STEPPING OUT

THE MUSICAL

AUDITION PACK

Presented by the Albany Light Opera & Theatre Co (Inc)

Book by Richard Harris
Lyrics by Mary Stewart-David
Music by Denis King
Based on the original play by Richard Harris

PRODUCTION TEAM

PRODUCER: ALOTCO
DIRECTOR: SHARON WALSH
ASSISTANT DIRECTOR: SANDRA WILSON
MUSICAL DIRECTOR: FINDLAY MacNISH
CHOREOGRAPHER: SHARON WALSH
SYNOPSIS

Stepping Out the Musical is a warm and very funny play about the lives of a group of women (and one man) attending a weekly tap-dance class in a dingy church hall. As the play progresses, the class's dancing improves to such an extent that by the climax, a grand charity show performance, they have been transformed into triumphant tappers, worthy of any chorus line.

Performers must be at least 16 years old.

https://youtu.be/uK-R6Dmudjs
https://youtu.be/oenGjh7D6XQ
https://youtu.be/DdupI4KLC8U

Female Roles – apart from Lynne, all other characters can be 35 or over

Mavis – an ex-pro dancer, good tapper
Mrs Fraser – the class pianist
Dorothy – small, anxious
Lynne – needs to be able to tap, between 19 and 24 years
Sylvia – short, bubbly
Vera – neat and proper
Andy – tall, thin, nervous
Rose – of larger proportions, part originally written for a Trinidadian
Maxine – needs to be able to tap
A small group of extra tappers (5) will be needed

Male Roles

Geoffrey – tall, shy
Man – voice only
Production Information

Performance Dates

Charity Night  Wednesday 23rd August

Friday 25th August 7.00pm, Saturday 26th August 7.00pm, Sunday 27th August 2.00pm

Friday 1st Sept 7.00pm, Saturday 2nd Sept 7.00pm, Sunday 3rd September 2.00pm

Friday 8th Sept 7.00pm, Saturday 9th Sept 7.00pm, Sunday 10th Sept 2.00pm

NB: If you are unable to attend any of the performance dates we regret that we cannot see you at auditions.

Rehearsals

Tuesday and Thursday evenings and every Saturday.

A rehearsal schedule will be available for successful auditionees.

Audition Information

Information Night – Wednesday 7th June at 7.00pm

Auditions can be booked after this meeting for Saturday 10th June, by appointment, at the Information Night.

NB Please arrive 15 minutes before your audition time to complete some paperwork and have your photo taken.

If you have booked an audition and cannot be there, please call:-

Sharon – 0408 948 805 or Ross – 0419 857 560

Acting Audition

Acting excerpts are at the end of the pack.

Singing Audition

- Rose to sing Don't Ask Me
- Geoffrey to sing Not Quite
- Andy, Vera and Mavis to sing their part of Loving Him
- Everyone else to sing Stepping Out

Songs are available on iTunes, Spotify or following links below.
**Choreography Audition**

Mavis – needs to be a confident tapper

Other roles - some tapping experience necessary, especially Lynne and Maxine, but not essential for other parts.

Please wear tap shoes, if you have them.

Choreographer will devise a short tap routine for you to learn for audition.

You do NOT need to be a good tapper as most of the cast are learners.

**Auditionees will be asked to move to Stepping Out.**

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**Musical Numbers**

**Act I**

1. Overture
2. One Night a Week – Mavis and Company [https://youtu.be/KZkyhSrYzm0](https://youtu.be/KZkyhSrYzm0) [https://youtu.be/8g8t6qkgStY](https://youtu.be/8g8t6qkgStY)

2a One Night a Week (reprise) – on stage piano

3. Quite – Andy and Geoffrey [https://youtu.be/dCqLw5-KfBc](https://youtu.be/dCqLw5-KfBc)

7. Too Much – Mavis [https://youtu.be/IqjHOOhnbVg](https://youtu.be/IqjHOOhnbVg)
8. Never Feel the Same – Andy and Geoffrey [https://youtu.be/_1t8kAlAuFw](https://youtu.be/_1t8kAlAuFw)
9. Definitely You – Vera and Company [https://youtu.be/ZgVqChl1E7A](https://youtu.be/ZgVqChl1E7A)
10. One Night a Week (Reprise) – Mavis and Company
11. Entr’acte

