**A toy figurine of a person in a red and yellow dress

Description automatically generated with low confidencePied Piper Productions**



**AUDITION PACK  
Performances April School Holidays 2024**

**Up to 30 roles for males and females 10 yo – 18+**

**MADAGASCAR SYNOPSIS**

Join Alex the Lion, Marty the Zebra, Melman the Giraffe, Gloria the hip hip Hippo and, of course, those hilarious, plotting penguins as they bound onto your stage in the musical adventure of a lifetime. Based on the smash DreamWorks animated motion picture, Madagascar – A Musical Adventure JR. follows all of your favourite crack-a-lackin’ friends as they escape from their home in New York’s Central Park Zoo and find themselves on an unexpected journey to the madcap world of King Julien’s Madagascar.   ​

Alex the lion is the king of the urban jungle, the main attraction at New York's Central Park Zoo. He and his best friends – Marty the zebra, Melman the giraffe and Gloria the hippo – have spent their whole lives in blissful captivity before an admiring public and with regular meals provided for them. Not content to leave well enough alone, Marty lets his curiosity get the better of him and makes his escape – with the help of some prodigious penguins – to explore the world.

​Filled with outlandish characters, adventure galore and an upbeat score, Madagascar JR. will leave audiences with no choice but to “Move It, Move It!”

**MADAGASCAR Jr AUDITION INFORMATION**

Please read these pages very carefully so that you have all of the information regarding auditions, rehearsals and the show. There are important audition tips here on this page, so read and take note before your audition. There are lots of parts for all ages, gender and experience. Please look over the list of characters to see details on all featured characters and ensemble members. It is important that everyone who auditions has a clear picture of the characters. Madagascar Jr is an extremely character-driven show, featuring a variety of strong characters and the opportunity for less experienced actors to double as more than one character. Every character in this show has an important role to play in making the story come alive.

**Audition Overview**

At Pied Piper we aim to ensure all students are provided equal opportunity to showcase talents and make sure that everyone is given an equal chance of being cast in an appropriate role. As such we are aiming to provide an audition process that is simple, supportive and welcoming to both experienced and new performers. We also want to offer some practical advice as to how best to prepare for auditions as well as how to make the decision to apply in the first place.

There is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the best roles. In addition, we are committed to making our auditions a rewarding and fair experience as best we can.

Ultimately, of course, there will only be one person who gets any given role and many more people will be offered a different role more suited to their age, gender or experience. This is the nature of the theatre. Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead a chance to try to see how they respond to a role, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. This does not mean that every auditionee will try out for all the parts. The production team will be able to assess suitability for a role during the workshop sessions.

**Audition Process**

To provide this experience, the audition process will be conducted as a workshop rather than a one-on-one audition process. Auditionees will be invited to attend one of a series of workshops with other prospective performers of a similar age and/or experience.

Auditionees will not be required to learn a monologue, a song or choreography prior to the workshop session. Each group will learn the same song from the show, taught the same choreography and will undertake script work as a group. In addition to assessing core skills, this will provide the production team an opportunity to see how they work with and feed off others, take direction and can adapt to a variety of characters.

During the last stages of the workshop we will give each auditionee an opportunity to do a one-on-one audition showcasing what they have learnt.

There will be a call back session for those being considered for some of the featured roles. All other remaining named and ensemble roles will be finalised once the outcomes of the call back session are known.

**Audition Tips**

Make sure you commit to everything you do during your audition! When you’re singing, whether it be during the workshops or the call backs, the most important thing to keep in mind is that acting and intentions are everything. There is a reason you don’t see pop stars winning Tony Awards on Broadway. It’s not about how you sound, it’s about why you’re singing, what you’re singing for and what you’re trying to accomplish thru the music. When a musical breaks into song it is because of the actor’s heightened emotion. Whether it be good or bad, the actor has reached a point where speaking dialogue is no longer an option, the only thing they can do is sing. Keep that in mind when you’re preparing for auditions or call backs. This is one of the most common mistakes in theatre, even with professional actors at the highest levels!

