



Audition Pack

Show Synopsis

The wind is about to change in 1910 London. Bert, a man of many trades, acquaints us to the troubled Banks family of No. 17 Cherry Tree Lane. The children, Jane and Michael, have driven off yet another nanny with their naughty behaviour; their father George is absent in their lives and demands order and precision from his wife Winifred who feels inferior in her role as a wife and mother.

Mary Poppins suddenly appears on their doorstep as a new nanny at just the right moment. Confident and decisive, she knows she must use common sense and a bit of magic to teach this family to value each other again. Mary Poppins takes the children on a walk to the park where they meet Bert who encourages them to see the magic that Mary can add to everyday life.

As Mary Poppins begins to win over Jane and Michael, Winifred continues to feel she is a disappointment to her husband. Little by little, Mary Poppins begins to help her also see the joy in life.

Helping George Banks is still a challenge. He faces pressure in his job as a banker and, because of a business decision, is placed on suspension with no pay. He struggles to find a way to connect to his wife and children. They, in turn, react with anger and frustration towards each other. Mary Poppins realises this family is not yet ready for the lessons she has to teach them and leaves for a while.

Winter comes, as does a new nanny. Miss Andrew, George's harsh and unpleasant nanny from his childhood, but Mary Poppins reappears just in time and surprises everyone with her return. The children are thrilled to see her and are soon magically whisked up the chimney where they meet Bert and his fellow chimney sweeps. They dance across the rooftops and eventually end up back in the Banks home. Shaking hands with the chimney sweep brings good luck, and all the chimney sweeps shake hands with George as they exit his house.

Luck is not far behind as George meets with the bank's board of directors and learns they are actually promoting him instead of firing him because of the results of the business decision he made. Winifred appears, and side-by-side they walk the streets of London, while Mary Poppins takes Jane and Michael on one last magical adventure into the night sky.

Creative Team

Directors: Jeremy Zuber and Claire Moodie
Vocal Director: Lauren Schmutter
Choreographer: Cait Clarke
Music Director: Katja Jorgensen

Dates

Audition Dates: Saturday 21st and Sunday 22nd June 2025
Audition Times: Individual auditions Sat 21st 9:30am – 5:00pm and Sun 22nd 9:30am – 2:00pm
Group dance auditions – Standard 2:00pm – 2:55pm on Sunday 22nd
Group dance auditions – Advanced 3:00pm – 3:55pm on Sunday 22nd
Group dance auditions – Mary and Bert 4:00pm – 4:45pm on Sunday 22nd
Audition Location: Performing Arts Centre (PAC) Building
Felltimber Campus, Wodonga Middle Years College
Enter via 8 Hedgerow Court, Wodonga

Call Back Dates: Saturday 28th June 2025
Call Back Times: 9:30am – 5:00pm
Call Back Location: as per audition location

NOTE: Call backs are by invitation only where required; however please keep these dates and times free.

Production Dates: 17th – 18th and 24th – 25th October 2025
Production Location: Albury Entertainment Centre
Tech/Dress Rehearsals: 12th – 16th October 2025

Production Commitment

Please remember that being part of a production is a great experience, but not one to be taken lightly. Full dedication and commitment to the production, rehearsals and performances is required of everyone. All auditionees will be asked on the audition form to acknowledge and agree to the commitment requirements should you be successful in gaining a role in this production.

Rehearsals

Rehearsals will be held from July 2025. There will be a whole cast meet and greet followed by a full read through of the script on Sunday 6th July 2025. Some cast will have their first rehearsal on Thursday 3rd July 2025.

Rehearsal days will be Sundays 11:00am to 3:00pm, Tuesdays 6:00pm to 9:00pm, and Thursdays 6:00pm to 9:00pm. As we get closer to the production dates, Sunday rehearsal times will extend.

A rehearsal schedule will be provided monthly showing which cast members are required; however please be prepared to be required for every rehearsal as changes may need to occur during the month.

