

SAM 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 ?
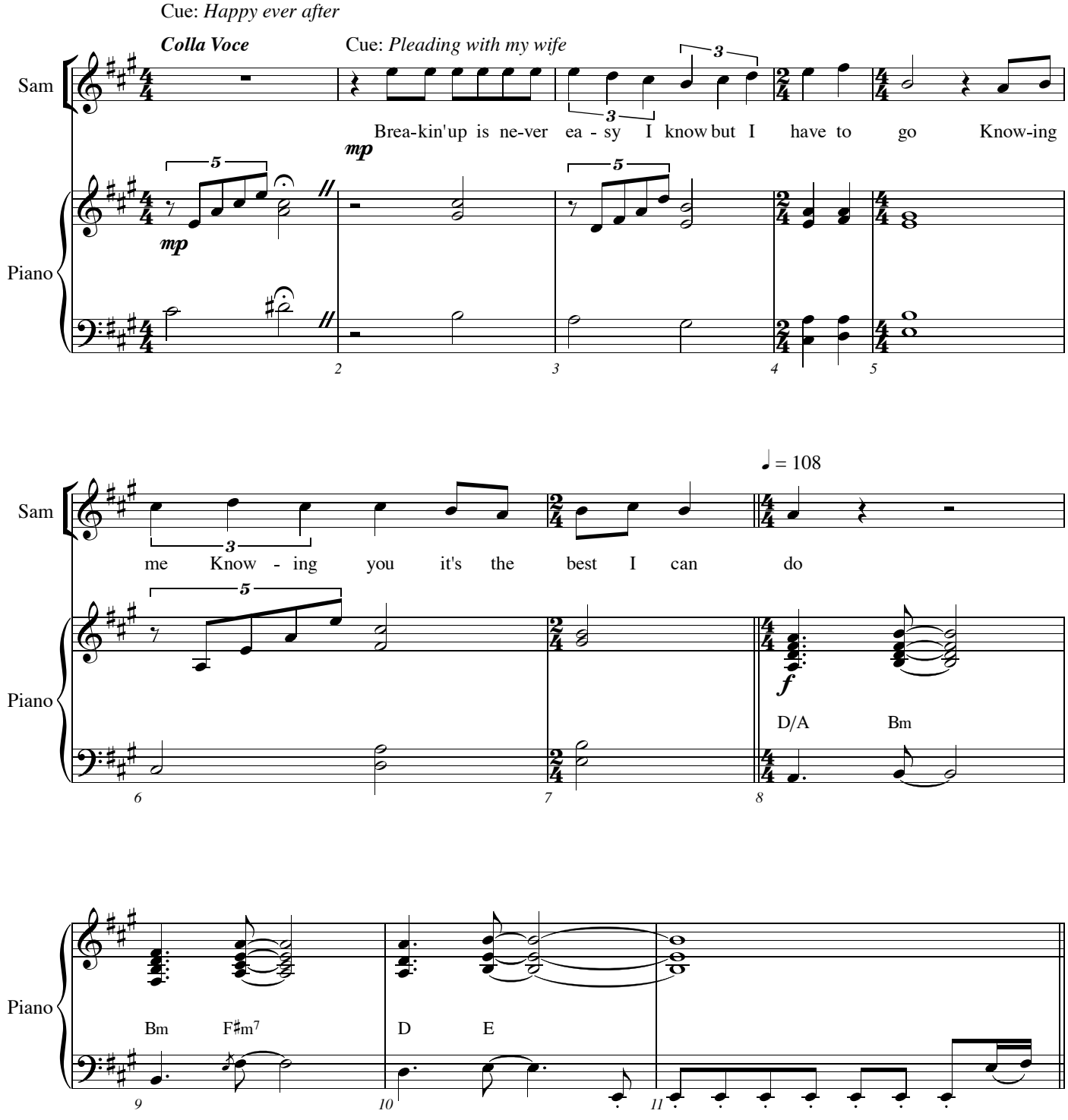
HARRY

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 …
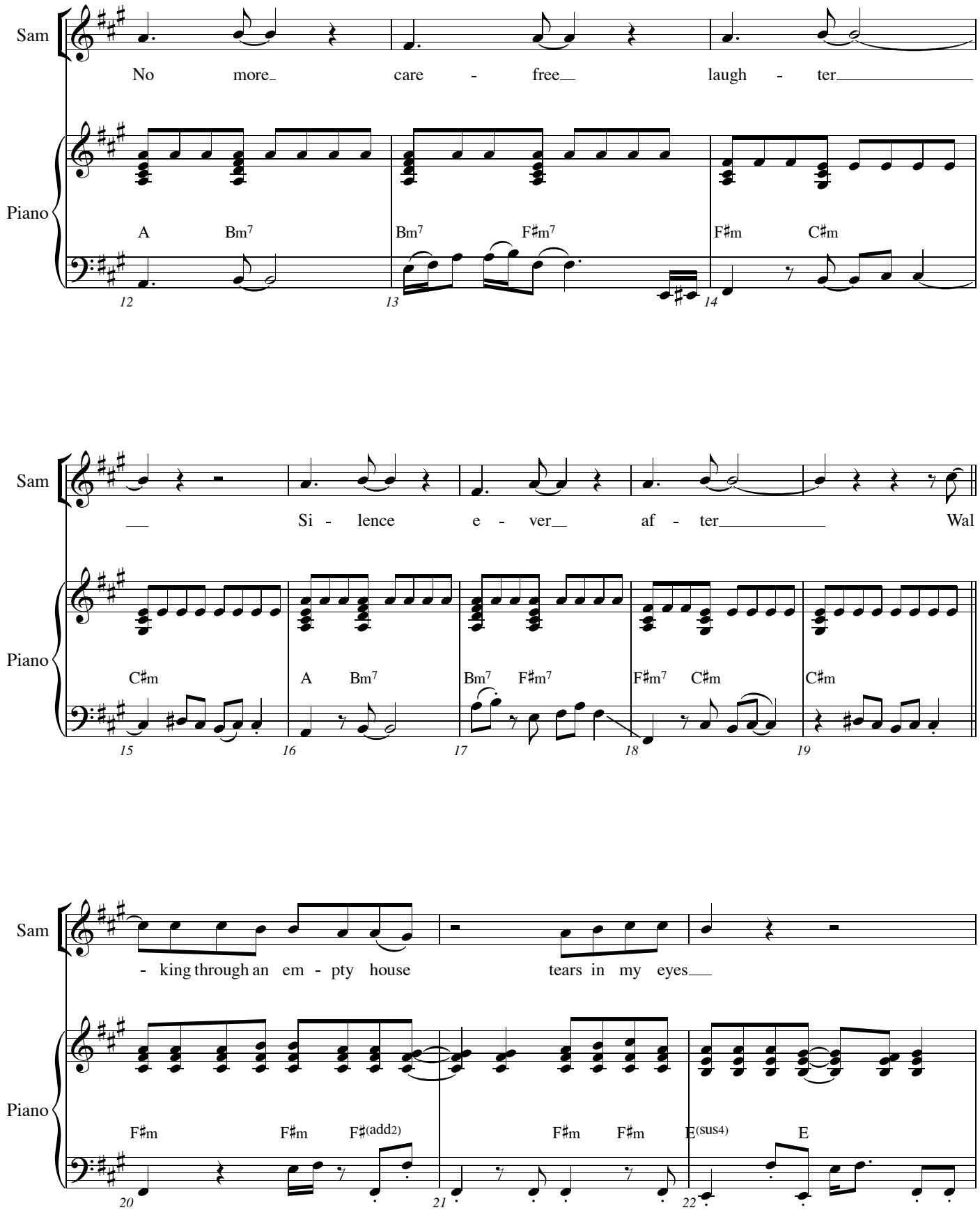
END

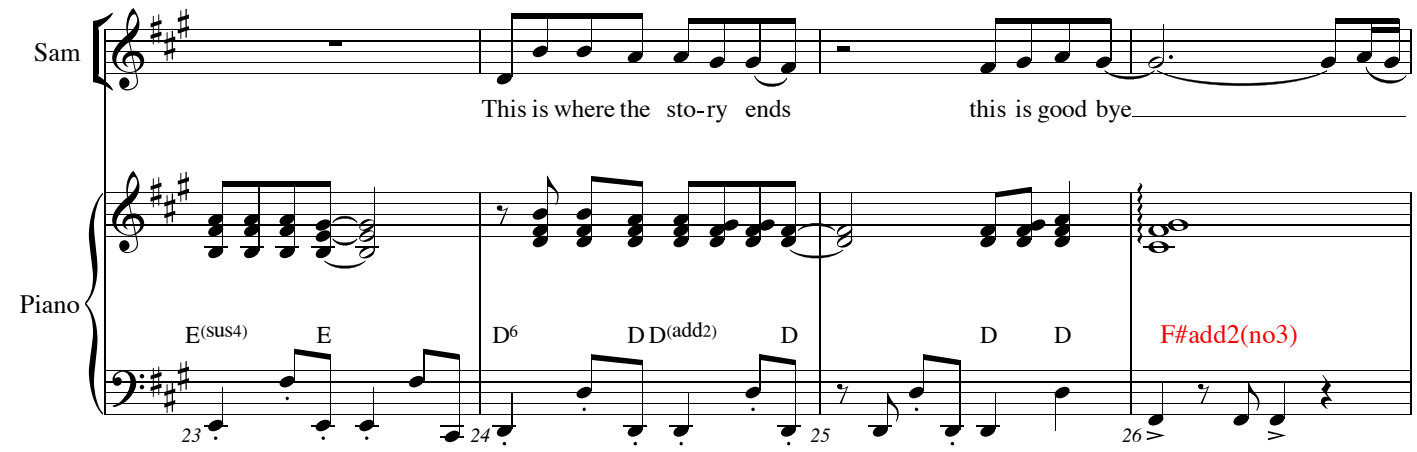
KNOWING ME, KNOWING YOU
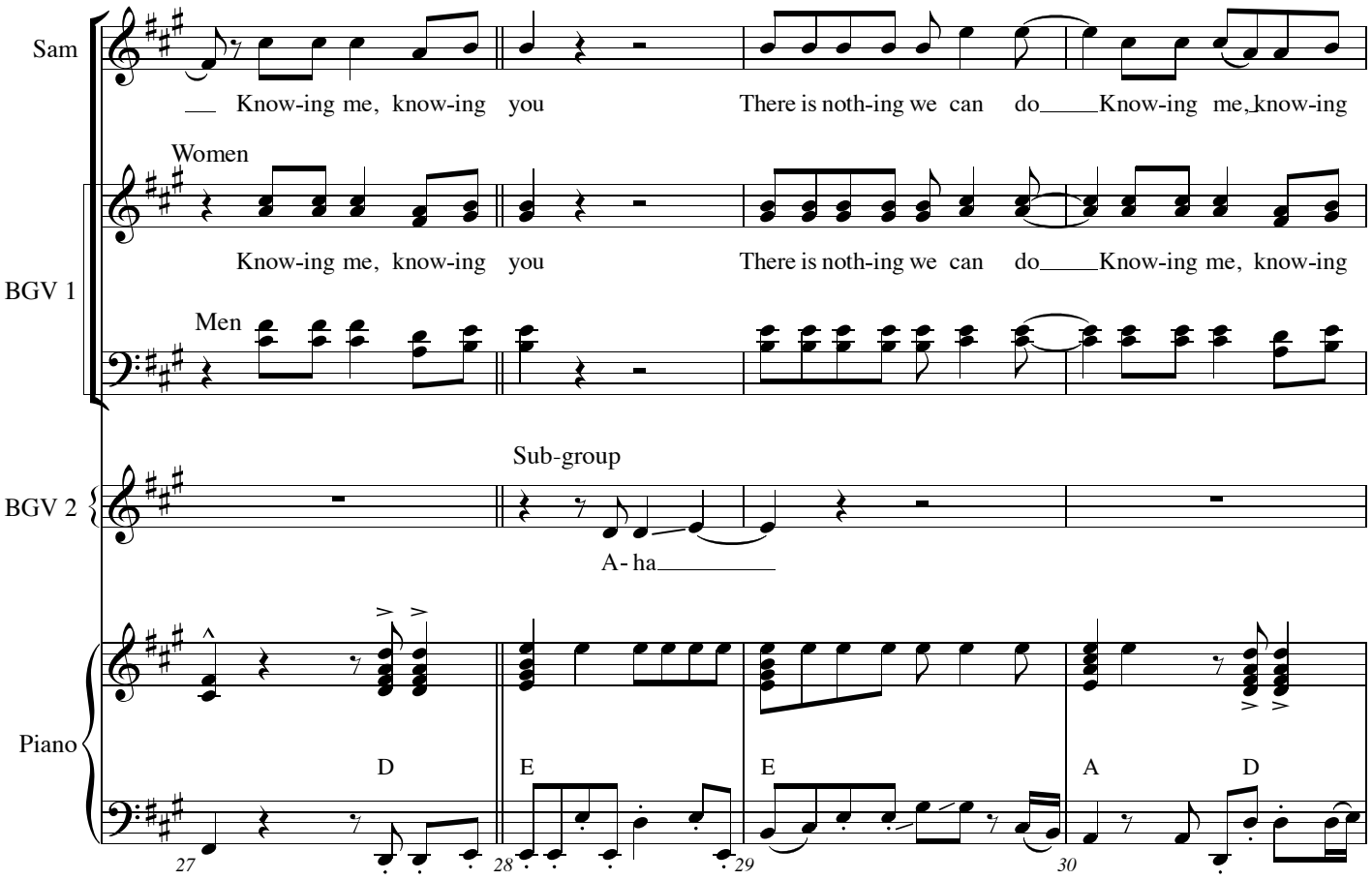
Words & Music by BENNY ANDERSSON,
STIG ANDERSON & BJORN ULVAEUS
