

Disney and CAMERON MACKINTOSH's



# MARY POPPINS JR.

*Audition Packet*



OPENING NIGHT  
THEATER



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# MARY POPPINS JR.

## **About The Show:**

Welcome to the world of London, England in 1910 — and, specifically, the dysfunctional home of the Banks family. Jane and Michael, the young Banks children, have sent yet another nanny packing, dismissing these children as hopelessly and irrevocably spoiled and misbehaved. With a father who works constantly and mother who is always distracted, Jane and Michael have suffered without strong caretaking forces in their lives. But when the magical Mary Poppins flies in on the wind, she brings whimsy, magic, and disciplined common sense to the children's lives. Mary Poppins' transformational influence does not stop with the children — eventually, she teaches the grown-ups, as well, to open up and realize that “anything can happen if you let it.”

## **Characters:**

### **Bert**

The narrator of the story, is a good friend to Mary Poppins. An everyman, Bert is a chimney sweep and a sidewalk artist, among many other occupations. With a twinkle in his eye and a skip in his step, Bert watches over the children and the goings-on around Cherry Tree Lane. He is a song-and-dance man with oodles of charm who is wise beyond his years.

### **George Banks**

Husband to Winifred and father to Jane and Michael, is a banker to the very fiber of his being. Demanding "precision and order" in his household, he is a pip-and-slippers man who doesn't have much to do with his children and believes that Miss Andrew, his cruel, strict childhood nanny, gave him the perfect upbringing. George's emotional armor, however off-putting, conceals a sensitive soul.

**Winifred Banks**

George's wife and Jane and Michael's mother. She is a loving homemaker who is busy trying to live up to her husband's social aspirations while striving to be a model wife and mother.

**Jane Banks**

The high-spirited daughter of Mr. and Mrs. Banks, bright and precocious but can be willful and inclined to snobbishness.

**Michael Banks**

The cheeky son of Mr. and Mrs. Banks. Excitable and naughty, he adores his father and longs desperately for his attention. Both he and Jane misbehave in order to get the attention of their parents.

**Mrs. Brill**

The housekeeper and cook for the Banks family. Overworked, she's always complaining that the house is understaffed. Her intimidating exterior is a cover for the warmth underneath.

**Robertson Ay**

The houseboy to the Banks family. Forgetful and clumsy, he often bungles simple tasks.

**Mary Poppins**

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 she is always exciting. She is practically perfect in every way and always means what she says.

**Bird Woman**

The Bird Woman is covered in a patchwork of old shawls, her pockets stuffed with bags of crumbs for the birds. She tries to sell the crumbs to Passersby, who ignore her as if she doesn't exist.

**Chairman**

Chairman, the head of the bank where Mr. Banks is employed, is an uptight, Edwardian stuffed shirt.

**Von Hussler**

Von Hussler is a businessman seeking a loan from the bank for a shady business deal.

**John Northbrook**

John Northbrook is an honest businessman seeking a loan to build a factory for his community.

**Mrs. Corry**

Mrs. Corry owns a magical Talking Shop. She is a mysterious woman of indeterminate age, but has plenty of spirit and is sharp as a tack.

**Miss Andrew**

Miss Andrew is George's overbearing and scary childhood 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.

**Neleus**

Neleus is a statue who, once brought to life by Mary Poppins, is very happy to befriend Jane and Michael.

**Ensemble Groups & Featured Roles**

All ensembles require group singing. Ensemble & Featured Characters include: Katie Nanna, Park Strollers, Statues, Neleus, Bird Woman, Honeybees, Clerks, Miss Smythe, Chariman, Von Hussler, John Northbrook, Vagrants, Buskers, Passerby, Mrs. Corry, Customers, Miss Andrew, Kite Flyers, Chimney Sweeps, Policeman and the Messenger.

**REHEARSAL SCHEDULE**

Students will report directly to the auditorium following dismissal.

