outset. Alto/mezzo (G-E) and needs a piercing belt on demand (for effect).

Patrick doesn't have any large solo songs of her own but there are several large solo sections in the middle of the group numbers. The two excerpts here show two contrasting styles, the first part of a large disco number and the second a more traditional quick two-in-a-bar: for the first one sing the top line of the whole page (ignore the 'nuns/deloris' instruction on bar 87) and likewise for the second excerpt sing the entire line until bar 58.

Sister Mary Lazarus

An older nun (also member of female chorus); for delivery think a rapping Elaine Stritch. Needs excellent comedy timing and to be able to unashamedly own the stage; she's a no-nonsense old lady without much of a sense of humour so the comedy is all very deadpan. Vocally an alto (needs a solid low A).

Two solo excerpts: the first in a solid disco 4 (sing the 'Laz' line as a solo throughout) and the second a more laid-back funky 4 (the second section is a direct pastiche of "Rapper's Delight" by the Sugarhill Gang, if that helps...).

Monsignor O'Hara

This is essentially a non-singing part (with the exception of a couple of lines in a company number) but does need a good 'radio voice' for a compere section. You will be asked to sing the company audition section (Spread the Love).

Curtis

Lowish bass-baritone (C-F); ideally able to switch between gravelly menace for the verses to a more Motown croon on the choruses.

The audition excerpt is the first verse of his first song, when he's starting to look for Deloris. The chorus should be sung with a knowing sense of pastiche; the musical style here is entirely unsuited to the lyrics, especially in the later verses (not shown here) with the addition of close-harmony backing singer thugs.

Eddie

Geekily clumsy cop who gets the girl in the end. Baritone/Tenor part, Ab-Gb (A, ideally, in a solo ad-lib); the characterization on the recording turns a Rick Moranis style nerdy singing voice into a rich Barry White singing voice.

Audition excerpt is the start of the first song, where he sings about how he could break out of his shell and become the girl of Deloris's dreams. Would be fun to hear some kind of contrasting delivery between the two sections up to bar 38, and from 39 onwards.

TJ, Joey & Pablo

These three are Curtis's thugs; as scored they are a 'Jersey Boys' style close harmony trio written as high tenor/falsetto parts (think also Bee Gees), although I'm open to re-scoring some of the numbers

to sit slightly lower in the range. Even if rescored it's likely everyone will need some top Fs/Gs at various points, so high baritone/tenor ranges; if people have a good falsetto so much the better.

The audition excerpt is two verses of their main second half trio: the first verse sits at a vaguely sensible range (Bb-top G) and the second verse higher still (Db-top C). Sing whichever verse you feel more comfortable with (you don't have to prepare both); ignore the harmony lines from bar 41 onwards.

All other small parts will be cast from within the ensemble: please let us know on the audition form (downloadable from the website) if you're interested in being considered for a small singing/dialogue role.