

# MAMMA MIA!™

**This pack contains all the information you need to prepare for and nail your audition for *Mamma Mia!***

**Please make sure you review the full pack carefully. If you have any questions about the audition process, you can contact the director at [director@mmac.org.au](mailto:director@mmac.org.au)**

**Show Dates : Friday 1<sup>st</sup> May, Saturday 2<sup>nd</sup> May, Sunday 3<sup>rd</sup> May, 2026  
McKnight Theatre, Maitland S.A.**

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**Director:** Leanne Cane

**Musical Director:** Dianne Morgan

**Choreographer:** Dana Lodge

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## **Important Information**

- *All roles in the show are open to people aged 14 and above (at commencement of rehearsals) in 2026. Please note that due to the nature of the show and the themes explored, applicants MUST meet the minimum age criteria above and full parental approval must be provided for applicants from 14 years of age to 16 years of age.*
- *All roles auditioned for are on an unpaid basis.*
- *Rehearsals for Mamma Mia! Will generally be on Sunday afternoons (from 1pm to 5pm) and Tuesday evenings (6.30pm to 9pm). Times will extend outwards as rehearsals progress The MMAC reserves the right to add extra rehearsals on Thursday nights **if required**.*
- *The MMAC reserves the right to add an extra performance (Thursday night).*

## Full Commitment To Rehearsals Required

All successful auditionees will be required to be available for the entire rehearsal period and show season. Due to the nature of this show, the rehearsals will be intensive, requiring discipline, professionalism and a high level of energy and commitment from the outset.

Please do not audition if you are not in a position to commit fully to the rehearsal schedule. While talent is a primary consideration when casting, level of commitment will also be a consideration, and final choices for principal and ensemble roles will be made with this in mind.

### **Synopsis of Mamma Mia**

The story takes place on a mythical Greek island in the present day, and centres around a young girl named Sophie who dreams of a white wedding, with her father giving her away at the altar (I HAVE A DREAM). Problem is, she doesn't know who her dad is - and she's getting married the next day. As the show begins, she explains to her chums that her mum, Donna, fell into the arms of three men within a short space of time. So, she's got three possible dads and has invited them all to the wedding (HONEY, HONEY).

Sophie's mum, a tavern hostess, used to front a rock chick band called "Donna and the Dynamos." Her former bandmates - the tomboyish Rosie and the glamorous Tanya - show up for the wedding and talk over how life has turned out for them (MONEY, MONEY, MONEY). They're not the only ones who turn up though - so do the three possible dads, whom Sophie convinces not to tell Donna that she invited them (THANK YOU FOR THE MUSIC). Donna is surprised, to say the least, at the sight of the new arrivals (MAMMA MIA). Convinced that this new twist will ruin everything, she escapes to her room, where Rosie and Tanya do their best to cheer her up (CHIQUITITA). They discover mementos of their old rock band days and try to see if they've still got it (DANCING QUEEN). Sophie is not much happier - she'd been sure she'd be able to tell at first sight which one was her father, but she has no clue. Sky (her fiancé) tries to cheer her up, while his friends try to steal him away for the traditional bachelor party, beginning with a deep-sea dive (LAY ALL YOUR LOVE ON ME). At Sophie's own party, Donna, Rosie and Tanya make their triumphant return to the stage (SUPER TROUPER). The three "dads, Sam, Bill and Harry, are also present, and as the only men there are subjected to the attention of the girls (GIMME! GIMME! GIMME!). Sophie talks to each of the men, and all of them become convinced that the reason he has been invited is because he is Sophie's father (THE NAME OF THE GAME). Sophie returns hopelessly confused, while the party carries on (VOULEZ-VOUS).

The second act begins with Sophie's nightmare about her wedding, where there are three men fighting to give away the bride, who isn't what she seems (UNDER ATTACK). Sam is the first to try to speak to Donna about his suspicions, but all she can think of is the past (ONE OF US). It turns out Sam, who may have been the love of her life, left her. They both wish they could go back to the time when they were open with one another (S.O.S.). Meanwhile, Tanya has been fighting off advances from one of the boys that works for Donna, and finally manages to put him down once and for all (DOES YOUR MOTHER KNOW?). Sam tells Sophie something about his failed marriage, trying to ensure she knows what she's getting into with Sky (KNOWING ME, KNOWING YOU). Harry has also decided to speak to Donna, and

they begin to reminisce about the time they spent together (OUR LAST SUMMER). Sophie herself arrives and Donna helps her finish getting ready for the wedding, hardly able to believe her little girl is getting married (SLIPPING THROUGH MY FINGERS). Sam returns, emboldened by his talk with Sophie, but Donna still doesn't want to have anything to do with him, and asks him to leave (THE WINNER TAKES IT ALL).

