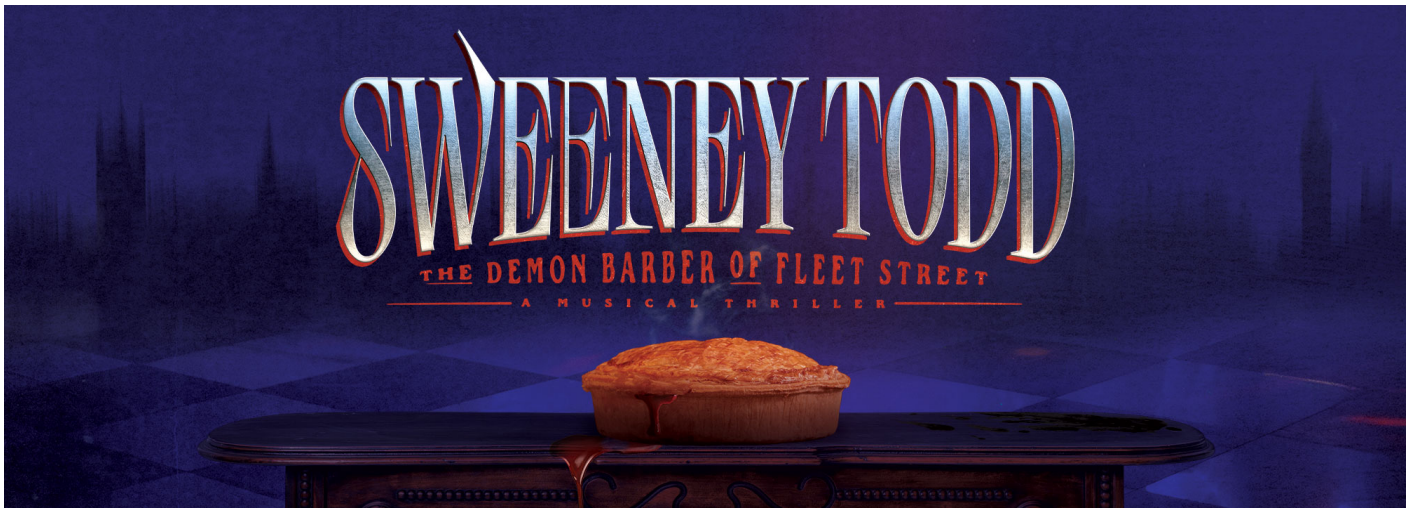



# AUDITION PACK

## Engadine Musical Society

## May 14 - 23, 2027

## Engadine Community Centre

### PRODUCTION TEAM

Meg Day – **Director**
Clare Moroney – **Musical Director**
Michaela Cullen – **Choreographer**

### ORIENTATION

Monday, November 9, 2026 @ 7.30pm
**Star of the Sea Miranda**
**50 Kiora Rd, Miranda NSW**

### AUDITIONS

Sunday, December 6, 2026 from 11am
**Star of the Sea Miranda**
**50 Kiora Rd, Miranda NSW**

#### CALLBACKS (IF REQUIRED)

Monday, December 7, 2026 from 7pm
**Star of the Sea Miranda**
**50 Kiora Rd, Miranda NSW**

### PERFORMANCE DATES

Friday, May 14 @ 7.30pm
Saturday, May 15 @ 1.30pm and 7.30pm
Sunday, May 16 @ 1.30pm
Tuesday, May 18 @ 7.30pm
Friday, May 21 @ 7.30pm
Saturday, May 22 @ 1.30pm & 7.30pm
Sunday, May 23 @ 1.30pm

### BUMP IN

Saturday, May 8

### TECH/DRESS REHEARSALS

Sunday, May 9 (10am - 10pm)
Monday, May 10
Wednesday, May 12

### BUMP OUT

Sunday, May 23

## ABOUT REHEARSALS

Rehearsals for **SWEENEY TODD** will commence on Wednesday, December 9 at **7.00PM - 10.00PM.**
Rehearsals will then be held every **Monday and Wednesday evening at Star of the Sea Miranda.** Cast will also be required to attend Sunday rehearsals (a list of potential rehearsal dates is provided on **page 10** of this pack).

