

Disney
theatrical.
production of
FREAKY FRIDAY
A NEW MUSICAL

8-18 SEPTEMBER 2022

CHAPEL OFF CHAPEL

Based on the novel Freaky Friday by
Mary Rogers

Licensed exclusively by Music Theatre International (Australasia)

Introducing **theatrical.**

Theatrical is a fairly new community theatre company. Andrew Gyopar is the founder and Executive Producer of Theatrical.

Andrew started Theatrical to give people an opportunity to get involved in a different type of community theatre experience. As a member of the Theatrical team you won't be asked to bid at silent auctions, cook sausages or sell chocolates. Your focus will be to develop your character, learn your lines, lyrics and choreography and, most importantly, have a great time in a supportive, creative environment.

Theatrical does not have a traditional committee. So there is no politics, no slow decisions and no hidden agendas. Simply, Theatrical is all about creating great quality community theatre with heart. We want you to have a great time as part of the Theatrical team, and we need your help to make it a great experience for audiences too.

Theatrical is:

- an independent, privately funded, not-for-profit community theatre company and a registered charity
- committed to providing people with the opportunity to get involved in pretty much all aspects of producing musical theatre
- dedicated to creating a safe, positive and creative experience for all of our volunteers
- encouraging people with talent and commitment to become involved
- devoted to providing genuine training opportunities to people who are interested and committed to developing their skills in any aspect of performing arts

Theatrical is registered as a charity by the Australian Charities and Not-For-Profits Commission and a member of the Musical Theatre Guild of Victoria.

Theatrical locations

Our auditions and rehearsals will be at **Theatrical HQ, 404 Kooyong Road Elsternwick**

Our performances will be at **Chapel Off Chapel, 12 Little Chapel Street Prahran**



Production Team

Director: Bronte Regos Thiele | **Musical Director:** Peter Pham Nguyen | **Choreographer:** Bridie Clark
Executive Producer: Andrew Gyopar

When an overworked mother and her teenage daughter magically swap bodies, they have just 24 hours before Mum's big wedding day to put things right again. Freaky Friday, a new musical comedy based on the celebrated novel by Mary Rogers and the hit Disney movies, is a hilarious, contemporary update of the classic story, in which mother and daughter see what it means to be a family while experiencing each other's lives firsthand, if only for a day.

Set in the present day, Freaky Friday features a tuneful pop-rock score. Warmhearted, humorous and touching, this is a fresh take on the classic Disney story.

Theatrical has an **Inclusive Casting Policy**. This means that we always want to cast the best performer for the roles available across a diverse range of cultural groups and ethnicities.

The show fee of \$130* is payable by all members of the cast. The fees will cover your rehearsal material, insurance and a show hoodie. Show fees need to be paid before the first rehearsal.

**an additional \$70 will be held as a deposit if you would like a hard copy libretto and will be refunded by EFT after the show closes and you have returned your libretto clean and undamaged.*

It is important to Theatrical. that our style of community theatre is as accessible as possible. To avoid money becoming a barrier to participation with Theatrical we will happily discuss a show fee payment plan or waiver to suit your personal financial circumstances.

Cast members are expected to attend every rehearsal unless they are told specifically they are not required. The rehearsal schedule is included in this audition pack. Please read it carefully. You must let us know if you are involved in any activity that may prevent you from attending any of the scheduled rehearsals. If in our opinion you are absent from too many rehearsals you may be disadvantaging other members of the cast, and yourself. If you need to miss a rehearsal because you are sick or for some other unexpected reason you must let the producer and director know by Slack DM or phone call. You may be excluded from the show if we believe that you are not attending adequate rehearsals.

A sense of community is important at Theatrical. You will be invited to social events throughout the season, which we encourage you to attend. It's a great way to get to know the whole Theatrical team.

At Theatrical we want our cast to focus on creating a great show. We will not annoy you with fundraising requests or endless working bees. But if you have other skills that you would like to put to use we are always looking for volunteers to help with set building, costumes, scenic artistry and all the other stuff that goes into making great community theatre – so long as it doesn't distract from your stage commitments.

Auditions

We are looking for people who will bond together and support each other to create an amazing show but also to create a great community and lifetime memories for you and the audience.

Auditions will be held at Theatrical HQ from 14-23 May 2022. We conduct closed, individual singing and acting auditions.

You must book your audition spot on theatrical.com.au/auditions.

Each audition is a 10 minute timeslot. For all sorts of reasons auditions can run early or late. Please arrive at least 15 minutes before your booked audition time. If you are running late or if you miss your booked audition you may not be given another opportunity to audition.

We may have limited call backs on **Sunday 29 May 2022**. Please note that not everyone will be called back. Being called back (or not being called back for that matter) is not an indication that you are being offered a specific role.

