

HARRY AUDITION PACKET

ROYAL CARIBBEAN PRODUCTIONS

MAMMA MIA! AUDITION SIDES
HARRY/BILL/SAM

THE COURTYARD

SAM, BILL and **HARRY** are arriving from the jetty. (Upstage.) The "tavern" that they speak about in the scene is out in front of them (audience.) **SAM** sees the Taverna and stops. **HARRY** and **BILL** come on behind him. They have made their way up from the JETTY. **HARRY** is a bit breathless from lugging his expensive and elegantly-monogrammed luggage to The Taverna.

HARRY
I'm glad to get off that boat.

BILL
That was nothing. You should try a kayak in the Okavango Swamps.

HARRY
Yes – I read your book 'A Bloke and A Boat in Botswana'.

BILL
Thanks, Harry – I heard I'd sold a copy somewhere.

HARRY
Travel-books are my passion. A welcome distraction from the tedious journey to work.

SAM
Do you two want to hear something interesting ? You see this Taverna ?

HARRY
I'm rather impressed. I remember an old hut here – I was dreading bedding down with the goats.

BILL
Give me goats before camels. There was this time in the Kalahari The sun was beating down…

SAM
Sorry to interrupt "Indiana" – but the point is this is my Taverna … I built it ! Well, I designed it. Drew up the plans – what ? – twenty-one years ago … ? I can't believe she's actually gone and built the damn thing.

HARRY
Who?

SAM
Donna. Who else ? This is something I scribbled on the back of a menu, I had no idea.

BILL
How do you know it's yours ?

SAM
Buildings are like babies. You always know your own.

BILL
I wouldn't know anything about babies. I've been living out of a knap-sack for most of my life.

HARRY
The 'Happy Wanderer', eh ?
(TO BILL)
Do you think the island will inspire some prose ?

BILL
I hope so. When I got the wedding invite I sold my editor a piece on 'Childhood Haunts Revisited'.

HARRY
Were you born here ?

BILL
No – I'm from America, but my mother's Greek. The only time I came to Greece was to visit my Great-Auntie on the mainland – and that was twenty-one years ago.

HARRY
So now you can write about Sam's Taverna and the tourists will flock.

PRONOUNCIATION NOTE : "idyll" rhymes with "fiddle."

BILL
No, I think this island should remain the secret idyll I've always remembered.

SAM
Yes, but if you lived here, maybe the idyll would be the boat-load of tourists with big bucks.

HARRY
At least they might have some staff then. Where is everybody ?

SOPHIE ENTERS FROM THE TAVERNA.

SOPHIE
Good afternoon. Can I help you ?

BILL
Hello there. I'm Bill Austin. You have a room for me ?

SOPHIE
(STARES AT HIM)
Bill Austin.

HARRY
I'm Bright. Harry Bright.

SOPHIE
(STARING)
Harry … (TO SAM) … so you must be –

SAM
Sam Carmichael.

SOPHIE NODS, STARING AT **SAM.**

SAM
You are expecting us ?

SOPHIE
Oh yes, I'll go and I'll get the keys.

SOPHIE EXITS TO FETCH THE KEYS. **HARRY** TURNS TO **SAM**. DURING THE FOLLOWING DIALOGUE **SOPHIE** SPIES ON THE MEN FROM THE TAVERNA.

HARRY
Charming. But I hope I get the chance to get my tongue around a little Greek. I haven't spoken it for twenty-one years.

SAM

Twenty-one years ? You know, this is beginning to feel like a set-up –hey, Bill – here's a story for you. Three men – strangers – receive an invitation to a wedding. They are invited to a place they haven't seen for twenty-one years, by a woman they haven't seen for twenty-one years … why are they here ?

BILL

That's not bad … ok, Harry – what's your excuse ? What's torn you away from the Bank of England ?

HARRY

Is this an interview ? Alright, well for me, Donna's invitation brought back many happy memories … (SPOTTING THE GUITAR HANGING ON THE WALL) Bloody Norah!

