



JERSEY BOYS

The story of Frankie Valli & The Four Seasons

JULY - AUGUST 2026

FRANKSTON ARTS CENTRE

AUDITION INFORMATION PACK

WELCOME TO PLOS MUSICAL PRODUCTIONS

PLOS Musical Productions, based in Melbourne's southeast suburb of Frankston, has a proud history of over forty years, presenting high quality theatrical productions.

Throughout that time, we have continually entertained our audiences with the very best musical theatre.

We are very proud to stage our productions at the Frankston Arts Centre and in the process, educate our members and audiences by using the very latest in theatrical facilities.

Our membership is drawn from across the Melbourne metropolitan area and brings together the talents of a wide cross section of the community with the aim of producing theatrical excellence. Become a member and join us, on stage, or if unlucky in our casting process, in one of the many areas that go into each production.

EXECUTIVE COMMITTEE

President – Sue Fletcher

Vice President – Beverley Meldrum

Secretary – Brett Wingfield

Treasurer – Jo Corbel

GENERAL COMMITTEE

Fran Boyd

Carole Cuthbertson

Peter Jenkins

Zarah Mitchell

Bernie Stares

Jacinta Wilson

JERSEY BOYS – CREATIVE TEAM

Production Manager – Brett Wingfield

Director – Paul Watson

Musical Director – Nathan Firmin

Choreographer – Venessa Paech

Lighting Design – Ian Scott - ISLX

Sound Design – Marcello LoRicco - LSS

Set Design – Paul Watson

Set Construction Manager – David Cook

Costume Design – Brett Wingfield

Properties Manager – Carole Cuthbertson

AUDITION INFORMATION

Jersey Boys is a jukebox musical with music by Bob Gaudio, lyrics by Bob Crewe, and book by Marshall Brickman and Rick Elice. It is presented in a documentary-style format that dramatizes the formation, success and eventual break-up of the 1960s rock 'n' roll group The Four Seasons. The musical is structured as four "seasons", each narrated by a different member of the band who gives his own perspective on its history and music. Songs include "Big Girls Don't Cry", "Sherry", "December, 1963 (Oh, What a Night)", "My Eyes Adored You", "Stay", "Can't Take My Eyes Off You", "Walk Like A Man", "Who Loves You", "Working My Way Back to You" and "Rag Doll"

The musical premiered at the La Jolla Playhouse in 2004 and is 22 years old. Directed by Des Macanuff, it ran on Broadway for 12 years between 2005 and 2017 and currently sits inside the top 10 in the highest grossing Broadway Musicals of all time.

The show arrived in Australia in 2009, touring for four years before enjoying a return run in 2018/2019.

The Creative Team selected for this production of Jersey Boys will see our, "The Boy From Oz" and "We Will Rock You" team re-unite and includes Green Room Nominated, Guild Award Winning Director/Actor and original Jersey Boys Australia cast member, Paul Watson (Tick Tick Boom!, We Will Rock You, Wicked) along with Green Room & Guild Nominated Musical Director, Nathan Firmin (We Will Rock You, Next to Normal, Phantom) and New York Trained, Guild Winning Choreographer, Venessa Paech (Chicago, RENT).

Auditions are by appointment only and approximately 10 minutes in duration. Please prepare (1) audition song. Contemporary Theatre, Juke Box Musical or Pop from the 50's, 60's, 70's & 80's is encouraged.

Those auditioning who have musicianship and instrumental skills, particularly across Guitar, Bass Guitar, Drums, Piano, Mandolin and any Brass Instrument... are encouraged to demonstrate this in the audition.

Our advice is... pick a song that best represents the character you are auditioning for, that you are comfortable with, know well and enjoy singing. A prominent part of this production is celebrating many musical styles across multiple generations of popular music. Look for simple music and songs that demonstrate quality of voice, connection with joyful lyrics and that is a celebration. We need vocalists of all styles, ranges, and blends for this production, with a lot of multi-tracking singing, across a wide pallet of harmonies... but equally important, is finding who can demonstrate joy in singing. Have Fun!

You may only be required to sing a small part of your song. We run a safe and welcoming audition room, but we are often limited on time and very keen to spend some of that time chatting to you and getting to know each other too! If you are cut short, it is because we have what we need. This is a great thing!

Be as efficient as possible for us! With limited audition time, we love seeing as many people as we can and this requires our auditionees to be confident, jump in with both feet and grab that chance. Choose a great starting point that displays what you want to show us in the most economical way.