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**Act II**

12. Not Quite – Geoffrey [https://youtu.be/vHc9x_VLI4g](https://youtu.be/vHc9x_VLI4g)
14. What I Want – Sylvia, Maxine, Rose, Dorothy, Mavis [https://youtu.be/b1GAEZhJAm5](https://youtu.be/b1GAEZhJAm5)
15. Once More – Mavis and Lynne [https://youtu.be/G-E8HyVM7Cg](https://youtu.be/G-E8HyVM7Cg)
16. Too Much (reprise) – Mavis
Audition Readings:

Mavis: page 50/51

Act II, Scene 1

Rose I like it.

As Mavis demonstrates the following steps, they attempt to join in with varying degrees of efficiency.

Mavis On given counts, back line, middle line and Geoffrey turn round and face the front — no, you don’t move your feet and so your legs are crossed ...

They cross their legs, most of them unbalanced.

From there you bring the right arm up, leaving the left arm down, you lift the hat and you hold it high — yes?

Andy (anxiously) Are we having hats? I didn’t hear her say anything about hats.

Mavis That’s the first two counts, yes? On counts three and four — —

Mrs Fraser (still reading) You’re forgetting the sticks.

Mavis (who must certainly has, her mind still being to some extent on her argument with her boyfriend) Yes, you’re right, thank you, Glenda. Sorry, sorry, I’ve forgotten the sticks.

Mrs Fraser Forget your head one of these days. (She licks a thumb, turns a page)

Andy Are we having sticks?

Mavis So — (she demonstrates) you’re not standing with the left arm down, you’re standing with the stick under your arm, you turn — and up with the right arm.

Lynne (saying it) Stick under the arm, up with the hat.

Mavis On counts three and four, middle line of four does exactly the same thing, but when you turn you leave the right arm down, holding the hat low.

Lynne Sorry.

Mavis So you’ve got the contrast between the back line being high and the middle line being low, and Geoffrey, who is on his own as a solo, is high, yes?

Maxine Can I ask a question?

Mavis Yes, Maxine.

Maxine What do you mean, a solo?

Mavis You mean Geoffrey.

Vera Do you mean he’s going to be special or something? Not being funny or anything, Geoffrey.

Geoffrey No, no. I was wondering myself what — —

Mavis Geoffrey’s going to be special in fact as he’s a fellah and sticks out like sore thumb, but his solo part is going to be positional rather than a lot of tapping — yes?
Act I, Scene 4

Mavis Oh, I think we can leave that until later, don’t you?
Mrs Fraser Just as long as we remember.

Geoffrey hands Mavis the hall key

Geoffrey The hall key, umm, Mavis.
Mavis Thank you, Geoffrey.

Lynne hurry in, wearing her nurse’s uniform and carrying her bag

Lynne Sorry, everyone.

Lynne sits and quickly unlaces her work shoes, as the others ad lib their “hello Lynnes”

Mavis Right, what we’ll do is run straight into the piece we started last week.
Sylvia Great! What piece we started last week?
Dorothy You remember — it’s ... (She demonstrates with her usual extravagance)

Mavis Thank you, Dorothy, on second thoughts maybe we should go from the top of the routine and it’s five, six, seven, eight ...

Mrs Fraser begins to play and they dance, with Mavis calling out the steps

The Lights change

Vera taps her way across and presents Mrs Fraser with an apple and taps her way back to join the others

Scene 4

Later the same evening

The lobby, with Dorothy’s bicycle in it. Empty for a moment and then —

Dorothy and Lynne come through from the hall. Dorothy, who is wearing her helmet, puts her basket on her bike and unlocks it

Dorothy I hate talking about him like this, but I mean he is my brother. What I mean is, I mean she is his mother as well as mine, you’d think he’d want to help out, wouldn’t you? I mean it’s not her fault she’s an invalid, is it?
Lynne No, of course it isn’t.
Dorothy Isn’t — no. And when you think of what she’s done for him — well, both of us.
Lynne I’m afraid people can be —
Dorothy Very selfish — yes. And he can be so hurtful. “It’s all right for you”,
he says, “you’re not married.” I know I’m not married but I’m entitled to some sort of life, aren’t I? I mean, one night a week I get off and even then he doesn’t offer. I have to pay a sitter. I don’t know, it’s so unfair.