Although we welcome past show performers to audition for our next show, we run an open-door audition and anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, we encourage them to audition for one of our productions. There is no guarantee that the leads in the last show would be suitable for a role in the next. If you have are keen and are prepared to put the work in, then go for it! Tips for the big day. Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you! Arrive with plenty of time to spare so that you do not add to your nerves. Warm yourself up in advance both physically and vocally if you are short on time, you can easily do vocal warm-ups in the car on the way there! Arrive in comfortable clothing (no skirts as they hinder movement).

**Commitment**

We know schedules are hectic, and you may have conflicts with sports, dance teams, clubs, vacations, etc. Please take the time to list all conflicts on the audition form. When one cast member is missing from rehearsal it affects the others in the show, the productivity of rehearsals and ultimately, the final performance! Conflicts with activities can be a determinant when the production team are considering roles for cast members.

Make sure you take note of everything in this document, it will help to answer any questions you may have. Madgascar Jr will prove to be another winning Pied Piper Productions winning show, and our entire production team is committed to making it an experience that cast, production team, volunteers and audiences won’t soon forget.

**MADGASCAR CHARACTERS**

**Alex**

Alex, the lion, is the main attraction at the Central Park Zoo and undoubtedly “The King of New York City.” He’s a fun-loving fella whose devotion to steak is matched only by his devotion to his friends. A great singer and actor but most importantly, someone who has that magnetic quality of a showman.

Gender: ANY

Vocal range top: Eb5

Vocal range bottom: A3

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**Marty**

Marty is a zebra with dreams of exploring beyond the confines of the Central Park Zoo and into the wild. This role is for a solid singer and actor who also possesses a sweet disposition. We want our audience to root for Marty. They should be a perfect complement to Alex.

Gender: ANY

Vocal range top: D5

Vocal range bottom: A3

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**Gloria**

Gloria, the hippopotamus, is a bold young lady with a maternal streak that shines when she’s with her three closest friends: Alex, Marty and Melman. This role is for a performer who can act and sing. Gloria is the caretaker of the group.

Gender:  FEMALE

Vocal range top: E5

Vocal range bottom: Eb4

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**Melman**

Melman is a kind-hearted giraffe who is a bit of a hypochondriac. He’s always just a little bit nervous, but when it comes down to it, he’ll rise to the situation. This is for a performer who can sing well but more notably, can carve out this comedic part with strong acting choices

Gender: ANY

Vocal range top: Db5

Vocal range bottom: E3

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**Skipper the Penguin:**

The Penguins are a group of birds on a mission: bust out of the zoo and return home to Antarctica. Skipper serves as the captain of the group, giving orders with ease and command.

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**King Julien**:  King Julien is their leader and the perfect part for the comedian of your company who can sing, dance, act and has intuitive comedic timing.

Vocal Range

A3 - B4

**Parts to be cast within the ensemble**:

**Kowalski**: Skipper’s second-in-command and a dutiful one at that.

**Rico**: The brute of the group and can karate chop anything in sight.

**Private**: Their primary job in the group is to maintain the cute and fuzzy disguise.

**Maurice**:  Maurice is King Julien’s assistant who is not so welcoming to Madagascar’s new inhabitants. This part is perfect for an actor who can convey distrust and disinterest while still being a powerful second-in-command to King Julien.

**Mort**: Mort is the littlest of the Lemurs, who can barely speak.

**The Zookeepers**: Zelda, Zoe and Zeke.

**Mason the Monkey**

**The Lemurs**

**The Foosa**

**Servers:** Featured dancers

**The Lionesses:** Featured dancers

**Cameraman, Candy Hammernose, Subway passengers, Old Lady, Police Officers, Animal Control Officers, Newspaper Man and Ship's Captain**

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No role is too small, and each one serves to create the larger picture of the world of Madagascar JR., so we will cast a colourful group of characters in these fun roles. We will also cast a small dedicated dance ensemble who will be featured in the dance numbers.