An attraction has been growing between Rosie and Bill, who find themselves alone in the church before the wedding. She decides to take matters into her own hands (TAKE A CHANCE ON ME). The wedding begins, with Donna giving the bride away. However, Sophie's been doing some thinking, and puts an end to the proceedings, saying she's just not ready. But someone else is - Sam explains his desertion of 20 years ago and asks Donna to marry him. Shocked, but happy, she agrees (I DO, I DO, I DO). Content with having three dads rather than just one, Sophie leaves with Sky to find their future (I HAVE A DREAM).

## **IMPORTANT DATES**

**Information Night** – Tuesday, 25<sup>th</sup> November, 2025 7pm. MMAC Meeting Room, McKnight Theatre, Robert Street, Maitland SA.

Enter via front door of Town Hall. Doors will be open from 6.30pm. Feel free to arrive early and have a cuppa with other club members and committee.

**Auditions** – Sunday, 25<sup>th</sup> January, 2026

Please see the more detailed audition information that follows.

**Further audition times and call-backs**

Tuesday, 27<sup>th</sup> January, 2026

Please see the more detailed audition information that follows on page

**First Rehearsal** – Sunday, 1<sup>st</sup> February, 2026

We generally rehearse on Sunday afternoons from 1.00p.m. to 5.00p.m. and Tuesday nights from 6.30p.m. through to 9.00p.m. Times extend outwards as rehearsals progress

Please note that all rehearsals are closed to people outside the Production Team, extended technical and production team and MMAC Committee. Observers such as partners, family and friends are not permitted, **except with the express permission of the Director.**

Please wear clothing and shoes that are suitable to rehearse in i.e. comfortable clothing that you can move in. Dance ensemble are encouraged to wear jazz shoes or similar. Once footwear has been set for the show, you are encouraged to rehearse in those.

Cast members who miss rehearsals, other than those indicated on their audition form will upset the rehearsal schedule as we have planned around you being available! We cannot emphasize this enough. We make every effort to not waste your time at rehearsals. **Please be ready to start rehearsals at the stated time. Plan to arrive 10 to 15 minutes early.**

**Tech and Dress Rehearsals:**

The rehearsals listed below are **compulsory**. *If you are unable to attend any of these rehearsals, please advise on the audition form.* Unfortunately, any already known absences may impact your casting.

<b>Tech and Dress Rehearsals:</b>	Sunday, 12 <sup>th</sup> and Tuesday 14 <sup>th</sup> April. Sunday, 19 <sup>th</sup> and Tuesday, 21 <sup>st</sup> April.
<b>Production Week:</b>	Sunday, 26 <sup>th</sup> and Tuesday, 28 <sup>th</sup> April.

**Performance Dates: COMPULSORY**

Friday, 1<sup>st</sup> and Saturday 2<sup>nd</sup> (at 7.30pm) and Sunday 3<sup>rd</sup> April 2026 (at 1.30pm)

**Clean-up and Cast Party: ALL CAST ARE EXPECTED TO HELP WITH CLEAN-UP**

Sunday, 3<sup>rd</sup> April, directly following the Sunday performance. Dinner at the Yorke Valley Hotel afterwards, if interested.

**Where:**

All auditions, call-backs, rehearsals and performances will be conducted at the McKnight Theatre, Robert St, Maitland (unless otherwise notified) Entry for all rehearsals is through the **stage door at the rear of the theatre.**

**Fees:**

All performers are required to pay the \$25 club membership (this is a family membership so entitles all members of a family to be involved for the one membership) If you have students in the Performing Arts School, then your \$ 25 club membership can be paid to them or you can pay the MMAC and advise the Performing Arts School.

All Performers are required to pay an additional show levy of \$ 50 per person. This covers the cost of hire of the libretti (scripts), insurances, coffee/tea/biccies and **some** of your costuming.

Technical and stage crew are required to pay only the \$ 25 club membership.

**Optional expenses**

The MMAC organises an embroidered copy of the show logo which can be purchased with a jacket (approximate cost is \$70) OR you can provide your own jacket and have the logo embroidered on that (approximate cost \$ 20).