You need to bring along with you sheet music for the audition pianist. If page turns are required, it is best to place the sheet music in a plastic sleeve folder or display book and it must be in the correct key.

Please wear appropriate clothing and shoes and remember to bring water and snacks for your dance call.

We are committed to diverse and inclusive casting and welcome artists of all backgrounds, identities and abilities. Please submit your audition application without regard to disability, race, age, colour, national origin, ethnic origin or any other basis otherwise unless specifically indicated.

AUDITIONS ARE HELD AT – THE PLOS SHED, Corner of Overport & Somerset Roads, Frankston South

**PLEASE TAKE THE TIME TO CORRECTLY FILL OUR YOUR AUDITION FORM ONCE PROVIDED
FOLLOWING BOOKING AUDITION TIME**

COMPULSORY DANCE AUDITION

EVERY AUDITIONEE MUST ATTEND THE COMPULSORY INTERMEDIATE MOVEMENT CALL BEFORE THEY CAN TAKE PART IN AN ADVANCED DANCE CALL, OR VOCAL AUDITION.

THOSE WITH ADVANCED DANCE SKILLS WILL BE ASKED TO STAY FOR THE ADVANCED DANCE CALL DIRECTLY AFTER COMPLETING THE INTERMEDIATE DANCE CALL.

IT IS REALLY IMPORTANT FOR THE CREATIVE TEAM TO SEE YOU ALL MOVE TOGETHER. THERE ARE SEVERAL SECTIONS IN THE SHOW WHEN THE ENTIRE COMPANY ARE REQUIRED TO MOVE.

SUNDAY 25th JANUARY – 9am to 11am – INTERMEDIATE MOVEMENT CALL.

This Intermediate Movement Call is **COMPULSORY**, and every potential cast member **MUST** attend **before their vocal audition can be considered**. There are key moments in the show (particularly the finale) where the entire company contributes to movement (mostly with instruments in hand) and we need you to shake a Tamborine or play a Guitar or blow a Horn etc. The movement in this call will be fun and joyous and character/instrument based so please do not be afraid if you are in the “non-mover” club like some of us!

SUNDAY 25th JANUARY – 11am to 1pm – ADVANCED DANCE CALL.

Our most important Dance Call of the day! We encourage anyone who is considering auditioning for the roles of Frankie, Tommy, Bob G, Nick M, Mary, Francine, Lorraine, Barry, Hank, Norm, and the SATB Ensemble in particular, and/or any auditionees for any other roles, who consider themselves to be at least one level or more above “movement” ... to attend. There are many unique Jersey Boys dance styles and routines within the production. They require a sense of “natural cool” that we will be looking to teach you!

PLEASE NOTE: There are several casting requirements in this production where vocal and acting ability are the highest consideration, so if you don't feel you can keep up with the advanced call... don't lose heart.

VOCAL AUDITIONS

Sunday 25th January – 2:00pm to 10pm

Tuesday 27th January – 7:00pm to 10:30pm

Thursday 29th January - 7:00pm to 10:30pm

Sunday 1st February – 10:00am to 12:00noon

Sunday 1st February – Call Backs – 12:30pm to 5:00pm

You will be contacted to book your Vocal Audition once Dance Auditions are booked.

Please Note - Dates will open as required.

There are 100, 10-minute spots available in the Audition Schedule. We expect these to book out, so please book your audition as early as you can to secure your preferred time.

CALL-BACKS

Sunday 1st February – 12:30pm to 5:00pm – Principal Character Call Backs

At the completion of both your movement/dance audition (first) and vocal audition (second), you may be given sides (songs and scenes) to prepare for the Sunday Night Call-Back. You will be required to be familiar with the call-back material given to you... **but NOT required to be off book or page down**. If you are called back for a particular role, be prepared to be at the Venue from the scheduled times below as our casting process involves everyone in the room, together, workshopping variations of material so we can mix and match potential actors together and see how you connect & communicate, with us, and how you sound together in an open/transparent room.

12:30pm to 2:30pm – “The Four Seasons” – All Frankie, Tommy, Bob G and Nick’s

2:30pm – 3:30pm – “The Sit Down” – All Frankie, Tommy, Bob G, Nick M, Norm and Gyp’s

3:30pm to 4:30pm – “Jersey Girls” – All Frankie, Tommy, Mary, Lorraine and Francine’s

4:30pm to 5:00pm – “Angels” – All Mary, Lorraine and Francine’s

IF YOU ARE NOT CALLED BACK, PLEASE DON’T DESPAIR. WE ARE SEARCHING FOR A LARGE CAST TO BRING THIS SHOW TO THE STAGE AND THERE ARE MANY ROLES IN THIS PRODUCTION WE FEEL WE CAN CAST FROM TIME WELL SPENT GETTING TO KNOW YOU AND YOUR STRENGTHS DURING YOUR 10 MINUTE VOCAL AUDITION.