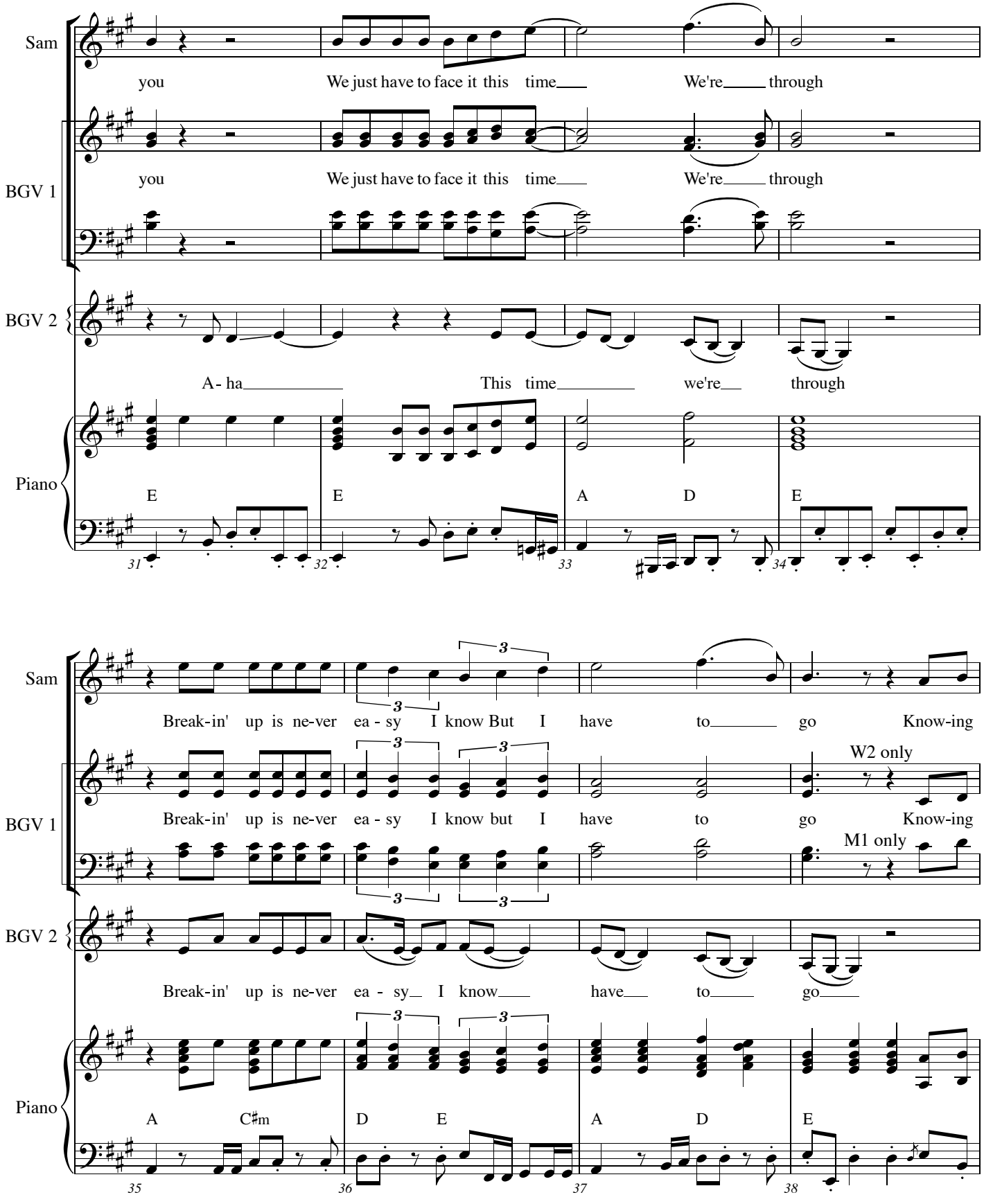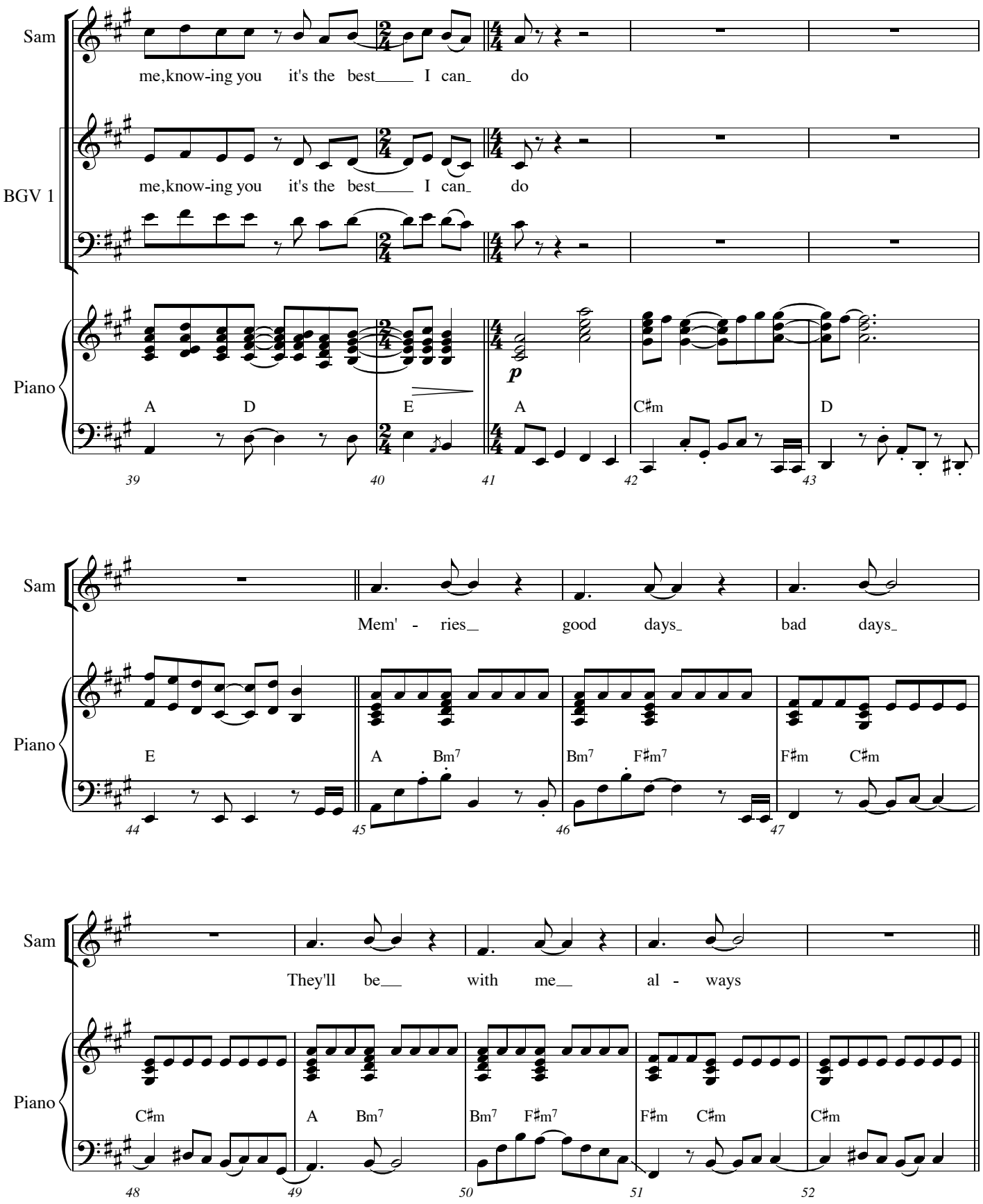


© 2015 RCCL Productions

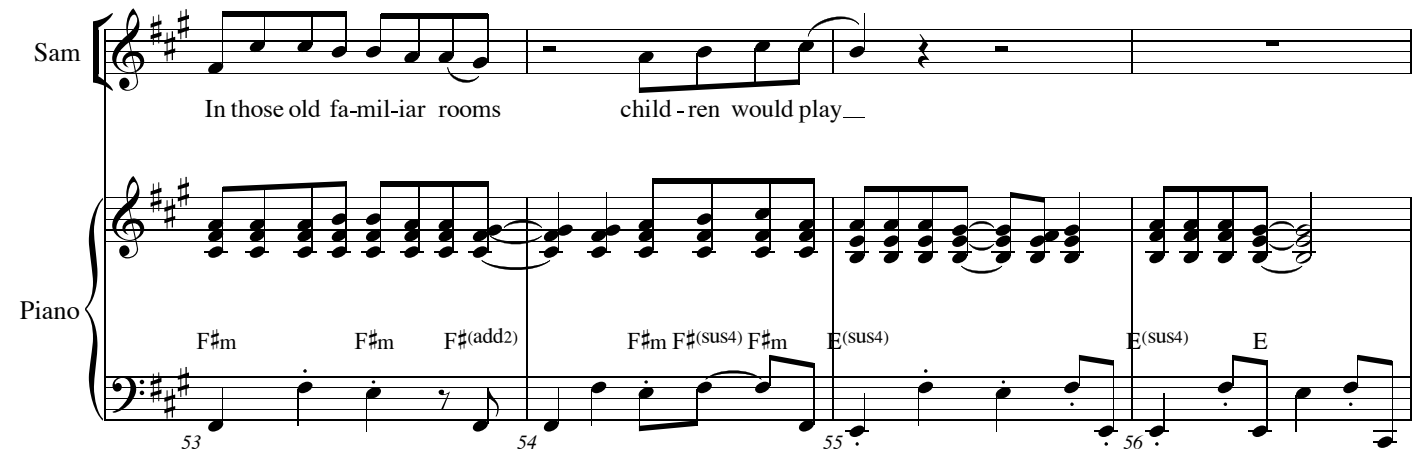

Sam
No more care - free laugh - ter
Piano
A Bm7 Bm7 F♯m7 F♯m C♯m
12 13 14
Sam
Si - lence e - ver af - ter Wal
Piano
C♯m A Bm7 Bm7 F♯m7 F♯m7 C♯m C♯m
15 16 17 18 19
Sam
- king through an em - pty house tears in my eyes
Piano