**Lynne** The thing is — the thing is not to think about **him**, but to, you know, to think about your mother — to think of, like you say, everything she’s done for you. What I mean is, it’s looking for the good things rather than the bad — —

**Dorothy** The bad — yes — yes, you’re right, Lynne, of course you are. I’m just feeling sorry for myself and I must stop it … *(She gives herself a little slap on the arm)* Stop it, Dorothy.

*Rose, Sylvia and Maxine come noisily out of the hall*

**Rose** You girls coming for a drink?

**Lynne** I can’t — revision — sorry.

**Sylvia** We’re only having the one quickie — Mavis is coming over.

*Dorothy and Lynne ad lib their “no, reallys”*

**Maxine** Well you know where we are if you change your mind — come on, girls.

*They exit, noisily, with—*

**Rose** Quick drink then home to the old man.

**Sylvia** No, no, make him wait, Rosie — get him all excited.

*Dorothy and Lynne watch them go. Then Lynne gives Dorothy a little smile — those-girls*

**Lynne** Do you ever … Do you ever wish you were married?

**Dorothy** I don’t really think about it. No I mean, you know. Sort of. You know. There is this chap in the office but … You know. One day maybe. When my mother … You know. Do you?

**Lynne** Oh no — not married. I mean, not yet. I’ve had boyfriends of course — well a boy — but anyway I want to — you know, get all my certificates and everything first. You know. My work. *(She sings)*
Act I, Scene 3

Rose goes into the changing-room

Sylvia moves straight to regard herself unlovingly in the mirror. Geoffrey moves to sit at his usual place, in front of the stage. Andy sits near the piano.

Sylvia Don’t you believe a word of it, she’s dotty about him. They’re dotty about each other. He’s quite a good looker for a man of his age. He’s got this phenomenal bone structure and beautiful nails I noticed. Not like my Terry’s — hands like the soles of your feet. He was a scaffolder. He’d have to be, wouldn’t he, Geoffrey, to get up this lot. (She moves to the radiator near the piano, raises her coat and warms her behind) We met ’em for a drink one evening — holding hands they were, looking into each other’s eyes, whispering sweet do-das — he even holds the door open for her.

Andy That must be very — nice.

Sylvia Twenty years married and three kids, more like a rotten miracle. Mind you, they’re quite religious. I wonder if that’s got anything to do with it?

Andy I don’t know. I don’t think so. I’d like to think so but —

Sylvia I’m a Catholic, you know. Vaguely. My father’s Irish — he did a bit when he was younger but his heart wasn’t in it, you know what I mean? No, luck of the draw, innit? Sometimes I look at my Terry and I think what are you doing with this person, but then again I think to myself, Sylv, bearing in mind the gaping holes in your own personality, you are a very lucky girl. I must have a pea, I’m bursting. (She moves towards the swing doors)

Maxine comes in. She is wearing a smart coat over her dance gear and carries a bag with two new shirts in it.

Maxine Evening, Sylvia, how’s Sylvia; hello, Andy, how’s Andy; hello, Geoffrey, how’s Geoffrey?

Sylvia (over her shoulder at the doors) Hello Maxine, had a good week, have you?

Sylvia gives a big wink to Andy and goes out

Maxine slumps into a chair, stretching out her legs and reaching for her cigarettes and lighter. During the following, Geoffrey changes into his tap shoes.

Maxine What a day, I’m lucky to be alive. Don’t ask me what happened I might tell you. The whole day I’m on red alert. I really didn’t think I was going to make it tonight, every time I open the door the phone rings — is it for me? Forget it, I’m just the answering service, it’s for Wonderboy. I should have his social life. What do they see in him? Anyway, I’m here please God and that’s all I care about. So, how are you?
Stepping Out — the Musical

Act II, Scene 10

first met me. They go everywhere together, theatres, concerts, everywhere. I don’t mind, I’ve got plenty to do and I enjoy making a nice home for them and anyway, they talk about things I don’t really understand. She wants to work abroad but Lionel isn’t sure, he really worries about her. Well, she’s only a child really, isn’t she?