If you are successful in being cast in **SWEENEY TODD,** you should assume that you will be required for all rehearsals, however there will be a rehearsal schedule available. If you are unable to attend rehearsals, you must contact a member of the production team as soon as possible.

All cast **MUST** be available for all rehearsals in the April School holidays (Friday, April 9 – Tuesday, April 27).

## ABOUT SWEENEY TODD

An infamous tale, Sweeney Todd, an unjustly exiled barber, returns to nineteenth century London, seeking vengeance against the lecherous judge who framed him and ravaged his young wife. The road to revenge leads Todd to Mrs. Lovett, a resourceful proprietress of a failing pie shop, above which, he opens a new barber practice. Mrs. Lovett's luck sharply shifts when Todd's thirst for blood inspires the integration of an ingredient into her meat pies that has the people of London lining up... and the carnage has only just begun!

Based on Christopher Bond's 1970 play, **SWEENEY TODD** is a musical thriller which uses the Victorian class system to explore the themes of corruption, revenge and social injustice. When transforming the tale of Sweeney Todd into a play, Bond utilises the conventions of the Jacobean tragedy to bring depth and motivation to the character of Todd and those around him. Our production will balance the elements of the Jacobean tragedy and thriller genres while also leaning into the black comedy which makes the show delightfully dark.

## CASTING INFORMATION AND REQUIREMENTS

- The cast will consist of a maximum of 36 performers.

- All cast must be 16+ at time of auditions.

- The casting for adult roles will be broken down as follows:
  9 Principal roles (6 male, 3 female)
  10 - 12 Featured Ensemble roles (male and female)
  10 - 12 Adult Ensemble roles (male and female)
  Please consult the character breakdown on **page 3 - 5** for more information.

- Previous experience may be considered in addition to audition performance when casting.

# CHARACTER BREAKDOWN

| PRINCIPAL ROLES FOR ADULTS (18+) | | |
|---|---|---|
| **CHARACTER** | **DESCRIPTION** | **VOCAL RANGE** |
| **SWEENEY TOOD**<br>Male<br>40 - 55 | The emotional range for this character is vast. Todd must go from sorrowful to outright apoplectic. Todd, a wrongfully imprisoned barber, returns to London to exact vengeance on the Judge and others who were responsible for his and his family's demise. While Sweeney is full of rage and fuelled by revenge, he must somewhat endear himself to the audience and convincingly charm characters like Anthony and the Judge. Most importantly, like all tragic heroes, the audience must initially see him as a moral and noble man who has been broken by a corrupt class system. As the story unfolds and Todd is all-consumed by his need for revenge, he becomes irate, wild with anger; as he loses control of himself he becomes absolutely terrifying.<br>Soft cockney accent. Ideally, he can shift into standard received pronunciation (RP) when around people like the Judge and Beadle. | **F2 - Gb4** |
| **MRS. NELLIE LOVETT**<br>Female<br>35 - 50 | The real villain in the story, Mrs Lovett is the driving force of Sweeney's revenge — like Lady Macbeth, she is a master manipulator who exploits someone's dark desires and weaknesses for her own personal gain. The actress playing Lovett needs to have an ability to play duplicity in a really nuanced way. Mrs Lovett needs to endear herself to the audience and characters around her, while also subtly being conniving and self-serving. When the audience first meet her they think she is a bumbling, vulnerable baker with only good intentions; she's fun and harmless. As the show progresses and Lovett gets greater control we begin to recognise her calculated malice.<br>Cockney accent. | **G3 - E5** |
| **ANTHONY HOPE**<br>Male<br>20 - 30 | Anthony begins as a youthful and naive sailor who believes in the goodness of the world and people. He falls fiercely in love with Johanna and in doing so quickly learns how cruel and corrupt society can be. However, unlike Todd, Anthony does not lose his moral compass or his optimism — he always believes he can save Johanna.<br>Standard RP accent. | **Bb2 - F4** |
| **JOHANNA**<br>Female<br>20 - 30 | Todd's lost daughter and now Turpin's ward, Johanna is desperate for freedom. It is important that Johanna is not played like a helpless damsel. While she is incredibly vulnerable and powerless in her circumstances, she is fierce and fights for her independence at every opportunity. The actress playing Johanna must clearly portray her fortitude. Particularly in moments where she presents herself to Judge Turpin as docile, dutiful and submissive, she must always have an emotional strength and fight behind the eyes.<br>Standard RP accent. | **Bb3 - A5** |