**Costuming:**

We endeavour to provide some/most of your costuming. However, you are most welcome to bring in costume items that you may already have. The show is set in the year 2000, so check the back of your wardrobe!

In line with nearly all amateur theatre companies, please note that tights/stockings, underwear, including body stockings, most shoes and costume jewellery are your responsibility. Bri Medcalf (costume co-ordinator) will endeavour to assist if you are unable to procure suitable items.

**Appearance**

Please speak to the director before making any major changes to your appearance e.g. dramatic haircut, different hair colour, visible tattoos, body piercings.

### **Reporting an absence or illness**

If you are unable to attend a rehearsal due to illness or an emergency, you will be able to notify through the Facebook message group (that will be set up from first rehearsal) or to the director 0490 053 251.

### **Probationary Period**

All cast members are subject to a six-week probationary period from the commencement of rehearsals. However, any cast member consistently arriving late or missing rehearsals may be removed from the production at any time.

**Instances of inappropriate behaviour, abusive language or actions will likely result in immediate removal from the cast.**

Please be respectful to all cast and crew. Please maintain a professional attitude.

Any photos, comments etc posted on social media sites that are considered to be derogatory to or detract from the spirit and ethos of the Maitland Music and Arts Club, its committee, members and crew will be considered as grounds for immediate removal from the cast.

### **Ensemble Roles**

One of the defining aspects of Mamma Mia! is the sheer quantity of production numbers in the show and the energy required to deliver them. As many companies have discovered, it is practically impossible for the onstage performers to deliver the required levels of singing and dancing simultaneously and so have resorted to off-stage singing (sometimes even on tape).

There will be a **small number of on-stage ensemble members** who are not (necessarily) included in either dancing or singing ensemble. These will be assigned by the director **after auditions**.

### **Singing Ensemble**

A large percentage of the musical numbers in the show are production numbers and the singing ensemble will sing in over 19 numbers in total. The commitment will be large.

### **Dancing Ensemble**

Our production will feature a corps of dancers who will be expected to dance with an energy and intensity that would make effective singing impossible. The Dancing Ensemble will be expected to sing the songs on stage (for reasons of visual energy), but they will not wear a mic. This means the dancers can focus on the dancing, of which there is going to be A LOT. The Dancing Ensemble will feature in 14 numbers.

I want to encourage that sense of a genuine 'full company' and will **endeavour to have all singing ON STAGE/side stage/near stage/rear stage**, allowing the Dancing Ensemble to devote maximum energy to the choreography without the limitations of having to sing at the same time.

The chorus (singing and dancing ensembles) is intended to be a reflection of our own communities and so is without restrictions on age (as long as you are at least 14),

race, size, gender or anything else. What we are looking for most of all is your individual performance intensity that will be needed to push out these numbers (either singing or dancing) one after another, after another.

### **Auditions:**

**What are we looking for?** Relationships are the basis of the story of Mamma Mia! So we are looking for great storytellers who can create honest, compelling relationships on stage. We want the audience to invest in these characters and their connections with one another.

The show is also FUNNY! We are looking for performers who can deliver fabulous, inventive comedic moments that reflect the truth of the story.

### **Your choice....**

Decide whether you would like an on-stage speaking role or whether you would prefer to be in the ensemble (limited places), dance ensemble or vocal ensemble.

### **Auditions for Singing Ensemble**

If you would like to be part of the singing ensemble, you will need to attend a group singing audition with our vocal coach/s. This will be held from 1.30pm and will be at the same time as the dancing/movement auditions on Sunday, 25<sup>th</sup> January. **Not able to attend that day?** You will need to attend either the call-back singing ensemble audition on Tuesday, OR submit a self-taped video audition (information about this follows). Please bring your completed audition form to the session you are attending.

### **Auditions for Dancing Ensemble**

If you would like to be a part of the dancing ensemble (you will sing on stage but not with a mic) you will need to attend the group dance audition with our choreographer Dana. This will be held concurrently with the singing ensemble audition on Sunday, 25<sup>th</sup> January. **If you are unable to attend the dance ensemble audition**, you will need to submit a self-taped video audition (information about this follows) Please bring your completed audition form to the session. Please bring appropriate footwear – jazz shoes, character shoes, dance sneakers or ordinary sneakers are suggested.