The moment is held

Mavis comes out of the changing-room

All, other than Vera, look at her. She tries to make it sound as light as possible

Mavis She’s umm, she’s OK but she’s still a little bit, you know, upset. I think maybe we should, umm, call it a night. OK? So I’ll umm I’ll see you next Tuesday and we’ll or we’ll really get it all together. Thanks. (She widens her smile)

They quietly start to leave

The focus is left on Vera, and then on Mavis

Andy comes out of the changing-room

No. 17. Loving Him

Vera How do you love a man,
Who fills you full of doubt?
How do you love a man,
Who turns you inside out?
Who questions every word,
Who makes you feel absurd,
Who undermines your sense of self-regard,
Loving him is easy – losing him is hard.

Mavis How do you love a man,
You know you’ll never trust?
How do you love a man,
Who turns your hopes to dust?
Who loves you in this way
But never plans to stay
You’d think he would be easy to discard,
But loving him is easy – liking him is hard.

Andy How do you love a man,
You’ve slowly come to dread?
Act I, Scene 3

Rose, now wearing her dancing gear and a large crucifix round her neck, comes out of the changing-room, giggling to herself.

Sylvia What are you so cheerful about?
Rose Nothing, nothing.
Maxine Vera’s just given her nine out of ten for toilet training.
Rose Do you ever make love first thing in the morning?
Sylvia Are you kidding? He can’t do a thing until he’s had a cooked breakfast.

Andy comes out of the changing-room with her bag. She wears the new leotard, still has the scarf around her neck and is rather self-conscious.

Maxine Nice, very very nice.
Sylvia Pretty, Andy.
Rose Yes.
Maxine That reminds me, Geoffrey — those shirts I promised you.

As Dorothy comes out of the changing-room with her bag —

Maxine takes some packaged shirts from her bag and toss them to Geoffrey.

Dorothy Does anyone know what’s happening?
Andy Yes, it’s nearly eight o’clock — do you think Mavis is coming or what?
Maxine Yes, where is she?
Sylvia She must be coming.
Andy Something could have happened.
Dorothy Happened — yes.
Sylvia (of her body) Don’t tell me I’ve brought this lot here for nothing.
Rose Don’t worry, ladies — if the worst comes to the worst, I’ll take the class.
(Shedemonstrates her dancing ability)
Sylvia Careful, you’ll knock your wig off.
Maxine Is it growing out yet, Rose?
Rose My old man say it’s like sleeping with a Brillo pad.
Sylvia Another three months and it’ll be all lovely and curly again.
Rose But that’s the whole point: I wanted it all lovely and straight. (She adjusts her wig in the mirror)
Maxine You should always read the instructions on the bottle.
Sylvia Failing which, you should always try it out on the dog.
Rose Jesus don’t preach! I got enough trouble. (She does a few steps) Look at me — if the bloody wig isn’t falling off, I’m knocking myself senseless with the crucifix.

Vera comes out of the changing-room and moves directly to Sylvia. She wears leotard, leg-warmers and carries two ashtrays and a wastebin.
Maxine: Page 40/41

Mrs F: page 35

Mrs Fraser You should be selling encyclopaedias.
Mavis I’ve done it.
Mrs Fraser There’s not much you haven’t done really, is there?
Mavis If I don’t sell these classes, we’d both be out of a job, wouldn’t we?
Mrs Fraser I don’t think you need worry about me.
Mavis I’m not worrying about you, Glenda, I’m reminding you.
Mrs Fraser In my opinion, it’s about time that so-called man of yours got himself a job.

Mavis ignores this and wearily moves around, straightening chairs, etc.

You look tired out.
Mavis I feel tired, OK?
Mrs Fraser You do too much.
Mavis Do I?
Mrs Fraser Running around, wasting your life — and for what?
Mavis Mind your own bloody business.
Mrs Fraser I see.
Mavis My life — all right?
Mrs Fraser I’ve looked after you since your mother walked out.
Mavis Yeah, yeah, yeah, I’m very grateful and I always will be grateful. Now why don’t you go and wait in the car before one of us says something we’ll regret.

They hold their look at each other. Then Mrs Fraser stands, to take up her things, but wanting the last word as ever

Mrs Fraser I’m telling you, you do too much.
Mavis You’re right, OK? You’re right. I’m agreeing with you. I’m agreeing with you.
Mrs Fraser Your trouble is you agree with everyone, madam. You let people walk all over you, especially “you-know-who” In my opinion —
Act I, Scene 7

But even though my heart is sore
As long as there’s an open door
I’ll love it all too much and then some more!