| PRINCIPAL ROLES FOR ADULTS (18+) | | |
|---|---|---|
| **CHARACTER** | **DESCRIPTION** | **VOCAL RANGE** |
| **TOBIAS RAGG**<br>Male<br>16 - 20 | A poor, vulnerable youngster. Tobias is initially loyal to his master Pirelli and then Mrs Lovett who becomes a surrogate mother to him. He is eager to please his masters and has immense charm. He begins the story naive and trusting, and finishes the show suspicious and ultimately broken by the damage he sees. The actor playing Tobias will need to be able to show the transformation of Tobias from a young, energetic boy to the shell of a human that he is at the end.<br>Cockey Accent | **Bb2 - Ab4** |
| **JUDGE TURPIN**<br>Male<br>50+ | Corrupt and lecherous, Judge Turpin is the antagonist of the story. He is cruel, cold, calculating, and knows that he is completely untouchable. He reeks of arrogance and power. The actor playing Judge Turpin needs to be able to command the stage and assert his authority and terror without even speaking a word. Please be aware this role requires the performer to go down a shoot / slide. We will also be using the scripted optional cut to NOT include Mea Culpa.<br>Upper RP accent | **E2 - Gb4** |
| **THE BEADLE**<br>Male<br>45+ | Loyal to Judge Turpin, the Beadle is an insecure man who turns viscous when his authority is questioned. Unlike Judge Turpin, the Beadle does have some softer moments and even moments of comedy. While he has an air of snobbery, he is always civil, kind and self-respecting… until he's not. The actor playing the Beadle must be able to switch from civility into viscousness quickly. Please be aware this role requires the performer to go down a shoot / slide.<br>Upper RP accent | **D3 - D5** |
| **BEGGAR WOMAN**<br>Female<br>45+ | At face value the beggar woman is simply a destitute, crazy old lady. While she is dismissed by those around her, she is the one character that knows the whole truth and sees the darkness, corrupt motivations and evil deeds of all the characters. The actress playing the Beggar Woman must do so with compassion, honesty and nuance. Her outbursts need to be genuine, while her lucid moments need to show her emotional pain and yearning for her old life and desperation to be heard and believed.<br>Cockey Accent | **Ab3 - F5** |
| **ADOLFO PIRELLI**<br>Male<br>30+ | Pirelli is the fake persona of Daniel O'Higgins a morally corrupt fraudster. As Pirelli, he is a flamboyant Italian barber who is full of pomp and ceremony. The actor playing Pirelli must be able to have brilliant comic timing and characterisation, while also being able to portray a real conniving, threatening and sinister conman in Daniel O'Higgins.<br>Please note the actor playing Pirelli will be put into a closed chest and must be comfortable with small, confined spaces.<br>Italian Accent and Irish Accent | **B2 - C5** |

| PRINCIPAL ROLES FOR ADULTS (18+) | | |
|---|---|---|
| **CHARACTER** | **DESCRIPTION** | **VOCAL RANGE** |
| **ENSEMBLE**<br>Male & Female<br>16+ | The ensemble play a pivotal role in Sweeney Todd. They act like a Greek Chorus commenting on and observing the actions, events and characters of the story, but they are also instrumental in creating the world and people of London (customers, sailors, police, and lunatics to mention a few). A key aspect of the ensemble and featured ensemble will be their ability to work seamlessly together. In many scenes they must move and sing in tight unison.<br>Some male ensemble members will be required to go down the shoot / slide.<br>We would like to cast a range of ages and vocal ranges in the ensemble. | **Various** |
| **FEATURED VOCALISTS**<br>Male & Female<br>16+ | From the ensemble we will cast 10 - 12 featured vocalists. These people will be given solo lines in the musical numbers such as The Ballad of Sweeney Todd, Pirelli's Miracle Elixir, God That's Good, The Letter etc. Tracks will be set after casting to ensure we match people to the right parts for their vocal range. | **Various** |
| **FEATURED ROLES**<br>Jonas Fogg<br>Bird Seller<br>Policemen<br>Male<br>16+ | From the ensemble we will also cast featured dialogue roles of Jonas Fogg (the owner of Fogg's Asylum), Bird Seller, Policemen. If you wish to be considered for a dialogue, you must complete a reading at auditions. | |