Two weeks before the Sunday dance audition, Dana will post on the club's Google one-drive, a video of 8 – 16 bars (32 – 64 counts) of dance from the show, **which you are advised to download, watch and learn.** At the dance audition, Dana will spend some time revising the videoed dance sequence with all applicants. We understand that everyone dances with different skill levels and abilities. Please don't be put off – the audition dance is our starting point, the dance in the show will reflect the overall capabilities of the dance ensemble members.

### **Not sure which Ensemble to try out for? Dancing or Singing?**



Not a problem. We suggest you watch the dance video before you make your decision. If you feel you can dance the sequence with energy and intensity, then try out for the dance ensemble. If the singing suits you better, then you only need to attend the singing ensemble audition on Sunday, 25<sup>th</sup> January or if unable to attend that day, submit a self-tape video audition. If you decide that you would prefer to be considered for the singing ensemble **after** you have auditioned for the dance ensemble, please let us know immediately. You will be required to attend the call-back singing ensemble session (for people who are unable to attend auditions on the Sunday) OR you can submit a self-tape video audition.

### **Auditions for character roles in the show**

If you would like to audition for a speaking role (all the roles listed in the character list following) you are required to do the following:

1. **Put your name down for an individual audition.** Applicants for ***Sophie, Lisa, Ali, Sky, Eddie and Pepper*** will need to choose time slots which **directly follow** the dance auditions from 3.00pm as they will be required to attend the dance audition first. (see table following)

**Applicants for Donna, Tanya, Rosie, Sam, Harry and Bill can** choose an individual audition time slot from 12 noon to 1.20pm after which the **movement audition** commences. If you need, there will be additional audition timeslots available AFTER the dance auditions are completed at 3.00pm. You will be able to grab a coffee/tea and a biccys while you wait for the dance auditions to finish. Please bring something quiet to occupy your time.

Audition spots are for 5 minutes each. You will need to download, read and learn the 'audition sides' for the character you are **most interested** in playing. These will be made available on the club's Google one-drive, two weeks before the auditions. Along with the dialogue from the show, there will also be a song (lyrics, sheet music and the rehearsal track will be also be available on the one-drive) which you are encouraged to download and *learn by heart*. You will audition before 3 members of the audition panel – director, vocal coach and club president

2. All applicants **for *Sophie, Lisa and Ali AND Sky, Eddie and Pepper*** will also be required to attend the group dance audition as advised above in the section "Auditions for Dancing Ensemble." Download, watch and learn the dance sequence and then be prepared to bring your A game to the audition. After you have revised the dance sequence with Dana, you will be required to do a group audition (cattle call) before 3 members of the audition panel - director, choreographer and club president.
3. All applicants for ***Donna, Tanya, Rosie and Sam, Harry and Bill*** will need to attend the **MOVEMENT** audition. **This is not a dance audition.** You will be taught a short movement sequence which will test your 'musicality.'



Time	Singing	Dancing/Movement	Individual
	Supper Room	Ballroom	Stage
12 noon			Principal Auditions With Leanne, Dana, Di and President.
			As above
1.30pm	Singing Ensemble with Di	Movement sequence – with Dana and Leanne	
1.50pm	As above	Movement Audition with Dana, Leanne and President	
2.00pm		Dance Audition sequence – with Dana	
2.30pm	Singing <u>ens</u> audition with Di, Leanne and President.		
2.45pm		Dance audition with Dana, Leanne and President	
3pm – 5pm			Principal auditions continue with Leanne, Dana, Di and President.

### **Self-Tape Video Audition**

If you absolutely cannot attend the audition day on Sunday, you are welcome to submit a self-tape video audition instead.

Self-tape submissions will need to include:

- The completed audition form;
- A video of you performing the audition materials (that will be available on the Google one-drive two weeks before the auditions) for the character of your choice;
- A video of you performing the dance audition sequence (that was posted two weeks before the auditions)
- When you are ready to submit your video audition, please upload it to Google Drive, DropBox, YouTube etc and email the viewable link(s) to [director@mmac.org.au](mailto:director@mmac.org.au) no later than 5.00pm Friday, 23<sup>rd</sup> January, 2026.

Please film your video horizontally and in a well-lit space (not backlit). You are welcome to film yourself on your mobile device, as long as the video and audio quality allows the casting team to get an accurate sense of your acting, singing and movement choices.