F♯m F♯m F♯(add2) F♯m F♯m E(sus4) E
20 21 22
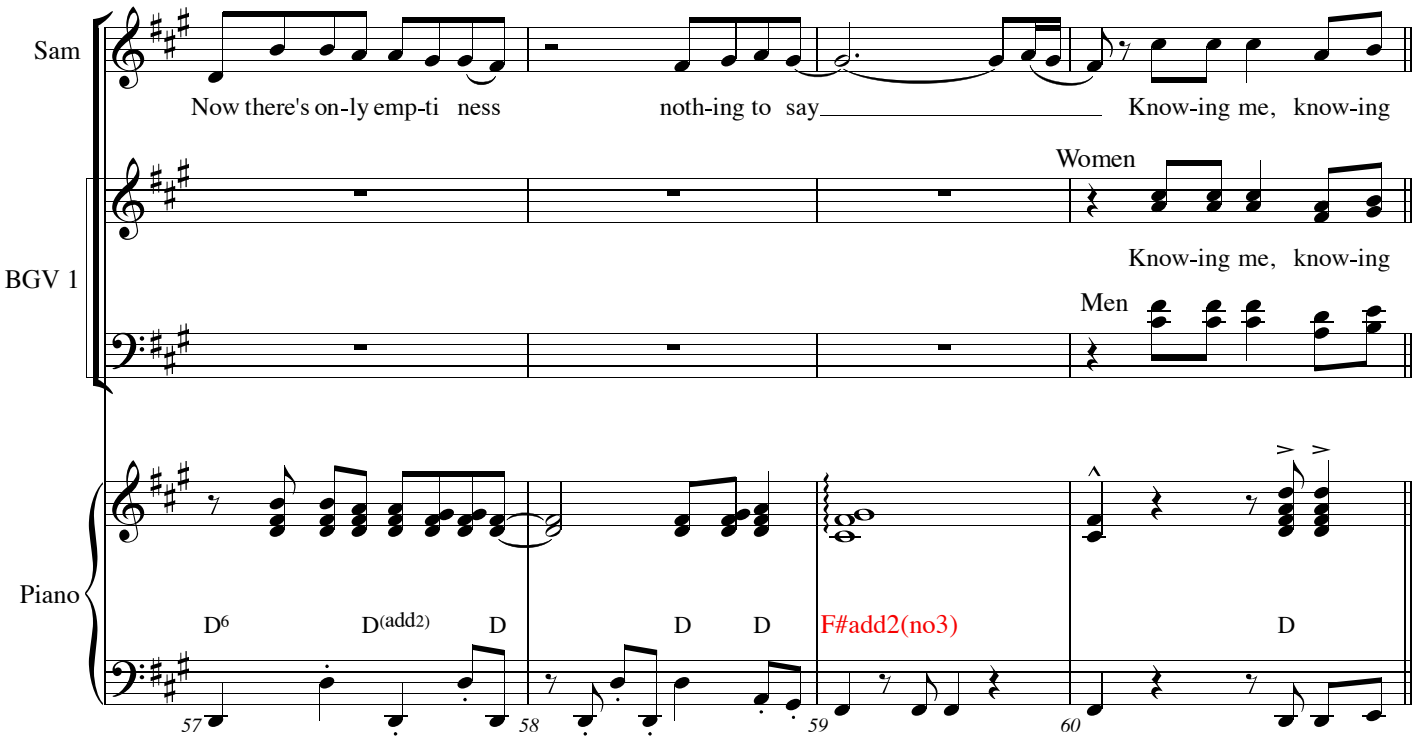

Sam
This is where the sto-ry ends
this is good bye
Piano
E(sus4)
E
D6
D
D(add2)
D
D
D
F#add2(no3)
23
24
25
26
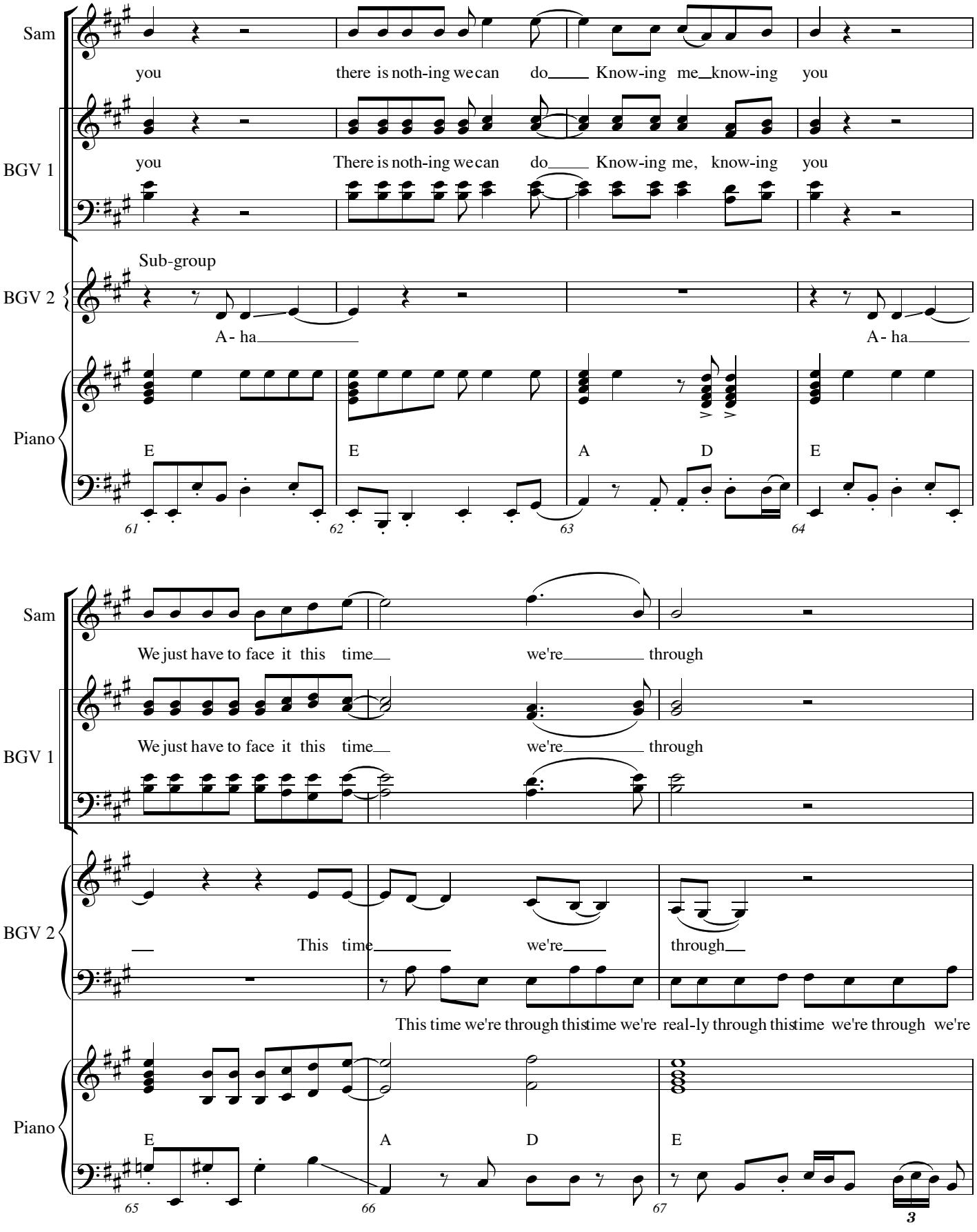

Sam
Know-ing me, know-ing you
There is noth-ing we can do
Know-ing me, know-ing
BGV 1
Women
Know-ing me, know-ing you
There is noth-ing we can do