# AUDITION REQUIREMENTS

## SINGING AUDITION

- Auditionees are required to prepare a song of your own choice in the style of the show (this can include a song from the show). Please expect to sing the full song but have your preferred section ready to sing in case of time constraints. When choosing what to sing, please keep in mind that each auditionee only has 5 minutes.

- Please indicate if you intend to use a backing track or piano. If using a backing track, please ensure it is emailed to: auditions@engadinemusicalsociety.com.au by 8pm on Friday, December 4.

- If you wish to be accompanied by a pianist, please bring your own sheet music with any cuts clearly marked in a folder for accompaniment by our audition pianist.

- Audtionees may also be asked to complete scales to check vocal range.

## READING AUDITION

- People auditioning for a principal role or featured dialogue ensemble role (Fogg or Bird Seller) will be required to perform a script extract from the show. For more information please see page 6.

- Most roles have more than one reading. This is to show different aspects and qualities of the characters. Please read the character descriptions on pages 3 - 6 and any notations on the reading

to help with characterisation. If we are running short for time, we may ask you to only perform sections of a particular reading.

- **SWEENEY TODD** is set in London and specifically focuses on the Victorian era class system. Different characters will require different accents to show their status. Please look carefully at the descriptions on pages 3 - 6 for guidance.

## MOVEMENT AUDITION

- **SWEENEY TODD** is not a dance show, however, a movement audition will still take place to assess each individual's ability to follow movement direction, characterise and work as an ensemble.

- People auditioning for featured ensemble, ensemble, Mrs Lovett, Johanna, Anthony or Tobias will be required to complete a movement audition. For more information about this, refer to the table below. All auditionees are welcome to participate in the movement audition if they wish.

- Auditionees are asked to wear whatever they feel comfortable moving in. The production team would like auditionees to know that they can dance in the same clothes as they sing in.

| AUDITION REQUIREMENTS BREAKDOWN | | | | |
|---|---|---|---|---|
| **CHARACTER** | **AUDITION SONG** | **AUDITION READINGS** | **MOVEMENT AUDITION** | **CALL BACK SONG** |
| SWEENEY TODD | Song of your choice | - Todd 1 (p.8)<br>- Lovett and Todd (p.14-16)<br>- Todd 2 (p.142) | | My Friends<br>(bars 3 - 36) |
| MRS. NELLIE LOVETT | Song of your choice | - Lovett and Todd (p.14-16)<br>- Lovett 2 (p.50-51) | Movement Audition | Worst Pies in London End<br>(bars 50 - end) |
| ANTHONY HOPE | Song of your choice | - Anthony (p.50-53)<br>- Beadle & Anthony (p.106) | Movement Audition | Johanna Part 2 |
| JOHANNA | Song of your choice | - Judge and Johanna (p.46-47) | Movement Audition | Green Finch and Linnet Bird<br>(bars 1 - 15) |
| TOBIAS RAGG | Song of your choice | - Tobias 1 (p.54-56)<br>- Tobias 2 (p.147-148) | Movement Audition | Not While I'm Around<br>(bars 3 - 17) |
| JUDGE TURPIN | Song of your choice | - Judge and Johanna (p.46-47<br>- Judge 2 (p.74 - 75) | | |
| THE BEADLE | Song of your choice | - Beadle 1 (p. 57)<br>- Beadle & Anthony (p.106) | | |
| BEGGAR WOMAN | Song of your choice | - Beggar Woman (p.29-30) | | |
| ADOLFO PIRELLI | Song of your choice | - Pirelli 1 (p.35-36)<br>- Pirelli 2 (p.52-54) | Movement Audition | Pirelli's Entrance |
| FEATURED ENSEMBLE DIALOGUE | Song of your choice | - Bird Seller (p.22)<br>- Fogg (p.130-131) | Movement Audition | |

Audition material will be available on the ***EMS website*** after Orientation Evening on November 9.
A member of the audition panel will sing other character parts in any set song that has another character.