### ***Further Audition times and call-backs***

If you are unable to attend auditions on Sunday, 25<sup>th</sup> January a **limited number of additional** time slots will be available on the following Tuesday, 27<sup>th</sup> January. Call-backs (by invitation only) will also be conducted on this day after any additional first auditions. If called back, you will be notified (generally by email) by 12 noon, Monday, 26<sup>th</sup> January. If you do not receive a call-back, it does **NOT mean you are not in the show!**



### **Proposed Audition and Performance Schedule**

<b>Week</b>	<b>Day</b>	<b>Start</b>	<b>Finish</b>	<b>Purpose</b>	<b>Notes</b>
	Sunday, 11 <sup>th</sup> January			Audition Materials available.	
	Sunday, 25 <sup>th</sup> January			Auditions	Australia Day Monday 26/1
	Tuesday, 27 <sup>th</sup> January			Callbacks	
	Friday, 30 <sup>th</sup> January			Cast Announcement	
1	Sunday, 1 <sup>st</sup> Feb	1.00pm	5.00pm	First Rehearsal	
	Tuesday, 3 <sup>rd</sup> Feb	6.30pm	9.00pm	Rehearsal	
2	Sunday, 8 <sup>th</sup> Feb	1.00pm	5.00pm	Rehearsal	
	Tuesday, 10 <sup>th</sup> Feb	6.30pm	9.00pm	Rehearsal	
3	Sunday 15 <sup>th</sup> Feb	1.00pm	5.00pm	Rehearsal	
	Tuesday 17 <sup>th</sup> Feb	6.30pm	9.00pm	Rehearsal	
4	Sunday, 22 <sup>nd</sup> Feb	1.00pm	5.00pm	Rehearsal	
	Tuesday, 24 <sup>th</sup> Feb	6.30pm	9.00pm	Rehearsal	
5	Sunday, 1 <sup>st</sup> March	12.30p.m.	5.00p.m.	Rehearsal	
	Tuesday, 3 <sup>rd</sup> March	6.30pm	9.00pm	Rehearsal	
6	Sunday, 8 <sup>th</sup> March	12. 30pm	5.00pm	Rehearsal	Adelaide Cup Holiday -9/3
	Tuesday 10 <sup>th</sup> March	6.30pm	9.00pm	Rehearsal	
7	Sunday 15 <sup>th</sup> March	12.30pm	6.00pm	Rehearsal	
	Tuesday, 17 <sup>th</sup> March	6.30pm	9.00pm	Rehearsal	
8	Sunday, 22 <sup>nd</sup> March	12.30pm	6.00pm	Rehearsal	
	Tuesday, 24 <sup>th</sup> March	6.30pm	9.00pm	Rehearsal	

9	Sunday, 29 <sup>th</sup> March	12.30pm	6.00pm	Rehearsal	
	Tuesday, 31 <sup>st</sup> March	6.30pm	9.00pm	Rehearsal	
10	Sunday 5 <sup>th</sup> April	12.30pm	6.00pm	Rehearsal	Easter Sunday
	Tuesday, 7 <sup>th</sup> April	6.30pm	9.00pm	Rehearsal	
11	Sunday, 12 <sup>th</sup> April	12 noon	6.00pm	<b>Tech &amp; dress Rehearsal</b>	
	Tuesday, 14 <sup>th</sup> April	6.30pm	9.30pm	<b>Tech &amp; Dress Rehearsal</b>	
12	Sunday, 19 <sup>th</sup> April	12 noon	6.00pm	<b>Dress Rehearsal</b>	<b>2 Full runs</b>
	Tuesday, 21 <sup>st</sup> April	6.30pm	9.30pm	<b>Dress Rehearsal</b>	<b>1 Full run</b>
13	Sunday, 26 <sup>th</sup> April	12 noon	6.30pm	<b>Full Dress Rehearsal</b>	<b>PRODUCTION WEEK 2 full runs</b>
	Tuesday, 28 <sup>th</sup> April	6.30pm		<b>Dress Rehearsal</b>	<b>PRODUCTION WEEK 1 full run</b>
	<b>Friday, 1st May</b>			<b>Performance</b>	<b>Performance</b>
	<b>Saturday, 2<sup>nd</sup> May</b>			<b>Performance</b>	<b>Performance</b>
	<b>Sunday, 3<sup>rd</sup> May</b>			<b>Performance</b>	<b>Performance Clean up and party!</b>