Know-ing me, know-ing
Men
BGV 2
Sub-group
A- ha
Piano
D
E
E
A
D
27
28
29
30
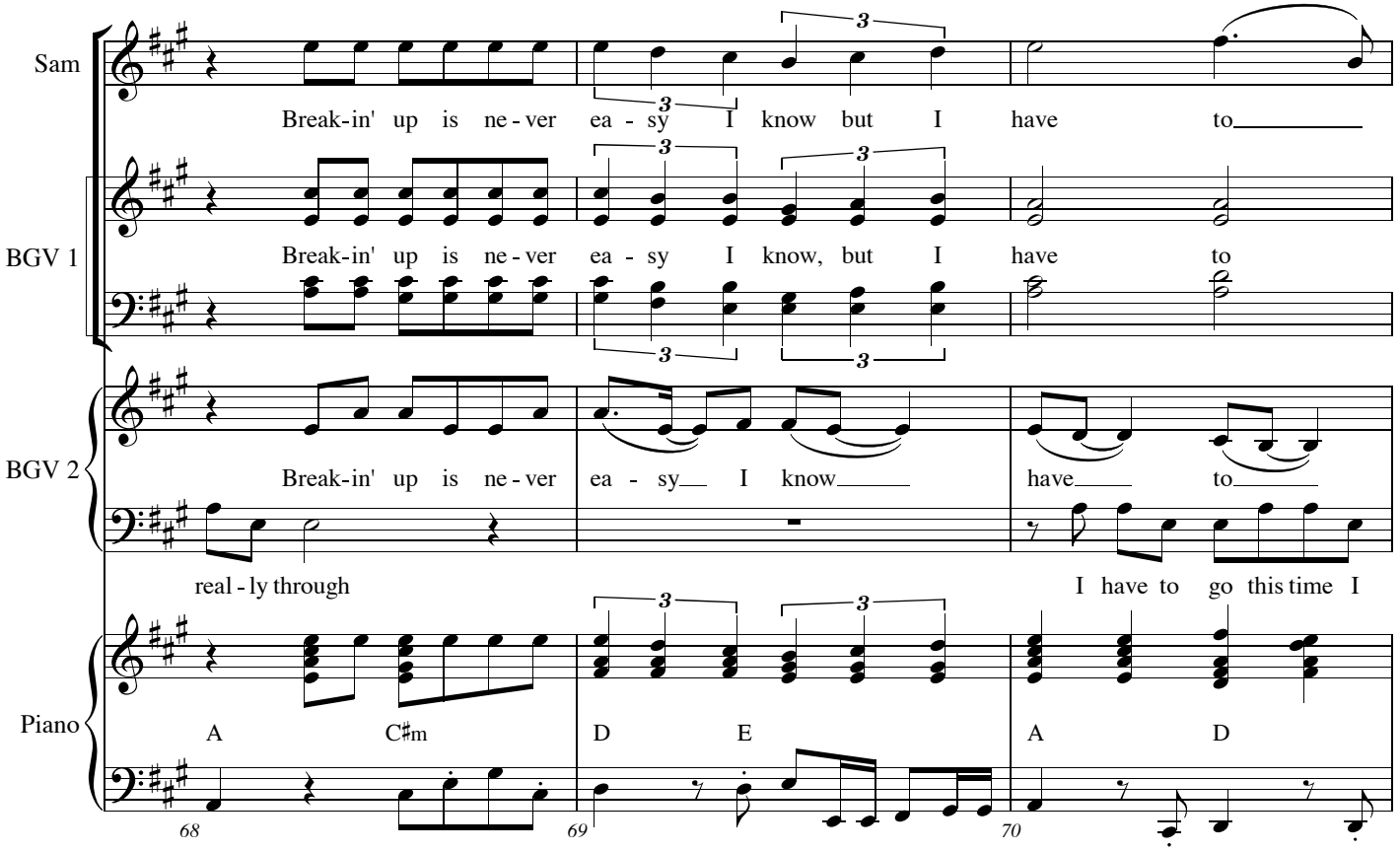

Sam
you We just have to face it this time We're through
BGV 1
you We just have to face it this time We're through
BGV 2
A- ha This time we're through
Piano
E E A D E
31 32 33 34
Sam
Break-in' up is ne-ver ea - sy I know But I have to go Know-ing
BGV 1