BILL

Is that a quote ?

HARRY

(TAKING THE GUITAR DOWN)

No, no, I know this guitar ! (INDICATING A CARVING) HB – 'Head-Banger', that's what they used to call me in those days – and DS – Donna Sheridan – I bought this for her ! Ten quid and my Johnny Rotten tee-shirt … so now who says I'm an unadventurous old stick-in-the-mud ?

SAM

Who ?

HARRY

My other half. A big house, a fast car and a season ticket to Chelsea Football Club isn't enough for some people, is it? They want The Great White Hunter, too. Well, I can do spontaneity. That's why I'm here.
Donna knew my wild side. I was an exchange student in Paris when we met, and I just followed her to Greece – spontaneously …

END

OUR LAST SUMMER

Words & Music by BENNY ANDERSSON,
STIG ANDERSON & BJORN ULVAEUS

CUE: HARRY: "A bit of the old Donna, a bit less of the…



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Harry
main.
We made our way a - long the ri - ver and we sat down in the
Piano
B(sus4)
B
B/A♯
B/G♯
B/F♯
10
11
12
Harry
grass
by the Eif - fel to - wer
I was so hap - py we had
Piano
E
B/D♯
C♯m
C♯m/B
F♯
C♯/E♯
13
14
15
Harry
met
It was the age of no re - gret
Oh
Piano
C♯(sus4)/D♯
C♯
F♯
F♯/E
B/D♯
F♯7/C♯
16
17
18
Harry
yes
Those cra - zy years that was the time
Of the flo - wer
Piano
G♯m
G♯m/F♯
E
B/D♯
19
20
21


Harry
po - wer__
But un - der-neath
we had a fear__ of fly - ing
Perc: Glock
Piano
E6
C♯m7
C♯m6
C♯m(♯5)
C♯m
22
23
24
Harry
of grow-ing old,__
a fear of slow - ly dy - ing
We took a chance
3
Piano
C♯m7
C♯m6
C♯m(♯5)
C♯m
C♯m
C♯m6
25
26
27
Harry
Like we were danc - ing our last_ dance_____
3
I can still re- call
Donna
I can still re- call
Women
Ens.
Men 1
Men 2
I can still re- call
Piano
C♯m(♯5)
C♯m
F♯(sus4)
F♯
F♯(add2)
F♯7
28
29
30


Harry
our last sum- mer I still see it all in the tou-rist
Donna
our last sum- mer I still see it all
Ens.
our last sum- mer I still see it all in the tou-rist
Piano
B D♯m E F♯ B D♯m E F♯
31
32
33
34


Harry
jam 'round the No - tre Dame our last sum - mer Walk-ing hand in
Donna
'round the No - tre Dame our last sum - mer Walk-ing hand in hand
Ens.
jam 'round the No - tre Dame our last sum - mer Walk-ing hand in hand
Piano
B D♯7 G♯m G♯m/F♯ E F♯
35
36
37


Harry
hand
Our last sum - mer Mor-ning cro-is- sants
Donna
Pa - ris rest - au rants
Our last sum - mer
Ens.
Pa - ris rest - au rants
Our last sum - mer Mor-ning cro-is- sants
Piano
B F♯ B D♯m E F♯
38 39 40


Harry
Li - ving for the day wor - ries far a - way
Donna
Li - ving for the day wor - ries far a - way
Ens.
Li - ving for the day wor - ries far a - way
Piano
B D♯m E F♯ B D♯7
41 42 43


Harry
Donna
Ens.
Piano
our last sum - mer We could laugh and play
our last sum - mer We could laugh and play
our last sum - mer We could laugh and play
G♯m
G♯m/F♯
E
F♯
B(sus4)
44
45
46

06. Higher Ground

BLUE PLANET - HOME

Earth (HARRY)