IF YOU NEED TO ALTER / CANCEL YOUR SCHEDULED AUDITION, PLEASE EMAIL: mail@plos.asn.au

REHEARSAL INFORMATION

Meet and Greet

Sunday 8th March 2026 – 12:00noon to 6:00pm

First Rehearsal

Monday 9th March 2026 – 7:00pm to 10:00pm

Weekly Rehearsals

Mondays 7:00pm to 10:00pm

Thursdays 7:00pm to 10:00pm

Sundays 12:00noon to 5:00pm

Compulsory Rehearsal Weekends

Saturday 18th April – 10:00am - 5:00pm / Sunday 19th April – 10:00am - 5:00pm

Saturday 20th June – 10:00am to 5:00pm / Sunday 21st June – 10:00am to 5:00pm

Sunday 12th July – 10:00am to 5:00pm

PRODUCTION WEEK

Cast must be available for all of production week.

BUMP IN – Sunday 19th July 2026

TECHNICAL REHEARSAL – Monday 20th July 2026

DRESS REHEARSAL – Tuesday 21st July 2026

FULL DRESS REHEARSAL – Wednesday 22nd July 2026

FULL DRESS REHEARSAL – Thursday 23rd July 2026

OPENING NIGHT – Friday 24th July 2026

SCHEDULING

A rehearsal schedule will be handed out at the first rehearsal for the first 4 weeks and will be updated from there each 4 weeks. **Please Note:** it is a requirement to keep production momentum, rehearsal momentum and deadlines as the highest priority... however, we do understand that contemporary life gets in the way sometimes!... so, the schedule is to be considered fluid and constantly subject to change in-order to stay on-track. Our strongest advice in committing to this amazing experience is to block-out the rehearsal period dates and times in your calendar as best you can before commencement of rehearsals and assume you will be required most rehearsals unless scheduled otherwise.

We do try to accommodate availabilities as best we can by programming and ask for these in advance, but recognise the shows momentum and progress and deadlines as a strict priority.

In fairness to all and to ensure this production of Jersey Boys is of the highest standards and something our audiences and everyone involved in, can look back on with pride... it is expected that everyone will make themselves available for scheduled rehearsals and achieve realistic targets, set by the creative team, along the way... such as books-down. Too much absence or slow individual progress may result in removal.

PLEASE record any known absences, honestly, on your audition form to help us formulate specifics.

PERFORMANCE DATES

JULY/AUGUST 2026

PERFORMANCE #1 – Friday 24th July – 7:30pm

PERFORMANCE #2 – Saturday 25th July – 7:30pm

PERFORMANCE #3 – Sunday 26th July – 1:30pm – MATINEE

PERFORMANCE #4 – Thursday 30th July – 7:30pm

PERFORMANCE #5 – Friday 31st July – 7:30pm

PERFORMANCE #6 – Saturday 1st August – 1:30pm – MATINEE

JERSEY BOYS – A SYNOPSIS

SPRING

Oh, What a Night!

Ces soirées-là. **Tommy DeVito** introduces himself, explaining how the number-one hit, in France, is a version of **December, 1963 (Oh, What a Night)**, by **The Four Seasons**. He begins to tell the story, explaining each of the four members has their own version, but they all begin in Jersey in the early 50's. **Tommy**, a member of the "The Variety Trio" with his brother **Nick DeVito** and friend **Nick Massi**, discover **Frankie Castelluccio** and take him under their wing. **Nick Massi** helps train **Frankie** to sing whilst **Nick DeVito** and **Tommy** are in and out of Rahway Prison, with **Nick DeVito** leaving the group after being given a longer sentence. **Frankie** changes his last name to **Valli**, **Tommy** and **Frankie** develop a relationship with mob-boss **Gyp DeCarlo**. **Tommy** sets **Frankie** up with **Mary Delgado**. **Tommy** constantly changes the group in an effort to "keep up", with no success. One day, while running a pin-setting scam at a bowling alley, **Tommy's** co-conspirator, **Joe Pesci** introduces them to a songwriter who he thinks will be a great fit.