What to expect?

The 5 people on our audition panel are:

Andrew Gyopar Executive Producer
Bronte Regos Thiele Director
Peter Pham Nguyen Musical Director
Bridie Clark Choreographer
Meghan D'souza Diversity Advisor

Audition Requirements

You must complete the audition registration form online (theatrical.com.au/auditions). When you register you will be asked to upload a current headshot and your performance resume. There is no need for you to bring a hard copy of your application form, headshot or resume to the audition.

Vocal Auditions

Please prepare two contrasting songs, an up tempo song and a ballad, to be sung in the style of the show but please do not sing a song from the show. Please select 32 bars of each song. We will ask you to perform 32 bars from your preferred song first. You may (or may not) be asked to perform your selected songs in their entirety. Please be prepared to, but please don't be disappointed if we don't ask you to. And definitely don't try reading anything into what we do/don't ask you to perform.

Please prepare sheet music in the correct key for the audition pianist and please clearly mark the 32 bars of each song that you plan to perform. Please make sure that the sheet music is readable for the audition pianist. Provided that you arrive early you will be given the opportunity to talk through your songs with the audition pianist before your audition. You may bring your own piano accompanist.

Please do not bring backing tracks and please do not ask the audition pianist to transpose your music for you.

There will also be an audition pianist and videographer in the room.

Acting Auditions

You will be asked to read dialogue for the character(s) you are auditioning for. The audition panel may ask you to read for a variety of characters. Audition dialogue for each character will be available once your audition booking is confirmed.

Call Backs (if required)

You will be notified if you are needed for a call back. Not being called back does not mean you didn't get a role. If you are called back but don't attend the call back, you will not be cast in the show.

During call backs you will be asked to perform a song and dialogue from the show. You will be grouped with other potential cast to test chemistry. Interacting with your fellow auditionees is important.

Any new material required for callbacks will be emailed prior to callbacks.

Notes for auditionees

We want you to do well! Please prepare for your audition.

We know that auditions are nerve wracking, but try to be confident. The audition panel is there to support you, not to judge you.

If you are not cast it is not a reflection on your talent or skill. We are looking for people who work well together and represent our vision for each character.

Cast Announcement

Phone calls are made by the production team the morning after call backs. If we do not talk to you within 30 minutes of trying to contact you, we may offer your role to somebody else. Please make sure your phone is on, charged and the ringer volume is loud enough for you to hear.

Schedule

Monday 30 May 2022 and then each Monday and Wednesday from 7.00-10.30pm

Theatrical HQ

Full cast rehearsal (unless otherwise advised in writing)

Saturday rehearsals

30 July, 6 & 13 August, 10am – 5pm

27 August, 1.30pm – 5.30pm

Promotional photo shoots

Saturday 11 June: Ellie & Katherine

Saturday 2 July: All cast and prod team

NB: It is essential that everyone is available for the photo shoots for which they are called

Sitzprobe: Saturday 3 September from 1.30pm

Theatrical HQ

Production week (Chapel Off Chapel Theatre)

Monday 5 September: tech rehearsal

Tuesday 6 September: dress rehearsal

Wednesday 7 September: dress rehearsal

COVID Safety

As part of our commitment to health and safety, everyone involved in the production will be required to be **fully COVID vaccinated**. You will be required to provide us with a copy of your vaccination certificate

Working With Children (WWCC)

Everyone over the age of 18 who is involved with this production is required to have a current WWCC (or VIT registration), register Theatrical as a nominated organisation and provide us with a copy of your WWCC/VIT card.

Show Season

- Thursday 8 September, 7.30pm Opening Night
- Friday 9 September, 7.30pm
- Saturday 10 September, 1.30pm & 7.30pm
- Sunday 11 September, 5.00pm
- Wednesday 14 September, 7.00
- Thursday 15 September, 7.00pm
- Friday 16 September, 7.30pm
- Saturday 17 September, 1.30pm & 7.30pm
- Sunday 18 September, 1.30pm

7.30pm shows (7pm shows call times are 30 minutes earlier)

- Call time 5.30pm
- Warmups 6.30pm
- Curtain up 7.30pm

1.30pm shows

- Call time 11.30pm
- Warmups 12.30pm
- Curtain up 1.30pm

Please note: you may be required for all rehearsals. If there are any dates during the rehearsal period you will be unavailable you must advise us on your audition form. This includes any dates you may also be late to a rehearsal (eg work commitments). A detailed rehearsal schedule will be given to you at the induction night.

Where possible costume fittings will be scheduled to coincide with rehearsal times but this may not always be possible. Therefore, you may be required for additional costume fittings.