AUDITION CUT

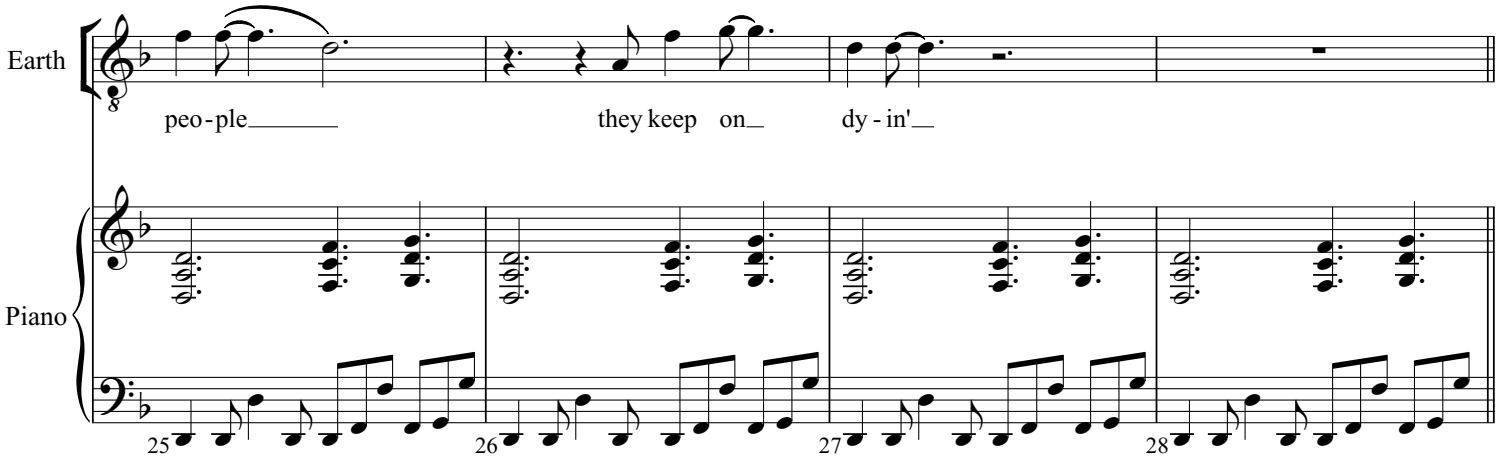
Orch. Andy Duncan
Vocals Loren Van Brenk

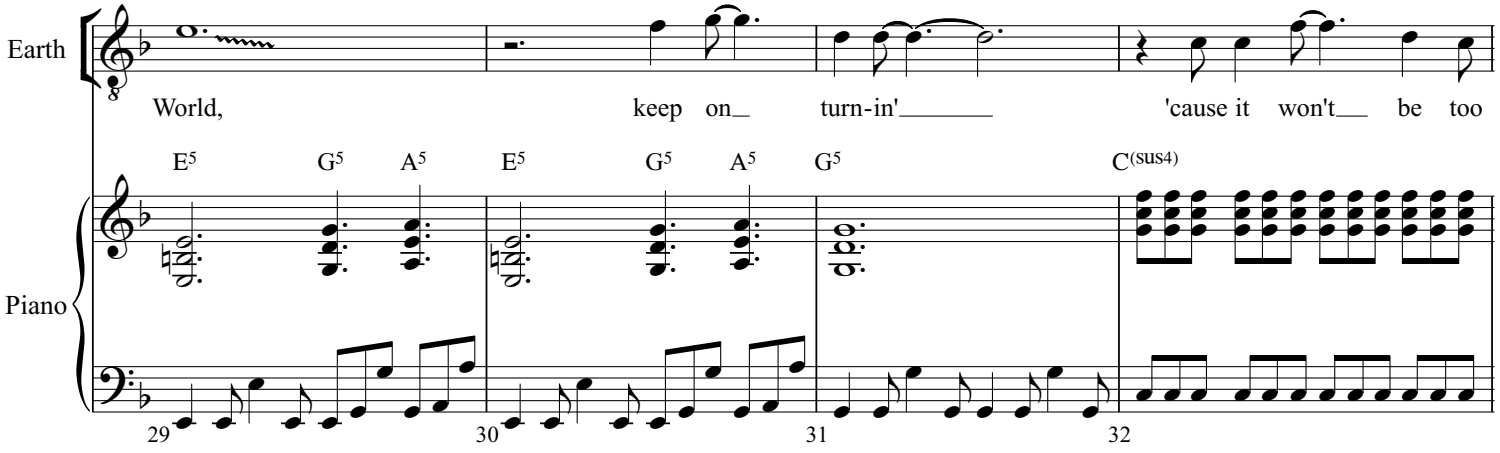
Rock orientated. Strong and forceful.
Keep the space in phrases - don't over sustain.
Straight tones for the most part. Gravel welcome.