### CALLBACKS

- Callbacks will be held on **Monday, December 7**. People required for callbacks will be contacted by a member of the casting panel. Please ensure you write your contact details correctly and clearly on your audition form. Callbacks will require certain roles to sing a song from the show. This song is listed in the audition materials table on **page 8.**

## AUDITION PROCESS

- Everyone will be given a 5 minute slot to complete a singing and reading audition. These will be booked in group sessions. **Please note that you will not be given a specific time but rather an hour slot** (for example, 11am - 12pm). All auditionees are asked to arrive 10 - 15 minutes before their audition time.

- A movement audition will take place between singing and reading sessions. You can choose to either complete your movement audition before or after your singing and reading audition.

- Auditions at ***EMS*** are open. This means that in addition to the panel, you will be performing in front of other auditionees, EMS Committee and any other helpers on the day.

- Everyone auditioning will be required to complete an audition form. We ask that if you know that you cannot attend any rehearsals, please state this on your application. It will not necessarily impact your casting, however, it will ensure the production team schedule rehearsals appropriately. If you audition well and we want to include you in the show, this enables us to work around your commitments when drawing up the rehearsal schedule.

## AUDITION SCHEDULE

| SESSION ONE | | |
|---|---|---|
| 11.00am – 12.00pm | Singing & Reading Auditions | Group A |
| 12.00pm – 12.30pm | Movement Auditions | Group A & B |
| 12.30pm – 1.30pm | Singing & Reading Auditions | Group B |
| **SESSION TWO** | | |
| 1.45pm – 2.45pm | Singing & Reading Auditions | Group C |
| 2.45pm – 3.15pm | Movement Auditions | Group C & D |
| 3.15pm – 4.15pm | Singing & Reading Auditions | Group D |
| **SESSION THREE** | | |
| 4.30pm – 5.30pm | Singing & Reading Auditions | Group E |
| 5.30pm – 6.00pm | Movement Auditions | Group E |

## HOW TO BOOK AN AUDITION

Bookings for auditions will open at Orientation on Monday, November 9. Bookings can also be made by emailing **auditions@engadinemusicalsociety.com.au**, however, **preference will be given to people who attend the orientation.**

If you are emailing to book an audition please include:
- Auditionee Name
- Auditionee Age / DOB
- Contact Number
- The role(s) you wish to audition for

We will reply with an audition time. Bookings for auditions will close on Friday, December 4. If allocations are filled before this date, further bookings will be placed on a waiting list. If you email and do not get a reply within 48 hours, please resend your email.

## RESULTS

Results will be posted on the EMS website (engadinemusicalsociety.com.au) by **Tuesday, December 8.**

## WHAT IF I GET IN?

- Rehearsals are held at Star of the Sea Miranda.
- Rehearsals commence on **Wednesday, December 9**
- Rehearsals continue every Monday and Wednesday night from **7.00PM**. Sunday rehearsals will also be held during the rehearsal period. Please see the rehearsal days on page 10.
- The production team expects that cast will practise outside of rehearsals. Once vocals, blocking and movement are taught / set, time will only be allocated in the rehearsal schedule for refining and revising. There is no time in the rehearsal schedule for songs, vocal parts and scenes to be retaught.
- Everyone involved in the show 18 years or older (including parent helpers) will be required to obtain a Working with Children Check.
- Cast are expected to attend all rehearsals. Should cast not be able to attend rehearsals, they must contact a member of the production team as soon as possible.
- Cast are also expected to assist in promoting the show, scenery building, costumes and other such activities (where appropriate).
- Performances are from May 14, 2027 to May 23, 2027.

- Performances are at the Engadine Community Centre.

- Performance times are 7.30pm on Friday, Saturdays and Tuesday and 1.30pm on Saturdays and Sundays.

## FEES

- To perform in a production at EMS you are required to become a member of the society

- There is also some show and rehearsal fees which help cover the cost of a rehearsal venue, insurance, costumes etc.

