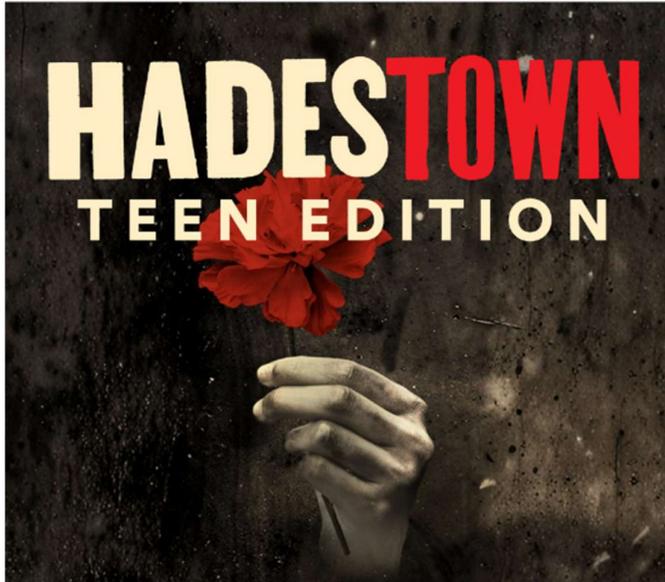


Audition information for our FiPs Senior students



AUDITION DATES:
Feb 28th & March 1st, 2026
HOLIDAY REHEARSALS
April 14th, 15th and 16th
PRODUCTION WEEK
June 12th – 19th
PERFORMANCE DATES:
June 20th & 21st 2026

Following the amazing success of our 2025 productions, *Legally Blonde*, *Guys & Dolls*, *Dot* and *the Kangaroo* and *Bound for Broadway*, we are beyond excited to announce our upcoming production of *Hadestown: Teen Edition*!

This powerful, folk-inspired musical retells the ancient Greek myth of Orpheus and Eurydice in a world where love, hope, and music battle against fear and doubt.

Featuring unforgettable songs and rich storytelling, *Hadestown* is a journey to the underworld—and back again.

Show Highlights:

Get ready for a bold and contemporary musical experience! *Hadestown: Teen Edition* blends modern music with timeless myth, giving our teen performers the chance to explore storytelling, ensemble work, and emotionally rich music in a truly unique show.

This production promises challenge, growth, and magic on stage.

Hadestown: Teen Edition is a full-length adaptation of Anais Mitchell's *Hadestown*, modified for performance by teen actors and for family audiences. The Teen Edition is only available for school and youth groups with performers 19 years old and younger.

Changes made for the **Teen Edition** include:

- Adjusted vocal arrangements to better accommodate teen voices, including modified FATES features and transposed keys.
- Original five-member WORKER chorus converted into a flexible and expandable SATB WORKER chorus.
- Removal of stage action and language related to substance abuse and sexual references.
- Suggested dialogue and music adjustments for productions utilizing performance tracks.
- “Our Lady of the Underground,” “Nothing Changes” and “We Raise Our Cups” approved as optional cuts for productions utilizing tracks or requiring a shorter run time.

This intriguing and beautiful folk opera delivers a deeply resonant and defiantly hopeful theatrical experience. Following two intertwining love stories – that of young dreamers Orpheus and Eurydice, and that of immortal King Hades and lady Persephone: *Hadestown* invites audiences on a hell-raising journey to the underworld and back. Inspired by traditions of classic American folk music and vintage New Orleans jazz, Mitchell's beguiling sung-through musical pits industry against nature, doubt against faith, and fear against love.

Auditions - A Gateway to Performance:

At the BCMA, we develop the art of auditions as a pivotal step in the journey of a performing artist. Auditions are not merely a means to secure a role; they are a learning opportunity for every musical theatre student, but also for anyone doing presentations of any sort, including job interviews. We are proud of our reputation for training and preparing students for both screen and stage auditions, fostering skills that extend beyond the performing arts. Auditions also open doors to opportunities in TV commercials, films, TV series, and beyond. The skills cultivated during auditions extend far beyond the stage, fostering confident performers and leaders in various aspects of life.

We understand that whilst many students in our senior classes have had many opportunities to audition before and are well established in this area, some students will still feel hesitant, and others are new to this adventure. We also believe that 'every audition is a good audition' and that something can be learned from each experience. We understand and are here to help. Having said that...these kids are ready. For those who are joining us for the first time, we will endeavour to lead you through the process and support you in any way that we are able.

Hadestown Auditions:

Compulsory for all FiPs Senior students.

Cost: \$10 per student. This covers both the dance call and individual session and includes receiving comprehensive feedback to help build skills for next time.

Please book your auditions via the Picktime Link below. Please be sure to book an audition on 14th or 15th of March (other dates on Picktime are for our other shows).