All known commitments which may affect rehearsals must be declared on your audition form.

If any clashes with rehearsal days arise, it is crucial to inform the production team as soon as possible by emailing poppins.awtco@gmail.com.

Auditions, Call Backs and Casting

For the roles of Jane Banks and Michael Banks:

Auditions for Jane and Michael will be via a video audition. The age range for those auditioning for the roles of Jane and Michael is between 10 and 15 years as of the date of auditions.

At the start of your video audition, please tell us your name and a little bit about yourself. You will then be required to record your reading piece first, followed by your audition song.

The reading piece can be found at the end of this document. The reading piece does include dialogue from other characters, so please enlist help from a parent/guardian/sibling/friend to read the lines of the other characters for you. Your helper does not need to be on screen while reading the lines of other characters, although there is no problem with them being on screen if you would prefer that.

For your audition song, we ask that you sing a song of your choice in the same, or similar, style of this show which showcases the listed vocal range of the character you are auditioning for (vocal ranges are shown in the character breakdown section).

When preparing your reading piece, please put work into reading the piece in character as best as possible. Similarly, when preparing your audition song, please put work into singing the song in character and with feeling. Showing this ability when singing your audition song will be just as important as showing your vocal ability.

Video auditions must be submitted to poppins.awtco@gmail.com no later than Friday 13th June. If your video is too large to email to us directly, there are a number of online file sharing options available (e.g. Google Drive and One Drive, each which require a Google or Microsoft account, or other options which don't require an account such as Smash file transfer). If you run into any problems trying to send your video to us, please email us and we will assist.

Prior to sending through your audition video, please ensure you have read this audition pack and submitted your audition form. The audition form can be accessed by clicking on the following link:

[**Mary Poppins Audition Form**](#)

The roles of Jane and Michael actually have the most stage time in *Mary Poppins*, and as such we're looking for hard-working, dedicated performers who are willing to commit to the workload required, while having fun along the way.

The roles of Jane and Michael may be double-cast. If that does occur, each set of Jane and Michael will perform half the shows. When not performing as Jane and Michael, there will be opportunity to perform as part of the Ensemble.

Call back auditions will be held if required. You will be notified no later than Monday 23rd June 2025 if required to attend and provided with details of what to prepare. Please note that if you are not notified of a call back audition this does not necessarily mean that you have not been cast in the show.

Casting will be finalised and all auditionees notified by Monday 30th June 2025.

For all roles other than Jane and Michael:

Auditions for all other roles will consist of an individual audition and a group dance audition. The group dance auditions will be split into three sessions – one for standard dance (beginners to intermediate), one for advanced dance (intermediate to advanced), and one specifically for those auditioning for the roles of Mary and Bert. When booking your audition, please ensure you book into the appropriate dance session based on your ability or character you're auditioning for.

The minimum age for auditionees is 16 years as of the date of the first show October 17.

For your audition song, we ask that you sing a song of your choice in the same, or similar, style of this show which showcases the listed vocal range of the character you are auditioning for (vocal ranges are shown in the character breakdown section). If you aren't auditioning for a specific character, please choose a song which showcases your own vocal range. When preparing your audition song, please put work into singing the song in character. Showing your character ability when singing your audition song will be just as important as showing your vocal ability.

You will need to bring your own backing track (instrumental only) on the day. We will have a speaker which you can connect to wirelessly. Please ensure your track is downloaded to your device to avoid any online ads or buffering issues during your audition.

You do not need to prepare a reading piece; however, the Directors may ask you to do a cold read on the day. This will include asking you to read with an English accent. Most of the characters in this show will speak with either Received Pronunciation (RP), which is a standard British accent that sounds very well-to-do (think of actors like Sir Patrick Stewart or Dame Judi Dench), or with Cockney accents. YouTube clips can be a good resource to get started, or you may like to visit the following website:

<https://www.dialectsarchive.com/england>

For your group dance audition, you will need to learn a small routine at home prior to the auditions. A video with the relevant routine will be made available to you around three weeks prior to the auditions. The video will first be sent out on 1st June to those who have already booked their audition prior to that date. For those who book an audition after this date, the video will be sent to you within 24 hours of you booking your audition.