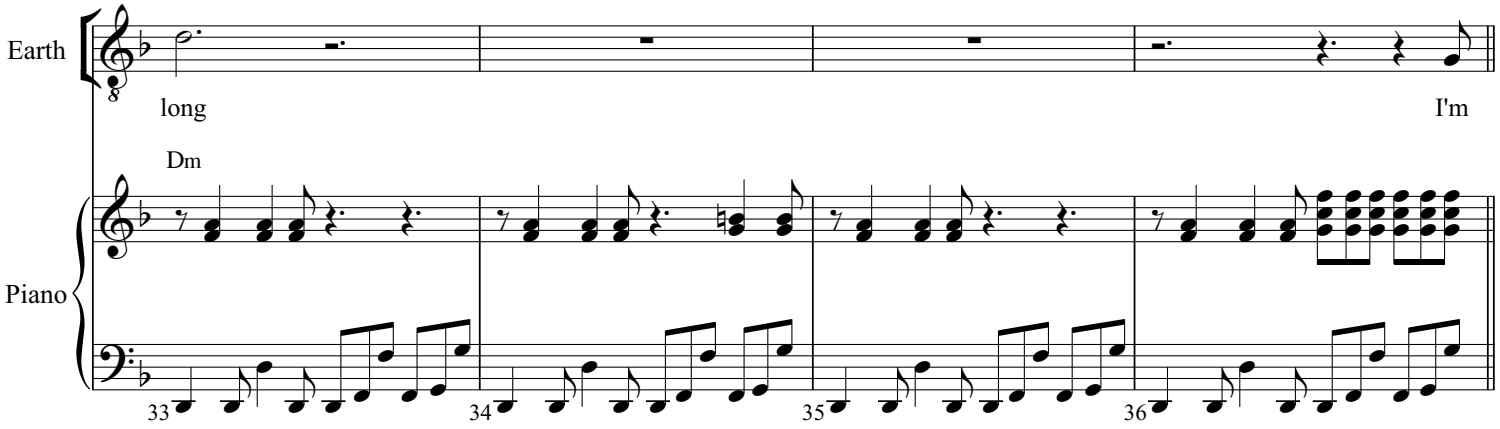
♩. = 140




(NOT TOO BIG OF A SLIDE)
Earth
World, keep on turn-in' 'cause it won't be too
E5 G5 A5 E5 G5 A5 G C
Piano
13 14 15 16
Earth
long The
Dm
Piano
17 18 19 20
Atmo
pow-ers keep on ly - ing while your
D5 F5 G5 D5 F5 G5 simile
Piano
21 22 23 24


Earth
peo - ple
they keep on
dy - in'
Piano
25
26
27
28


Earth
World,
keep on
turn-in'
'cause it won't be too
E5 G5 A5 E5 G5 A5 G5
C(sus4)
Piano
29
30
31
32


Earth
long
I'm
Dm
Piano
33
34
35
36


Earth
so darn glad we'd get to try it a- gain 'cause the last time on earth I lived a whole world of sin I'm
G5
Dm
G5
Dm
Piano
37
38
39
40
Earth
so glad that I know more than I knew then Gon - na keep on try - in till I reach the high-est
G5
Dm
E5
G5
Piano
41
42
43
44
Earth
ground
Dm
D5
Piano
45
46