Dance ensemble members will be expected to be strong singers and actors also.

**PLEASE READ THE FOLLOWING BEFORE AUDITIONING**

Pied Piper’s productions are workshopped and performed under the tuition of highly experienced professionals. Experienced actors hone their skills and those with less experience work alongside them to learn excellence in theatre. Like any other art or sport theatre requires a lot of practice and discipline there has to be a commitment to the learning and observance of basic rules and theatre protocol to achieve the performance standards of a production before accepting a role in a theatrical production.

If you are aware of any reason why you would be late on a regular basis or absent during the final rehearsals we ask that you do not audition for a part in this production.

**DRAFT REHEARSAL SCHEDULE**

**Lyons Scout Hall Tooms Place Lyons**

**OYC Building Merici College Henty St Braddon**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Sunday | 15 October | 9.30-4.30pm | 3x Audition workshop sessions | Lyons Scout Hall |
| Sunday | 22 October | 12pm-4.30pm | Call backs for featured roles | Lyons Scout Hall |
| Friday | 27 October |  | All cast members advised of roles |  |
| Wednesday | 1 November | 6pm- 8pm | Rehearsal | OYC Merici College |
| Wednesday | 8 November | 6pm-8pm | Rehearsal | OYC Merici College |
| Wednesday | 15 November | 6pm-8pm | Rehearsal | OYC Merici College |
| Wednesday | 22 November | 6pm-8pm | Rehearsal | OYC Merici College |
| Wednesday | 29 November | 6pm-8pm | Rehearsal | OYC Merici College |
|  | December |  | No rehearsals unless called |  |
|  | January 2024 |  | No rehearsals unless called |  |
| Sunday | 4 February | 12 – 4.30pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 7 February | 6pm-8pm | Rehearsal | OYC Merici College |
| Sunday | 11 February | 12-4.30pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 14 February | 6pm-8pm | Rehearsal | OYC Merici College |
| Sunday | 18 February | 12-4.30pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 21 February | 6pm-8pm | Rehearsal | OYC Merici College |
| Sunday | 25 February | 12-4.30pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 28 February | 6-8pm | Rehearsal | OYC Merici College |
| Sunday | 3 March | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 6 March | 12-4.30pm | Rehearsal | OYC Merici College |
| Sunday | 10 March | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 13 March | 12- 4.30pm | Rehearsal | OYC Merici College |
| Sunday | 17 March | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 20 March | 12-4pm | Rehearsal | OYC Merici College |
| Sunday | 24 March | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 27 March | 12-4pm | Rehearsal | OYC Merici College |
| Sunday | 30 March | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 3 April | 12-4pm | Rehearsal | OYC Merici College |
| Sunday | 7 April | 6pm-8pm | Rehearsal | Lyons Scout Hall |
| Wednesday | 10 April | 12 – 4pm | Rehearsal | OYC Merici College |
| SUNDAY | 14 April | 10am | BUMP IN | CCPAC |