Break-in' up is ne-ver ea - sy I know but I have to go Know-ing
W2 only
M1 only
BGV 2
Break-in' up is ne-ver ea - sy I know have to go
Piano
A C♯m D E A D E
35 36 37 38
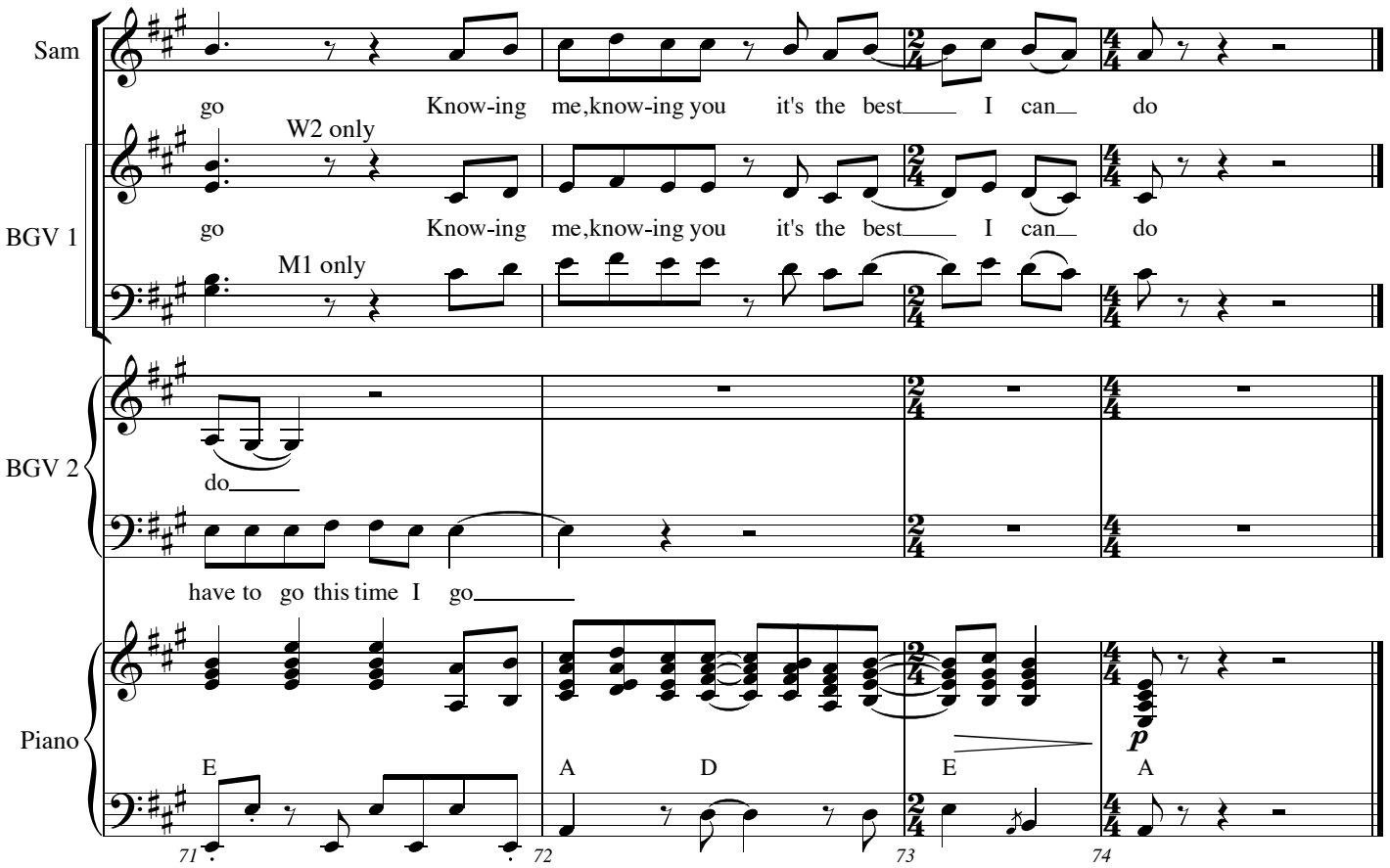

Sam
me,know-ing you it's the best I can do
BGV 1
me,know-ing you it's the best I can do
Piano
A D E A C♯m D
39 40 41 42 43
Sam
Mem' - ries good days bad days
Piano