Tuesdays after school from 1:45pm-4pm: **8/19 (auditions), 8/26, 9/2, 9/9, 9/16, 9/23, 9/30, 10/7, 10/14, 10/21, 10/28, 11/4,**

Additional weekday on-campus rehearsals: **Thursday, 11/13 from 2:30-5:30pm and Friday, 11/14 from 2:30-5:30pm (tech rehearsal).**

Final performances in the auditorium on **Saturday, November 15th at 1pm & 5pm.**

## WHAT TO BRING EACH WEEK

- Water
- Snack
- Closed-toe-shoes
- Your script (once you receive it) & pen/pencil, highlighter
- *Please note that cell phones and any other devices are not permitted during rehearsal time.*

## AUDITION MATERIALS

Auditions for all participants will be held on our first program day.

All cast members must prepare (ONE) of the included monologues AND (ONE) of the included song excerpts. All materials are included in this packet. Audition songs should be sung acapella (without music). Memorization is strongly encouraged but not required. Being off-book frees up your hands to express yourself, and frees up your face and eyes so we can connect to you emotionally (instead of you looking at a paper). Performers should perform their songs and scenes with confidence, personality, and CHARACTER.

We want this process to be as fun and stress free as possible. Every single role matters. If you know you don't want a big singing part, let us know! Do what works best for you.

Please note that cast behavior, attitude, work ethic, and respecting fellow performers during auditions also factors into our casting decisions. Please complete the cast contract prior to auditioning at [openingnighttheater.com/castcontract](http://openingnighttheater.com/castcontract).

## [CLICK HERE TO ACCESS THE AUDITION MUSIC TRACKS.](#)

*THESE TRACKS ARE FOR PRACTICING ONLY. AUDITIONS SHOULD BE SUNG ACAPELLA (WITHOUT MUSIC).*

### SONG SELECTIONS

- "A Spoonful of Sugar"
- "Supercalifragilisticexpialidocious"
- "Jolly Holiday"
- "A Man Has Dreams"
- "Feed the Birds"

## AUDITION MONOLOGUES

### **Mr. Banks:**

Winefred, where are the children? What do you mean you don't know? You say you've looked everywhere for them? Very well, I shall deal with this at once. Give me the police station, quickly please. This is George Banks at number 17 Cherry Tree lane. It's a matter of some urgency. I should like to see a policeman around immediately. A policeman's here? Well, what wonderful service. Thank you & Goodnight

### **Mrs. Banks:**

George, I'm glad you're home! There's something I'd like to discuss with you. It's about the children. They're missing. Katie Nana has looked everywhere. I'm awfully sorry about this, George. I suppose you'll want to discuss it. When I chose Katie Nana I thought that she would be firm with the children. I'll try to do better next time. Unless, of course, you hire the next Nanny. Oh, would you George. I'd be so grateful!

### **Mary Poppins:**

Good morning. I've come in answer to the advertisement. George and Winefred Banks live here, do they not? And you are looking for a nanny? Very well, then. Now let's see. "Play games all sorts". Which I most certainly can. "Take us on outings give us treats", "rosy cheeks and fairly pretty". There's no objection on that score, I hope. *(Waits for a response)* I'm glad to hear it. I believe a trial period might be wise. I'll give you one week. I should know by then! I'll see the children now.

**Bert:**

Wait! Stop! Don't move a muscle. I'd know that smile anywhere. Mary Poppins! And you two, I've seen you about; chasing a kite last time, I believe. Where did you say she was taking you? To the park? Hmm? Not if I know Mary Poppins. Other Nannies take children to the park, but when you're with Mary Poppins, suddenly you're in places you've never dreamed of. Well, of course it aint for me to say, but what she's probably got in mind is a jolly holiday somewhere. Some place different, where you've never been before!

**Jane/Michael:**

Good morning, father. We had the most wonderful day yesterday! Mary Poppins taught us how to play, "Tidy Up." The toys came to life and did all the work, spit spot, we hardly had to do a thing. And then Mary Poppins made us play "A Walk in the Park" in the park. And the statues came to life--And the sky turned purple--And we danced with street artists. Oh, I wonder what games we're going to play today?!