**MADAGASCAR JR DRAFT PERFORMANCE SCHEDULE 2024**

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| **Canberra College Performing Arts Centre, Launceston St, Phillip** | | | | |  |
|  |  |  |  |  |  |
| Sunday | 14 April | 10-4pm | Bump in/Run for Techs | All cast and crew |  |
| Monday | 15 April | 5-8pm | Tech/ Plot LX etc | All cast and crew |  |
| Tuesday | 16 April | 5-8pm | Tech with projects/sound | All cast and crew |  |
| Wednesday  Wednesday | 17 April 17 April | 9-11am 5.45-8.45pm | Media Call Dress rehearsal | All cast and crew All cast and crew |  |
| Thursday | 18 April | 5.45-8.45pm | Dress rehearsal | All cast and crew |  |
| Friday | 19 April | 5.45-8.45pm | Opening night | Perf 7pm-8.15pm |  |
| Saturday | 20 April | 1.45- 4.45pm | Performance | Perf 3 - 4.15pm |  |
| Sunday | 21 April | 9.45-12.45pm | Performance | Perf 11am-12.15pm |  |
| Monday | 22 April | 9.45-12.45pm | Performance | Perf 11am - 12.15pm |  |
| Tuesday | 23 April | 1.45-4.45pm | Performance | Perf 3pm - 4.15pm |  |
| Wed | 24 April | 9.45-12.45pm | Performance | Perf 11am - 12.15pm |  |
| Wed | 24 April | 1.45-4.45pm | Performance | Perf 3pm-4.15pm |  |
| Thurs | 25 April | 9.45-12.45pm | Performance | Perf 11am - 12.15pm |  |
| Thurs | 25 April | 1.45-4.45pm | Performance **No Hol Progs** | Perf 3pm - 4.15pm |  |
| Fri | 26 April | 5.45-8.15pm | Performance | Perf 7pm - 8pm |  |
| Fri | 26 April | 8.15-9.15pm | Bump Out | All cast and crew |  |
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**SHOW CAST CONTRACT**

I agree to abide by the following:

1. Rehearsal will begin on time. I will arrive 5 – 10 minutes early and be prepared to start right on time.

2. If I am a minor, my parents agree to pick me up on time from all of my rehearsals. I understand that the production team will not be available to wait with cast members more than 10 mins after rehearsal time. I will remain in the rehearsal venue/theatre until an adult collects me.

3. I understand that, as Pied Piper is a not-for-profit organisation, I may be required to provide all or part of my costume.

4. I understand that I must list my conflicts with the present rehearsal schedule on my audition sheet. I must attend all rehearsals unless sick or have received permission from the Director to be absent at the time of being advised I have a role. I also understand that continued late attendance and/or unauthorised absences may result in my being dropped from the show with no fee refund. I will ring the Director, Nina Stevenson 0409 823640 if I am going to be late for a rehearsal or are ill.  
  
5. I will learn all lines and songs before the scenes to be blocked at the next rehearsal.

6. **I will respect the other actors and the Directors by staying quiet and listening for my turn on stage. I will not be a disruption to the cast, crew, or creative team during the show. My focus and cooperation will be at the highest level during the entire process.**

7. I will be issued a script. If I lose my script the cost of replacement is $15

8. l will always bring my script, a pencil and an eraser to rehearsals and make sure I take down all stage directions at the time they are given

9. I understand that I may be needed for promotional events outside of the rehearsal schedule.

10. I understand that it is mandatory to stay for bump out.

**FEES**

There is a fee for participation in this production of Shrek Jr*.*  Fee is $385 which includes insurance, membership, most costumes, full script and songs. Two or more siblings pay $380 each. All fees must be paid prior to commencement of rehearsals Wednesday 1 November2023. If you wish to pay in three instalments contact Nina Stevenson to arrange 0409823640 or info@pied-piper.com.au

**COVID SAFETY RULES**

A condition of being cast in Madagascar Jr is that you understand and agree to abide by the Covid 19 safety rules. (A detailed plan will be drawn up for the performances.)

* Please do not attend rehearsals if you are at all unwell. Remember to call Nina 0409823640, or text or call Julie if you are not coming to rehearsal. We will organise Zoom so if you need to stay home for the required time if you are Covid positive you can still be part of the rehearsals. You ask that you advise us if you or close contacts are Covid positive. Your privacy will be respected.
* Sanitise hands on arrival and wash after using bathroom. Keep a supply of tissues with you. If you have a runny nose or if you need to cough or sneeze please do so into a tissue. Dispose of it in the bin and wash your hands after.
* Please don’t share scripts or other articles with other cast members.

**If you have any questions please call Julie 0405 488 307or email Nina info@pied-piper.com.au**