Please book your preferred individual audition time slot, along with the relevant group dance audition session by clicking on the following link:

[**Mary Poppins Audition Bookings**](#)

Prior to booking your audition, please ensure you have read this audition pack and submitted your audition form. The audition form can be accessed by clicking on the following link:

[**Mary Poppins Audition Form**](#)

Please arrive 10 minutes prior to your booked time slot to allow yourself time to prepare / warm up and also calm any nerves you may have before going in.

Call back auditions will be held if required. You will be notified no later than Monday 23rd June 2025 if required to attend. Please note that if you are not notified of a call back audition this does not necessarily mean that you have not been cast in the show.

Casting will be finalised and all auditionees notified by Monday 30th June 2025.

Character Breakdown

Mary Poppins

Mary is Jane and Michael Banks's new nanny. She is extraordinary and strange, neat and tidy, delightfully vain yet very particular, and sometimes a little frightening, but always exciting. She is practically perfect in every way and always means what she says. A soprano / mezzo-soprano with strong top notes, she should be able to move well. She can have a more traditional soprano sound, but precision and diction is key.



Bert

Bert, the narrator of the story, is a good friend to Mary Poppins. An everyman, Bert has many occupations, including hurdy-gurdy player, sidewalk artist, and chimney sweep. Bert watches over the children as well as the goings on in Cherry Tree Lane. He has charm, speaks with a Cockney accent, and is a song-and-dance-man.

Baritone.



Jane Banks

Jane, the high-spirited daughter of Mr. and Mrs. Banks, is bright and precocious but can be wilful and inclined to snobbishness. Child soprano.



Michael Banks

Michael is the cute and cheeky son of Mr. and Mrs. Banks. Excitable and naughty, he adores his father and tries to be like him. Both he and Jane misbehave in order to get the attention of their parents. Male child voice, unbroken.



Winifred Banks

Winifred is George's wife and Jane and Michael's mother. A former actress, she is a loving and distracted homemaker who is busy trying to live up to her husband's desire to only associate with "the best people" as well as be a model wife and mother. She suffers from the conflicting feelings that she's not up to the job of "being Mrs. Banks," yet she is, and more. She has a great warmth and simplicity to her tone. Mezzo Soprano.



George Banks

George, father to Jane and Michael Banks, is a banker to the very fibre of his being. Demanding "precision and order" in his household, he is a pipe-and-slippers man who doesn't have much to do with his children and believes that he had the perfect upbringing by his nanny, the cruel Miss Andrew. His emotional armour, however, conceals a sensitive soul. A baritone, George may speak-sing as necessary.



Katie Nanna

Katie Nanna is Jane and Michael's nanny at the beginning of the show. Overwhelmed and upset, she has absolutely had her fill of the Banks children.

Policeman

A neighbourhood fixture who is respected by and observant of the households on his beat.

Miss Lark

The haughty next-door neighbour of the Banks family who treats her dog, Willoughby, as if he were her child. Mezzo-soprano.

Admiral Boom

A retired Royal Navy man and neighbour of the Banks family. A physically large man with a loud and booming voice, he speaks in Navy jargon and has a soft spot for his neighbour, Miss Lark. Baritone.

Mrs. Brill

The housekeeper and cook for the Banks family. Overworked and harassed, she's always complaining that the house is understaffed. Her intimidating exterior is a cover for the warmth underneath. Mrs. Brill doesn't have a high opinion of nannies in general and Mary Poppins in particular. Alto.



Robertson Ay

The houseboy to the Banks family. Lazy, sleepy, and grumbling, he never gets things right and believes himself to be useless. He doesn't do a lot of singing, but his "Spoonful" solo can be a fun surprise. Tenor.