SUMMER

Who Wears Short Shorts?

Bob Gaudio narrates, telling us, whatever **Tommy** says, he wasn't plucked from obscurity! He'd had a hit single (**Short Shorts**). **Bob** goes with **Joe Pesci** to see the band and is impressed by **Frankie's** voice. (**Moody's Mood for Love**). **Bob** performs a song he wrote: (**Cry for Me**), the others join in. **Tommy** offers to hire **Bob**, but he reneges when asked for an equal share. **Frankie** and **Nick** overrule and welcome **Bob** to the band. **Bob** and **Frankie** go to the Brill Building and meet **Bob Crewe**, who signs them to a backing-group contract. **Crewe** insists the band has an "identity crisis" needing a name and sound. The band name themselves after The Four Seasons bowling alley, and **Gaudio** writes three songs that propel them to stardom: (**Sherry**, **Big Girls Don't Cry**, and **Walk Like a Man**). **Gaudio** also chalks up a first by losing his virginity (**December, 1963 (Oh, What a Night)**). The band tour, a lot, discovering a girl band **The Angels (My Boyfriend's Back)**. **Frankie's** constant touring and **Mary's** alcoholism lead to divorce (**My Eyes Adored You**). The band enjoy success (**Dawn (Go Away)**), and **Gaudio** looks to the future—cutting **Frankie** in on his publishing with a handshake. **Norm Waxman** confronts **Tommy** to collect debts (**Walk Like a Man (reprise)**).

FALL

Let's Hang On!

Nick Massi, as Narrator, backtracks to cover some incidents overlooked that led to the group's breakup. In particular **Tommy's** spending loan money on gambling debts and failing to pay taxes, including a bill in Ohio that lands them in jail ("**Big Man in Town**"). **Frankie** begins dating **Lorraine**, a newspaper reporter, and when **Tommy** makes a pass, **Frankie** loses all respect for **Tommy**. **Frankie** calls a meeting with **Norm** and **DeCarlo** ("**Beggin'**") to resolve the situation. They decide that **Tommy** will move to Las Vegas and the band will assume **Tommy's** \$162,000 debts and the \$500,000 tax bill. **Nick** then discovers **Bob** and **Frankie's** handshake agreement and, upset at being ignored by **Bob**, amicably quits ("**Stay/Let's Hang On!"**).

WINTER

Bye, Bye Baby!

Frankie takes over, admitting he tolerated **Tommy** out of loyalty, and he was hurt by **Nick's** departure. **Frankie** and **Bob** find replacements for the band ("**Opus 17 (Don't You Worry 'Bout Me)**"). **Bob**, proposes moving into a background role and making **The Four Seasons** a backing group for **Frankie**, with **Frankie** cutting solo numbers, the two acts help pay off their debts. **Frankie's** personal life breaks down as he is unable to connect with his daughter **Francine**, while **Lorraine** dumps him ("**Bye, Bye, Baby (Baby, Goodbye)**"). They hit the jackpot with "**C'mon Marianne**" and "**Can't Take My Eyes Off You**" which almost never gets released. Along with the success of "**Working My Way Back to You**", **Frankie** and **Bobby** pay off **Tommy's** debts, and **Frankie's** life is good until his daughter **Francine** dies from a drug overdose ("**Fallen Angel**"). **Bob Crewe** reunites the original quartet into the Rock and Roll Hall of Fame ("**Rag Doll**"). **Tommy** remains in Vegas working for **Pesci**, **Nick** returns to New Jersey and his family before dying in 2000, **Bob** retires to Tennessee, and **Frankie**, still touring, starts a new family with three sons, longing to return to the street corner harmony days and vowing to get fatherhood right ("**Who Loves You**").

CHARACTER DESCRIPTIONS

FRANKIE VALLI

CHARACTER DESCRIPTION: Must be 5'9" or shorter. A strong tenor with sweet and strong falsetto, able to sing the style of **Frankie Valli**. Charismatic, charming, must be a very strong actor (comfortable with narrative text) and have a gritty side as well as a polished veneer. Comfortable with four-part harmonies.

STAGE AGE: 20 – 35

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Tenor - High A or Bb - with - Falsetto to Treble G

DANCE ABILITY: Strong Dancer with Star Quality, mic technique and sense of style. Splits an advantage!