- All fees are due at the first rehearsal on Wednesday, December 9. Fees are as follows:

| | ADULTS | CONCESSIONS/STUDENTS |
|---|---|---|
| Membership Fees | $30 | $15 |
| Show Levy | $110 | $110 |
| Total | **$140** | **$125** |

- You will also need to provide your own stage make-up and may be asked to provide certain items of clothing for costumes

- If you do not already own a pair, you may need to purchase chorus shoes or similar

## WHAT IF I DON'T GET IN?

There are plenty of opportunities to help behind the scenes (including, but not limited to):

- Costumes
- Sewing
- Set construction and painting
- Backstage
- Front of house

Please reference this on your audition form or contact Engadine Musical Society directly to advise your interest

## HOW CAN I FIND OUT MORE INFORMATION?

- Check out our website: www.engadinemusicalsociety.com.au
- Email **auditions@engadinemusicalsociety.com.au**

# REHEARSAL DATES

***Please note that all the dates listed are potential rehearsal dates. SOME of these rehearsal dates MAY NOT be scheduled by the production team.***

| WEEK | MONDAYS | WEDNESDAYS | SUNDAYS |
|---|---|---|---|
| WEEK ONE | | December 9<br>7.00pm – 10.00pm | |
| WEEK TWO | December 14<br>7.00pm – 10.00pm | December 16<br>7.00pm – 10.00pm | |
| CHRISTMAS / SUMMER BREAK | | | |
| WEEK THREE | | January 20<br>7.00pm – 10.00pm | |
| WEEK FOUR | January 25<br>7.00pm – 10.00pm | January 27<br>7.00pm – 10.00pm | |
| WEEK FIVE | February 1<br>7.00pm – 10.00pm | February 3<br>7.00pm – 10.00pm | February 7<br>12pm - 5.00pm |
| WEEK SIX | February 8<br>7.00pm – 10.00pm | February 10<br>7.00pm – 10.00pm | |
| WEEK SEVEN | February 15<br>7.00pm – 10.00pm | February 17<br>7.30pm – 10.00pm | |
| WEEK EIGHT | February 22<br>7.00pm – 10.00pm | February 24<br>7.00pm – 10.00pm | |
| WEEK NINE | March 1<br>7.00pm - 10.00pm | March 3<br>7.00pm - 10.00pm | March 7<br>12pm - 5.00pm |
| WEEK TEN | March 8<br>7.00pm - 10.00pm | March 10<br>7.00pm - 10.00pm | |
| WEEK ELEVEN | March 15<br>7.00pm - 10.00pm | March 17<br>7.00pm - 10.00pm | March 21<br>12pm - 5.00pm |
| WEEK TWELVE | March 22<br>7.00pm - 10.00pm | March 24<br>7.00pm - 10.00pm | March 28<br>EASTER SUNDAY |
| WEEK THIRTEEN | March 29 Public Holiday<br>7.00pm - 10.00pm | March 31<br>7.00pm - 10.00pm | April 4<br>12pm - 5.00pm |
| WEEK FOURTEEN | April 5<br>7.00pm - 10.00pm | April 7<br>7.00pm - 10.00pm | |
| WEEK FIFTEEN | April 12 School Holidays<br>7.00pm - 10.00pm | April 14 School Holidays<br>7.00pm - 10.00pm | April 18 School Holidays<br>12pm - 5.00pm |
| WEEK SIXTEEN | April 19 School Holidays<br>7.00pm - 10.30pm | April 21 School Holidays<br>7.00pm - 10.30pm | April 25<br>ANZAC DAY |
| WEEK SEVENTEEN | April 26 Public Holiday<br>7.00pm - 10.30pm | April 28<br>7.00pm - 10.30pm | May 2 (Run + Sitz)<br>10.00am - 5.00pm |
| WEEK EIGHTEEN | May 3 (TBC)<br>7.00pm - 10.30pm | May 5<br>7.00pm - 10.30pm | May 9 Tech & Dress<br>10.00am - 10.00pm |
| WEEK NINETEEN | May 10 Dress Rehearsal 2<br>6.00pm - 11.00pm | May 12 Dress Rehearsal 3<br>6.00pm - 11.00pm | |