She takes up her coat and bag, and goes out, turning out the lights

The hall is in darkness

SCENE 7

A coffee bar. The same evening

Andy and Geoffrey sit with coffee cups. They are relaxed and chatting

Geoffrey My wife and I were very fond of dancing. That’s how we met — at the firm’s annual Christmas dance. She was with her father, my boss actually, sitting at the “top table”. From the minute I saw her I just — I just wanted to be with her. And so I took my courage in both hands — or both feet I suppose you could say and — that was that. We used to go dancing nearly every week — before we were married and — for a few years after. And then it became — just something that used to be. Then a couple of months ago I saw Mavis’s card in the newsagent’s and I thought — why not? So I took the plunge and — (he smiles) here I am. And you?

Andy Oh I go to classes all the time. I have a lot of — free evenings, you see, with my husband’s work and my son being away at school and so I go to classes and — “improve” myself. I’m heavily into self-improvement; tap dancing for co-ordination; ancient Greek for derivation; art appreciation for — art appreciation. (She smiles at the memory) I did a course on car maintenance once. I actually wanted the Assertiveness Class but went into the wrong room and didn’t like to say anything, so if ever you want a spark plug cleaned or something …

They smile at each other, pleased to be in each other’s company

I really enjoy these evenings. Going to class and then having a coffee and just — talking. I feel — very easy talking to you. Truth is … (She almost decides not to continue) The truth is … I miss — conversation. When I was first married we used to talk about everything. There didn’t seem to be enough words for what we wanted to say — to tell each other. Now he’s away so much and his mind is so much on — I mean I don’t blame him, of course I don’t, it’s just that I sometimes wish things could be as they were. That we were … as we were.

A moment
Preparation for an Audition: some tips from Rachael Theyer

Let's face it, auditions can be absolutely terrifying! These tips will help you to prepare for your next audition.

Before the audition

- Find out all you can about the audition. Keep an eye out on Facebook and the local newspapers for upcoming auditions. ALOTCO always have information nights before auditions to give you all the information required, such as when and where auditions are being held and what you are required to do at the audition. If you cannot make an information night don't worry, advertisements usually have the directors telephone number for you to contact.

- Commitment: before booking your audition time slot, you must be 100% sure that you are able to commit to the show. Not just the actual show dates but the rehearsal period too.

- Do your research! Don’t really know the plot line to the show? Interested in auditioning for a particular part? Then do your research! YouTube is an excellent source when researching shows. If the show was made into a movie, make sure you watch it before your audition (but remember, quite a few musicals that have been made into movies differ from the original stage show, so don't use this as a primary source). Using a search engine to research the story of the musical and information on the roles in the show is also a good idea.

- Practice: practice makes perfect! Start doing some simple vocal scales to warm up your voice. There are some video tutorials that would help on YouTube. If you are given a specific song to sing, then try and memorise it. An audition always looks more impressive if you don't read the music.

Audition day!

- Wear comfortable clothing: wear clothing that you feel comfortable in. Depending on the show, you may be asked to learn a short dance routine during your audition so you should be able to move around comfortably.

- Warm up before your audition: use the scales you have been practicing with to warm up before attending your audition. Some simple humming while in to car on the way to the audition helps too.

- Arrive early for your audition: arriving early gives you some time to gather yourself and calm your nerves. You may also be given some lines to read from the script prior to your audition so it's good to have some time to go through them.

- Audition: take a deep breath and step out onto that stage. The audition panel will try and make you feel at ease in their presence.

- Listen: listen to what the audition panel are asking you to do. For example, you may read lines from a script and they may ask you to speak the lines in a different way. Or they may ask you to read for another character in the show. Be prepared for this and be open to different interpretations.

- Go to your audition with a positive attitude and give it your best, but most of all... Try and enjoy the experience!

After the audition

- Be understanding and gracious towards the audition panel: they have a very hard task ahead of them! Be patient when waiting for casting results.

- Be positive: Think of each and every audition as a learning curve. Be positive whatever the outcome. If you don't get into the show or don't get the part you wanted, think of what you have achieved by getting up on that stage in front of the audition panel. That show or role may not have been for you, but there are many more in musical theatre that will be perfect.