For more information please contact:

Bronte Regos Thiele, Director

Email: bronte@theatrical.com.au

Andrew Gyopar, Executive Producer

Email: andrew@theatrical.com.au

We all look forward to seeing you at the auditions!

On the day of your audition please phone 0448 122 777 if you need to contact the team for any reason.

Character Descriptions

ELLIE BLAKE

Our hero - 16, smart, funny; baggy, rumpled clothes; messy hair that hasn't seen a comb today, or yesterday

Gender: Female

Age: 16 to 20

Vocal range: Gb3 – F5

KATHERINE BLAKE

Ellie's mother - 40s, decisive, lovely, punctual

Gender: Female

Age: 40 to 50

Vocal range: F3 – Ab5

FLETCHER BLAKE

Ellie's little brother - 10, naïve, eccentric, obsessed with his puppets, especially Angry Bob, an enraged purple hippo, and Caspian, a proper British starfish

Gender: Male

Age: 10 to 13

Vocal range: Bb3 – G5

MIKE

Katherine's fiancé - confident, charming, kind

Gender: Male

Age: 40 to 50

Vocal range: A2 – G4

ADAM

The Listmaster - a paragon of adorable cool

Gender: Male

Age: 15 to 20

Vocal range: Eb3 – Bb5

SAVANNAH

The villain - brilliant, aggressive, a winner

Gender: Female

Age: 15 to 20

Vocal range: B3 – Db5

GRETCHEN

Ellie's best friend - intense, emotional, lacks confidence

Gender: Female

Age: 15 to 20

Vocal range: F3 – D5

HANNAH

Also Ellie's best friend – hacker-geek, nerdgirl

Gender: Female

Age: 15 to 20

Vocal range: Ab3 – Eb5

WELLS

Ellie's friend – dorky but not meek, best friends with Parker

Gender: Male

Age: 15 to 20

Vocal range: E3 – A4

LAUREL

Random teen – unimpressed

Gender: Female

Age: 15 - 20

Vocal range: Ab3 – Eb5

The following characters will be doubled:

TORREY / ADAM'S MOM

Torrey: Katherine's assistant – a high-strung perfectionist

Adam's Mom: Invades Adam's privacy

Gender: Female

Age: 20-40

Vocal range: Bb3 – G5

GRANDMA HELENE / MRS LUCKENBILL / MRS TIME / GRETCHEN'S MOM

Grandma Helene: Katherine's mother – Fiercely opinionated, because she cares

Mrs Luckenbill: English teacher - empathetic

Mrs Time: Antique shop proprietor - apathetic, doesn't much like teenagers

Gretchen's Mom: Oblivious, embarrassing

Gender: Female

Age: 40 to 60

Vocal range: Bb3 – G5

GRANDPA GORDON / MR. BLUMEN / SENOR O'BRIEN / WELLS'S DAD / PARKER'S DAD

Grandpa Gordon: Katherine's father – grumpy, stubborn, old-school

Mr Blumen: Biology teacher - a cynical lifer

Señor O'Brien: Spanish teacher - pugnacious

Wells's Dad: Likes listening to Cher

Parker's Dad: Spy's on Parker's browser history

Gender: Male

Age: 40-60

Vocal range: B2 – Ab4

DANIELLE / MS. MEYERS / OFFICER SITZ / SAVANNAH'S MOM

Danielle: *Weddings Magazine* journalist - polished, grimly cheerful

Ms Meyers: Gym teacher - extremely intense

Officer Sitz: Police officer who never received sensitivity training

Savannah's Mom: Lame, likes candy corn

Gender: Female

Age: 30 to 60

Vocal range: Ab3 – F5

DR. EHRIN / PASTOR BRUNO / OFFICER KOWALSKI

Dr. Ehrin: School counsellor – test obsessed, overworked

Pastor Bruno: cheerful, loves weddings

Officer Kowalski: Police officer who never received sensitivity training

Gender: Male

Age: 30 to 60

Vocal range: C#3 – E4

PARKER / LOUIS

Parker: Ellie's friend – completely average, best friend with Wells

Louis: *Weddings Magazine* photographer - seen it all, loves his job

Gender: Male

Age: 15 - 20

Vocal range: A2 – A4



Audition Monologues

All auditionee's will be asked to read a minimum of one monologue. If you are auditioning for more than one character, we may ask you to read a monologue for each character you would like to be considered for.

Anyone auditioning for Ellie or Katherine will be required to do 2 monologues. One as their named character, and one when they have switched bodies. Fletcher is also required to perform 2 monologues. We don't expect you to memorise the monologues but we recommend you are familiar with it, as we will give you some direction in the audition room.