<https://www.picktime.com/home/BCMAAUDITIONS2026>

Audition Details:

FiPs Senior

- 2 x 1-minute cuts of 2 contrasting songs
- 2 x Contrasting Monologues – self sourced.
- Participate in a Dance Call audition session.

SINGING: two contrasting musical theatre songs that allow for acting and movement while singing. Alternatively, any song showcasing the student's abilities is acceptable. Each song needs to be a one-minute cut. Backing tracks (karaoke) are necessary. If you need assistance, please let us know in advance.

ACTING: prepare & memorise two separate contrasting monologues.

Presenting in the accent or style of the character being auditioned for is encouraged. Don't be afraid to be bold, any way you can show us your understanding of the piece is encouraged. If you would like to use props or anything which may add a 'touch of the character', that would be fantastic!

This year we will be asking Students to prepare 2 contrasting monologues, yet only one will be performed in the audition room, this will be decided on the day so please prepare both equally.

DANCE: will be a group dance call, requiring no individual preparation. Students will learn a short routine on the day, showcasing their ability to pick up steps and present them in various ways.

Please ensure students wear tidy BCMA uniforms, including dance shoes, and no jewellery. Hair should be neat, tied up, or off the face for this part of the audition.

What Happens Next:

Following auditions, our teachers face the challenging task of casting the show. Our aim is to provide everyone with an opportunity while creating a high-quality show. Being 'right' for a specific role is crucial, and students will be guided through this understanding.

While we hope everyone enjoys the experience, we acknowledge that some may feel disappointed if they don't gain a lead role. We are committed to supporting each student and ensuring a positive and educational experience for all and we will always reiterate that a strong ensemble is an important part of any production.

Rehearsals:

Where possible, we keep rehearsals during regular class times. There will be rehearsals in the April school holidays on the 14th, 15th and 16th of April.

Production week will happen in the week preceding the show including the previous weekend. Whilst we know that many of our senior students will be juggling other productions at this time, we do expect that production week takes priority over all other commitments. We respect other production companies and schools in this way and ask that the same consideration be given to us. In many cases the onus is on the student to notify the production team of any absenteeism. Please endeavour to do this early to avoid any complications. The same may be needed in regards work, sporting and other commitments.

Performances

The dates set for our major performances of *Hadestown* are soon: June 20 & 21. In the weeks leading up to the performance we will also ask students to attend classes for longer/varied times so that we can run the full show. There will be no extra charge for these extended classes and additional rehearsals, and a detailed timetable will be sent.

Hadestown: Teen Edition — Cast List

ORPHEUS – Lyre-playing poet, gifted and naïve (*Tenor with strong falsetto, range: D3-C5 (opt. Eb5)*)

EURYDICE – A runaway, tough and vulnerable (*Mezzo-Soprano, range: F#3-D5*)

HADES – Compulsive industrialist, boss-king of Hadestown (*Bass, range: F2-C#4*)

PERSEPHONE – Queen of nature and the seasons, a lush (*Mezzo-Soprano/Alto, range: F3-C5*)

HERMES – Charismatic guide and storyteller, mentor to Orpheus (*Tenor/Bass, range: C3-B4*)

FATES – Three sisters, vicious and delicious, voices in the head (*Soprano, Mezzo-Soprano, Alto, range E3-D5 (Fate 1 up to Eb5)*)

WORKERS – Spirits of labour and community, a physical and choral presence (*SATB*)

WORKERS – In the Broadway production, the WORKERS were performed by five ensemble members. While the WORKERS to accommodate any cast size, a minimum of six WORKERS is required. Vocal arrangements for *Hadestown: Teen Edition* have been tailored for teen voices. Musical adjustments include transposed keys for some cues, and SATB arrangements for the WORKERS and some COMPANY moments. WORKERS can be played by actors of any gender. Whenever the WORKERS sing in chorus, the FATES are welcome to join as choral support. In those instances, in order to maintain their distinct narratives/identities, the FATES may be physically present but should not be featured visually.

HERMES – The character of HERMES has been played on Broadway by both male- and female-identifying performers. In the latter case, whenever HERMES is referred to as “Mister Hermes,” performers should use “Missus Hermes.” If that phrase ever appears in print materials, please avoid the spelling “Mrs.” There is no alternate vocal score, but every HERMES should feel free to place lines or verses in a different octave if it feels or sounds better. On the West End they have implemented nonbinary language for HERMES. When HERMES introduces themselves in “Road to Hell,” they say: “And a god with feathers on their feet” and “Yes, it’s Hermes, that’s me!” When ORPHEUS addresses HERMES in “Wait For Me (Intro)” and its reprise, he says: “Scuse me, Hermes?” And in “Come Home With Me (Reprise)” ORPHEUS says: “It was Hermes told me so.”

CAN YOU BE AN ASC (Artistic Support Coordinator)?

ASC’s are our parent, carer and friend helpers who supervise, dress and support our performers and students in many ways.

We will be putting the call out for these in the coming weeks so please be ready with your Working with Children number and the dates that you are available.