# A SPOONFUL OF SUGAR

(MARY POPPINS:) In every job that must  
be done there is an element of fun...

Freely

3x

(MARY  
POPPINS:)



You

Into tempo

(snaps fingers)



find the fun and snap the job's a game



*mp* And ev' - ry task you un - der - take be -

Poco a poco rit



comes a piece of cake a lark a

(MARY POPPINS hands JANE and MICHAEL  
each a broom, and they begin to sweep.)

Rall.

*ten. ten.*



spreel! It's ve - ry clear to see that a

A tempo



spoon - ful of su-gar helps the me-di-cine go

18  
down the me-di - cine go down —

21  
me-di - cine go down just a spoon - ful of

24  
su-gar helps the me-di - cine go down

27  
in a most de - light - ful way

(A group of HONEYBEES enters.)

HONEYBEES: Buzz, buzz, buzz, buzz, buzz!

MARY POPPINS: Oh, my point exactly.

END

30 **2** (MARY POPPINS:)  
*mf* The hon - ey -

33 **Poco più mosso**  
bees that fetch the nec - tar from the flo - wers to the

36  
comb ne - ver tire of e - ver buz - zing to and

# SUPERCALIFRAGILISTIC- EXPIALIDOCIOUS

MICHAEL: That's not a word.

MARY POPPINS: Of course it's a word  
And unless I'm very much mistaken,  
I think it's a rather useful one.

(MARY POPPINS:  
*vocal second time only*)

**Vivace** **3**

When

5

try - ing to ex - press one - self it's frank - ly quite ab -

8

surd to leaf through leng - thy lex - i - cons to

11

find the per - fect word. A lit - tle spon - tan -

14

e - it - y keeps con - vers - a - tion keen. You

**Colla voce** **Rit.**

17

need to find a way to say pre - cise - ly what you mean.

21 **Steady - In 2**

Su - per - cal - i - frag - i - lis - tic - ex - pi - al - i - do - cious!

25



E - ven though the sound of it is some-thing quite a -

Musical staff for measure 25: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

28



tro - cious If you say it loud e - nough you'll

Musical staff for measure 28: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

31



al - ways sound pre - co - cious Su - per - cal - i

Musical staff for measure 31: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4.

34



frag - i - lis - tic - ex - pi - al - i - do - cious.

Musical staff for measure 34: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, D5, C5, Bb4, A4, G4. The final note is a quarter rest.

END

# JOLLY HOLIDAY

Start

Freely

(BERT:)



*mp* All that it takes is a spark, then



some-thing as plain as a park be-comes a won-der-land

*(BERT moves into the park with MARY POPPINS. JANE and MICHAEL follow. PARK STROLLERS meander.)*



All you 'ave to do \_\_\_ is look a - new.

Rall.



Then you'll un - der - stand \_\_\_\_\_ why..

Tempo



It's a jol - ly 'ol - i - day with Ma - ry

MARY POPPINS: Oh really!



Ma - ry makes yer 'eart so light!



When the day is gray and or - di - nar - y

MARY POPPINS: You do talk nonsense, Bert.



Ma - ry makes the sun shine bright! Oh,



'ap - pi-ness is bloom - ing all a - round 'er The

MARY POPPINS: I haven't the faintest idea what—



daf - fo-dils are smil - in' at the dove When

**Più mosso**



Ma - ry 'olds your 'and you feel so grand your

MARY POPPINS: You've enough brass for all of us.



(BERT:) 'eart starts beat - in' like a big brass band *mf* Oh

# A MAN HAS DREAMS

(MARY POPPINS exits with JANE and MICHAEL as VON HUSSLER enters.)

**GEORGE:** Mr. Von Hussler, I've considered your arguments, but I'm afraid my answer is no.

**VON HUSSLER:** So you don't recognize a good idea?

Moderato 6

**GEORGE:** Perhaps not, but I recognize a good man when I see one.

**VON HUSSLER:** You will regret this, Herr Banks.

(VON HUSSLER leaves in a huff. GEORGE watches him go, thinking aloud.)