If you are auditioning Gretchen/Hannah please read Ellie Blake Monologue 1, for Wells/Parker read Adam's monologue and for Grandpa Gordon read Dr. Ehrin's monologue

Ellie Blake

Monologue 1:

(To audience) Okay, really fast: Tonight is the Hunt. It's an epic scavenger hunt. Every year there's a new list of impossible things to do and crazy things to find, and every year there's a new Listmaster. This year, the Listmaster is Adam. (smiles at his name) The Hunt has been happening at my high school forever. It's the mother of all scavenger hunts. It's so much fun. And —I really want to win. There's just one issue.

Monologue 2: (Katherine's soul in Ellie's body)

Wait, no! Stop. If we go to the hospital right now and say we switched bodies, we'd be locked in the psych ward and medicated until someone wrote a book about us. No hospitals. No doctors. No way. We have to figure this out on our own.

Katherine Blake

Monologue 1:

Ask me what? There's a thing tonight... Tonight, as in, the rehearsal dinner that is being photographed by Weddings Magazine? That tonight? (Beat) Oh no. I know about the Hunt. Kids stay up all night taking pictures of themselves doing crazy, dangerous things all over the city. It's unsafe! And it scares me to death.

Monologue 2: (Ellie's soul in Katherine's body)

Mom! There were two! Dad gave us those hourglasses! One for you, one for me! All we have to do is go get yours and we can switch back! Where'd you put it? (Beat, off ELLIE's face) What? What do you mean, you don't have it? You sold it? When? (Deeply wounded) But it was from Dad. Daddy gave them to us. You want to forget everything about him.

Fletcher Blake

Monologue 1:

Do you want to hear a joke? (as ANGRY BOB)"What do you call a sad coffee?" "Depresso!" (ANGRY BOB laughs. As CASPIAN:) "What do you call a man with no body and no nose?" "Nobody nose."

Monologue 2:

Mom! I took a bus by myself! We just made seven-layer bars. I hung out with Ellie's boyfriend... Mom, this has been the best day of my life!



Mike

I don't want to speak out of school, Katie, but... Ellie can be mad. It's okay. You're too hard on her. She lost her dad. I could never replace him. And I wouldn't try. I need Ellie to get to know me on her terms. I love her. If she wants to be angry with me... I can take it. No one needs to forget him. Her or you. Are we okay?

Adam

Hunters. This year's Hunt has officially begun. And here's your first clue. See the sign? This clue is gonna be solved by the fastest mind with the fastest mode of transportation, meaning first come, first solved. If it's gone when you get here, move on to clue two and beyond. Happy hunting!

Savannah

I want that hourglass. (to MRS. TIME) My father is an alderman. If I don't get the hourglass now, he can call the I.R.S. to audit your books. For the next five years. (MRS. TIME hands the hourglass to SAVANNAH, to ELLIE). So close... and yet, at the end of the day, you are who you are. Little girl, why don't you call your mommy for a ride home. (SAVANNAH shouts in surprise as ELLIE grabs the hourglass and pulls.) Let. It. Go.

Grandma Helene

Katherine, let's get this party started — Oh! Ellie, sweetheart! What are you wearing?! (ELLIE hands the hourglass to KATHERINE and runs out to change. GRANDMA HELENE looks KATHERINE over.) Are you nervous? I remember when Tom gave you that hourglass. He loved you very much. And Mike loves you very much. If he loves you a fraction of how much I love you... you'll be all right. Go marry that very patient man. (Exiting) And put on a little more blush. Just a skosh.

Dr. Ehrin

Ellie, how do you feel about what Señor O'Brien just said? Angry—yes. The Aldenbach Assesment, the Adaptive Behavior Scale, the Beck Anxiety Inventory... all these tests tell me: "angry." (To Katherine) Mrs. Blake, if Ellie continues to treat her classes like a Las Vegas buffet, she may not graduate from this school. (To Ellie) Sometimes I like to role-play. Ellie, you pretend to be your mother. Katherine, you be Ellie. Let's talk. (Grandpa Gordon)

Ms. Meyers

Today you will attempt the Meyers Extreme Fitness Obstacle Challenge. You don't pass my fitness challenge, you don't graduate. Are you okay, Blake? You want to take a rest? There is no rest in my fitness challenge! (Blows whistle) Everybody, listen up! Ellie Blake thinks she's earned a break! You know what that means? Blake is going to start from the beginning! (holds up a stopwatch) You got one minute.

Torrey

Katherine, where have you been? Because I made some executive decisions. I featured the hydrangeas in the tabletop arrangements. And the napkins all are folded in a pocket— Are you even listening? Do you care? Because I do! I work for you because we care about napkins! That's who we are. What's wrong with you today?? I am going inside to plate the salads—and then I quit.