Park Keeper

Uniformed and officious, he makes sure no one breaks park regulations. His life is defined by rules, but he secretly hankers after his childhood. Tenor.

Neleus

The statue of a young boy posed with a dolphin in the park. Neleus was separated from his father, Poseidon, and misses him very much. A small and lonely being, he is very happy to befriend Jane and Michael.

Queen Victoria

A statue in the park.

Bank Chairman

The head of the bank where Mr. Banks is employed, and is an Edwardian stuffed-shirt. Baritone.



Miss Smythe

The Bank Chairman's humourless secretary.

von Hussler

A businessman seeking a loan from the bank for a shady business deal. He speaks with a German accent.

John Northbrook

An honest businessman seeking a loan to build a factory for his community. He speaks with an accent from Northern England.

Bird Woman

Covered in a patchwork of old shawls, her pockets are stuffed with bags of crumbs for the birds. She tries to sell her crumbs to passersby, who ignore her as if she doesn't exist. Alto.



Mrs. Corry

Owens a magical gingerbread shop. She is a mysterious woman with a larger-than-life personality. Soprano.

Annie and Fannie

Mrs. Corry's daughters.

Valentine

A stuffed boy doll belonging to Jane.

**Teddy Bear, Mr. Punch, and Doll**

Toys belonging to Jane and Michael.

Miss Andrew

George's overbearing and scary nanny. With her bottle of nasty-tasting brimstone and treacle to keep naughty children in line, she is a bully who only knows one way of doing things – her way. Soprano with an alto belt.

**Ensemble**

Park strollers; Statues; Bank Clerks; Shop Customers; Chimney Sweeps; Board Members.

Audition Reading Piece for the roles of Jane Banks and Michael Banks

SCENE 11: PLAYING THE GAME - Nursery

(JANE and MICHAEL enter the nursery.)

JANE It's not fair! You're going out, and we get left on our own!

MARY POPPINS You've plenty of toys to play with.

JANE I don't want to. They're boring!

MARY POPPINS They might say the same about you.

MICHAEL Why does Daddy get so cross?

JANE Fathers are supposed to look after their children, not yell at them all the time.

MARY POPPINS Maybe, but have you asked yourself who looks after the fathers when things go wrong?

MICHAEL The mothers, I suppose.

MARY POPPINS Not the children?

JANE Wouldn't that be rather upside-down?

(MARY POPPINS continues to primp herself ready for her " evening out. ")

MARY POPPINS Sometimes families are upside-down, for a while anyway.

JANE I don't want to be in an upside-down family. I wish I could run away.

MICHAEL Why don't you? Somebody might adopt you.

JANE But you'd miss me.

MICHAEL No, I wouldn't. I could have your toys.

JANE No, you could not!

MICHAEL Yes, I could, and I jolly well would!

(MICHAEL grabs the doll called VALENTINE.)

JANE Give that to me!

(JANE seizes one arm of the toy while MICHAEL pulls the other, tearing VALENTINE's arm in the process.)

JANE Now look what you've done!

MARY POPPINS *(turns to the CHILDREN)*
That's no way to treat Valentine. What's he ever done to you?

MICHAEL He's a doll, silly! He couldn't do anything.

MARY POPPINS That's all, you two. Now, into bed. At once.

JANE But we haven't had our milk-

MARY POPPINS There'll be no buts. And no milk, either. If you can't be good, you may as well be sorry.

JANE I wish you'd just leave us alone!

MARY POPPINS Be careful of the things you wish for. Poor Valentine. Go inside and make yourself presentable.

(MARY POPPINS puts VALENTINE inside the dollhouse.)

MICHAEL Well, I won't go to sleep, and you can't make me.

MARY POPPINS In that, as in so many things ...

JANE & MICHAEL Your information ...

MARY POPPINS Is faulty.