PREPARE: Auditionees are welcome to choose a song from this production or a **Four Season's** song, not sung in the production, (such as *Sun Ain't Gonna' Shine Anymore*) to help with the correct tone and mannerisms of **Frankie**. Potential **Frankie's** will attend **ALL** dance calls. Call-Back material will be provided at the end of the vocal audition, if successful, and will consist of songs and dialogue, to be performed in character, for the "all in" Call-Back workshop. Material will not need to be "book-down."

BOB GAUDIO

CHARACTER DESCRIPTION: Preferably tall. Must be comfortable with traditional four-part harmonies. Must be comfortable with narrative text. An intelligent, sensitive, and introspective musical prodigy.

STAGE AGE: 20 - 35

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Strong Tenor - Baritenor

DANCE ABILITY: Strong Mover, mic technique and sense of style. Piano/Keyboard ability favourable.

PREPARE: Auditionees will be asked to sing a song of their own choice, in the style of 60's Vocal Groups/Rock or Pop. Potential Bob's will also attend **ALL** dance calls. Call-Back material will be provided at the end of the vocal audition, if successful, and will consist of songs and dialogue, to be performed in character, for the "all in" Call Back workshop. Material will not need to be "books down."

CHARACTER DESCRIPTIONS

TOMMY DEVITO

CHARACTER DESCRIPTION: Must be comfortable with four-part harmonies. Must be comfortable with narrative text. Ability to play guitar a big plus. A natural-born leader with an appealing, bad-boy quality.

STAGE AGE: 30 - 40

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Strong Tenor - Baritenor

DANCE ABILITY: Strong Mover, mic technique and sense of style. Guitar playing ability favourable.

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Tommy's will also attend **ALL** dance calls. Call-Back material will be provided at the end of vocal auditions, if successful and will consist of songs and dialogue, to be performed in character, at the "all in" Call-Back workshop. Material will not need to be "books down."

NICK MASSI

CHARACTER DESCRIPTION: Must be comfortable with four-part harmonies and with narrative text. A quiet dreamer who longs for life after The Four Seasons. Ability to play or fake play Bass Guitar a plus.

STAGE AGE: 30 - 40

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Strong Bass- Baritone

DANCE ABILITY: Strong Mover, mic technique and sense of style. Bass Guitar playing ability favourable.

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Nick's will also attend **ALL** dance calls. Call-Back material will be provided at the end of the vocal audition, if successful and will consist of songs and dialogue, to be performed in character, for the "all in" Call Back workshop. Material will not need to be "books down".

CHARACTER DESCRIPTIONS

MARY DELGADO / OTHERS

CHARACTER DESCRIPTION: Strong singer, actor, and dancer. Mary is a tough, "seen it all," Italian, Jersey Girl. She's got a killer sense of humour. This actress also plays a variety of other roles, including a member of a 60s style girl group. Must be very comfortable with traditional four-part harmonies.

STAGE AGE: 20 - 40

ETHNICITY: All Ethnicities

GENDER: Female Identifying

VOCAL RANGE: Strong Belt – High Straight Tone Soprano

DANCE ABILITY: Strong Dancer

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Mary's will also attend **ALL** dance calls. Call-Back material will be provided at the end of the vocal audition, if successful, and will consist of songs and dialogue, to be performed in character, for the "all in" Call-Back workshop. Material will not need to be "books down".

LORRAINE / OTHERS

CHARACTER DESCRIPTION: Fabulous, versatile actress, singer, and dancer with flexible vocal registers to play a variety of roles. Should fit well together as a 60's style Shangri-las and a believable "tough-as-nails" Jersey Girl. Must be very comfortable with traditional four-part harmonies. Must have strong belt.

STAGE AGE: 20 - 35

ETHNICITY: All Ethnicities

GENDER: Female Identifying

VOCAL RANGE: Strong Belt - Versatile

DANCE ABILITY: Strong Dancer

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Lorraine's will also attend **ALL** dance calls. Call-Back material will be provided at the end of vocal audition, if successful, and will consist of songs and dialogue, to be performed in character, for the "all in" Call Back workshop. Material will not need to be "books down".

FRANCINE / OTHERS

CHARACTER DESCRIPTION: Fabulous, versatile actress, singer, & dancer with flexible vocal register to play a variety of roles. Should fit well together as a 60's style Shangri-las and be believable 'tough-as-nails' Jersey Girl. Must be comfortable with four-part harmonies and have a very strong high belt.