8

Poco rit. **GEORGE:** **f** A man with dreams that

18 life has-n't bro-ken, A man with hopes, am-

22 bi-tions to ful - fill, A man you're

Rall. 25 cer - tain, at first glance, De - serves a

(NORTHBROOK enters. GEORGE turns around and extends his hand.)

**(GEORGE:)** Now, Mr. Northbrook, when exactly could the new factory open?

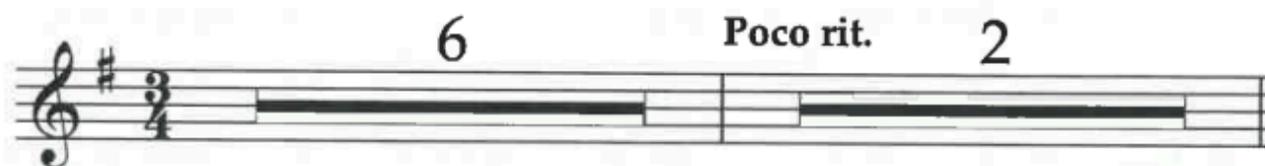
**NORTHBROOK:** (shaking GEORGE's hand) Thank you, sir! You won't regret this!

28 chance...

END

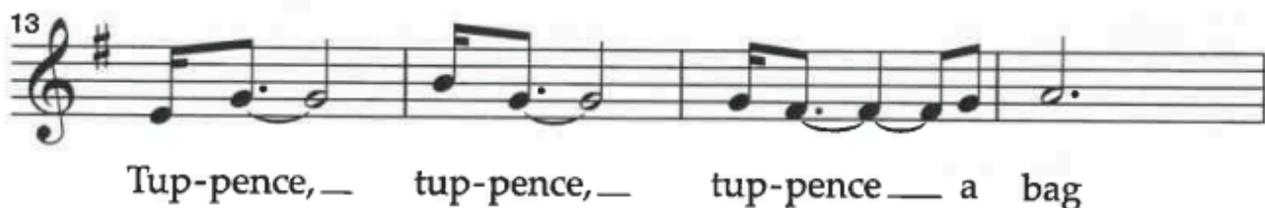
# FEED THE BIRDS

(VAGRANTS and BUSKERS enter, forming an ensemble. MARY POPPINS, JANE, and MICHAEL enter. An old BIRD WOMAN proffers seed to them.)



Meno mosso

9 BIRD WOMAN:



MICHAEL: There's that horrible old woman!

MARY POPPINS: Don't point. And for your information, she is not in the least horrible.

JANE: But she's just a bundle of rags!

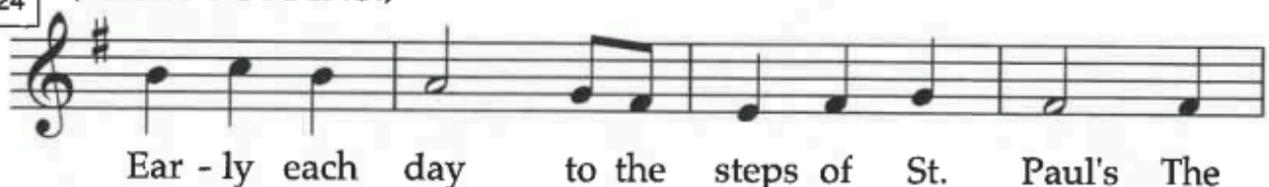
MARY POPPINS: When will you learn to look past what you see?



## Start

Più mosso

24 (MARY POPPINS:)



28

lit - tle old bird wom - an comes. \_\_\_\_\_ In her

32

own spe - cial way to the peo - ple she calls

**BIRD WOMAN:**

36

Come buy my bags full of crumbs \_\_\_\_\_

40

*mf* Come feed the lit-tle birds Show them you care

44

And you'll be glad if you do \_\_\_\_\_ Their

48

**Rit.**  
young ones are hun - gry Their nests are so bare All it

52

**Rall.**  
takes is tup-pence\_ from you \_\_\_\_\_

**End**