STAGE AGE: 20 - 35

ETHNICITY: All Ethnicities

GENDER: Female Identifying

VOCAL RANGE: Strong High Belt - Versatile

DANCE ABILITY: Strong Dancer

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Francine's will also attend **ALL** dance calls. Call-Back material will be provided at the end of vocal audition, if successful, and will consist of songs and dialogue, to be performed in character, for the "all in" Call Back workshop. Material will not need to be "books down".

GYP DECARLO / OTHERS

CHARACTER DESCRIPTION: Tough, mafioso type. Must be a good actor and strong singer.

STAGE AGE: 45 - 55

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Any

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop.

Potential Gyp's must attend the Movement Call. A cold read may be requested.

JOE PESCI / OTHERS

CHARACTER DESCRIPTION: Must be 5'9" or shorter. Young, energetic, good actor and a strong singer.

STAGE AGE: 20 - 35

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Tenor with Falsetto

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop.

Potential Joe's must attend the Movement Call. A cold read may be requested.

BOB CREWE / OTHERS

CHARACTER DESCRIPTION: Intelligent and flamboyant. The genius music producer and lyricist who was an integral part of creating the magic of The Four Seasons. Quick-witted and very into astrology!

STAGE AGE: 30 - 45

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Any

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop.

Potential Crewe's must attend the Movement Call. A cold read may be requested.

NORM WAXMAN / OTHERS

CHARACTER DESCRIPTION: Featured Male. Strong singer, actor, and mover to play various roles. Ability to play or fake multiple instruments an advantage. Guitar, Bass Guitar and or Drums are highly sort after.

STAGE AGE: 30 - 45

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Baritone / Tenor

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop.

Potential Norm's must attend the Movement Call. A cold read may be requested.

HANK MAJEWSKI / OTHERS

CHARACTER DESCRIPTION: Featured Male. Strong singer, actor and mover to play various roles. Ability to play or fake multiple instruments an advantage. Guitar, Bass Guitar and Mandolin are highly sort after.

STAGE AGE: 30 - 45

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Bass / Baritone

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Hank's must attend the Movement Call. A cold read may be requested.

BARRY BELSON / FRENCH RAP STAR / OTHERS

CHARACTER DESCRIPTION: A super strong singer, playing various roles, who can riff in rhythm-and-blues style.

STAGE AGE: 20 - 40

ETHNICITY: BIPOC

GENDER: Male Identifying

VOCAL RANGE: High Tenor – High C with a Falsetto to G above High C

DANCE ABILITY: Great Dancer

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal/Rock/Pop/Motown. Potential Barry's must attend the Movement Call. Cold read may be required.

KNUCKLES / OTHERS

CHARACTER DESCRIPTION: Featured Male. Imposing. Strong singer to play various roles. Movement ability is desirable but not vital. Possible playing or faking of Guitar or Bass Guitar an advantage.

STAGE AGE: 20 - 45

ETHNICITY: All Ethnicities

GENDER: Male Identifying

VOCAL RANGE: Baritone / Tenor

DANCE ABILITY: Good Mover

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Knuckle's must attend the Movement Call. A cold read may be requested.

ENSEMBLE

CHARACTER DESCRIPTION: 8 x versatile singers (SATB), but mostly dancers, with focus on physicality and onstage movement. Flexible vocal registers to play a variety of roles. Character Actors who can sell multiple parts with four-part harmonies. The ensemble compliments the company vocals with precise stage movements.

AGE: 20 - 40

ETHNICITY: All Ethnicities

GENDER: Open

VOCAL RANGE: Any Range

DANCE ABILITY: Must have advanced dance technique and show excellent ability in a range of styles, inc. hip hop.

PREPARE: Auditionees will be asked to sing a song of their own choice in the style of 60's Vocal Groups/Rock or Pop. Potential Ensemble must attend the Advanced Dance Call.

FEES

All cast must become financial members of PLOS Musical Productions

Membership Fee: Adult \$20.00

Show Fee: \$170.00

All cast are required to pay a performance fee which contributes to the following administration costs: scripts, rehearsal venue, postage, and printing, contribution towards costumes/specialised makeup and our closing night after-show party.

SPONSORSHIP

We are always looking for businesses and individuals who are willing to sponsor our productions. PLOS Musical Productions can offer an attractive array of advertising and marketing opportunities for prospective sponsors, on both a short and long-term basis. If you, or anyone you know, may be interested... please email us at mail@plos.asn.au

CHOOKAS FOR YOUR AUDITION!!!!!!

**YOU'RE JUST TOO GOOD
TO BE TRUE!!!!!!**