E A Bm7 Bm7 F♯m7 F♯m C♯m
44 45 46 47
Sam
They'll be with me al - ways
Piano
C♯m A Bm7 Bm7 F♯m7 F♯m C♯m C♯m
48 49 50 51 52


Sam
In those old fa-mil-iar rooms
child - ren would play
Piano
F♯m
F♯m
F♯(add2)
F♯m
F♯(sus4)
F♯m
E(sus4)
E(sus4)
E
53
54
55
56


Sam
Now there's on-ly emp-ti ness
noth-ing to say
Know-ing me, know-ing
BGV 1
Women
Know-ing me, know-ing
Men
Piano
D6
D(add2)
D
D
D
F#add2(no3)
D
57
58
59
60
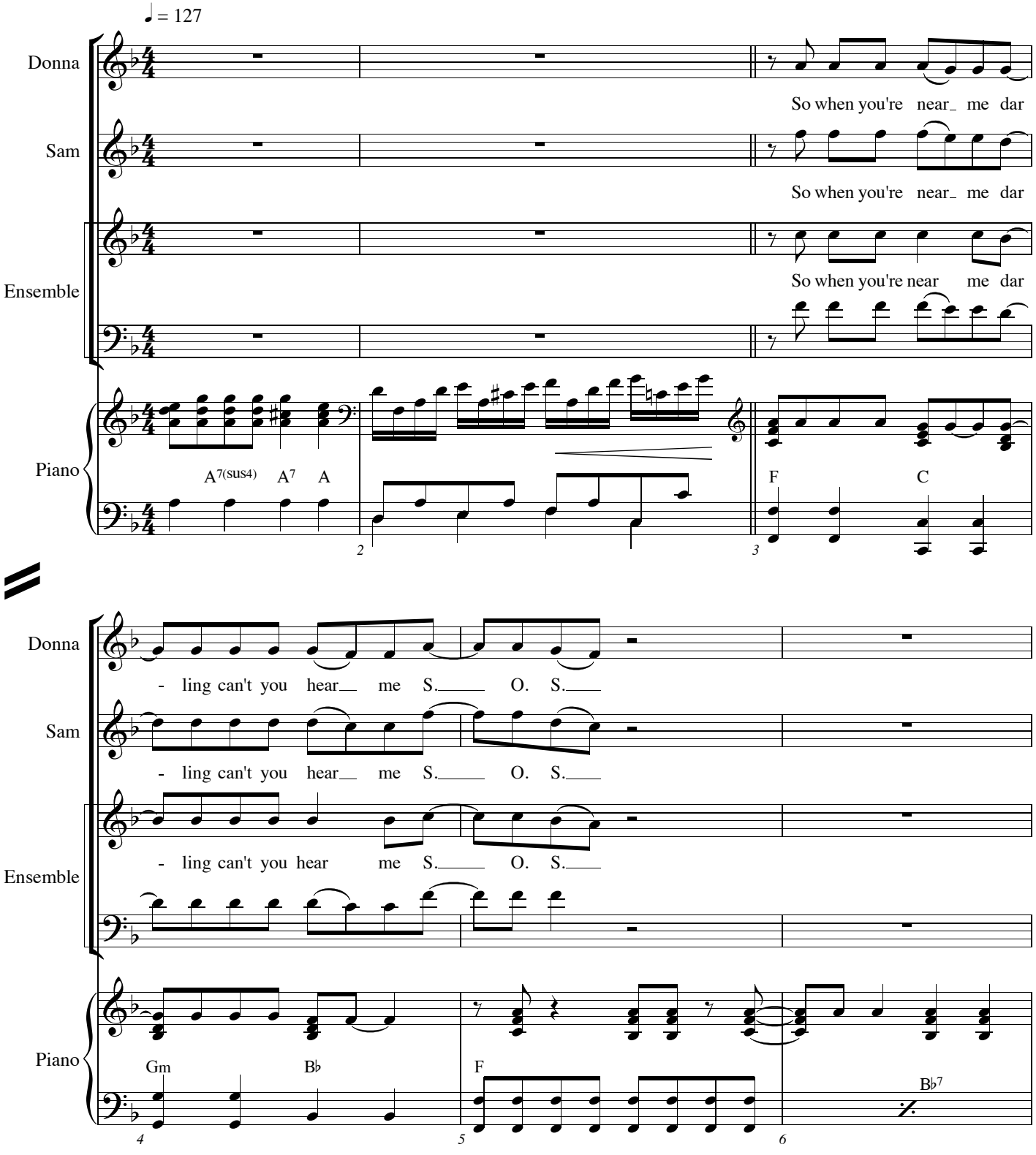

Sam
you there is noth-ing we can do Know-ing me know-ing you
BGV 1
you There is noth-ing we can do Know-ing me, know-ing you
Sub-group
BGV 2
A - ha
A - ha
Piano
E E A D E
61 62 63 64
Sam
We just have to face it this time we're through
BGV 1
We just have to face it this time we're through
BGV 2
This time we're through
This time we're through thistime we're real-ly through thistime we're through we're
Piano
E A D E
65 66 67
3


Sam
Break-in' up is ne - ver ea - sy I know but I have to
BGV 1
Break-in' up is ne - ver ea - sy I know, but I have to
BGV 2
Break-in' up is ne - ver ea - sy I know have to
real - ly through
I have to go this time I
Piano
A C♯m D E A D
68
69
70
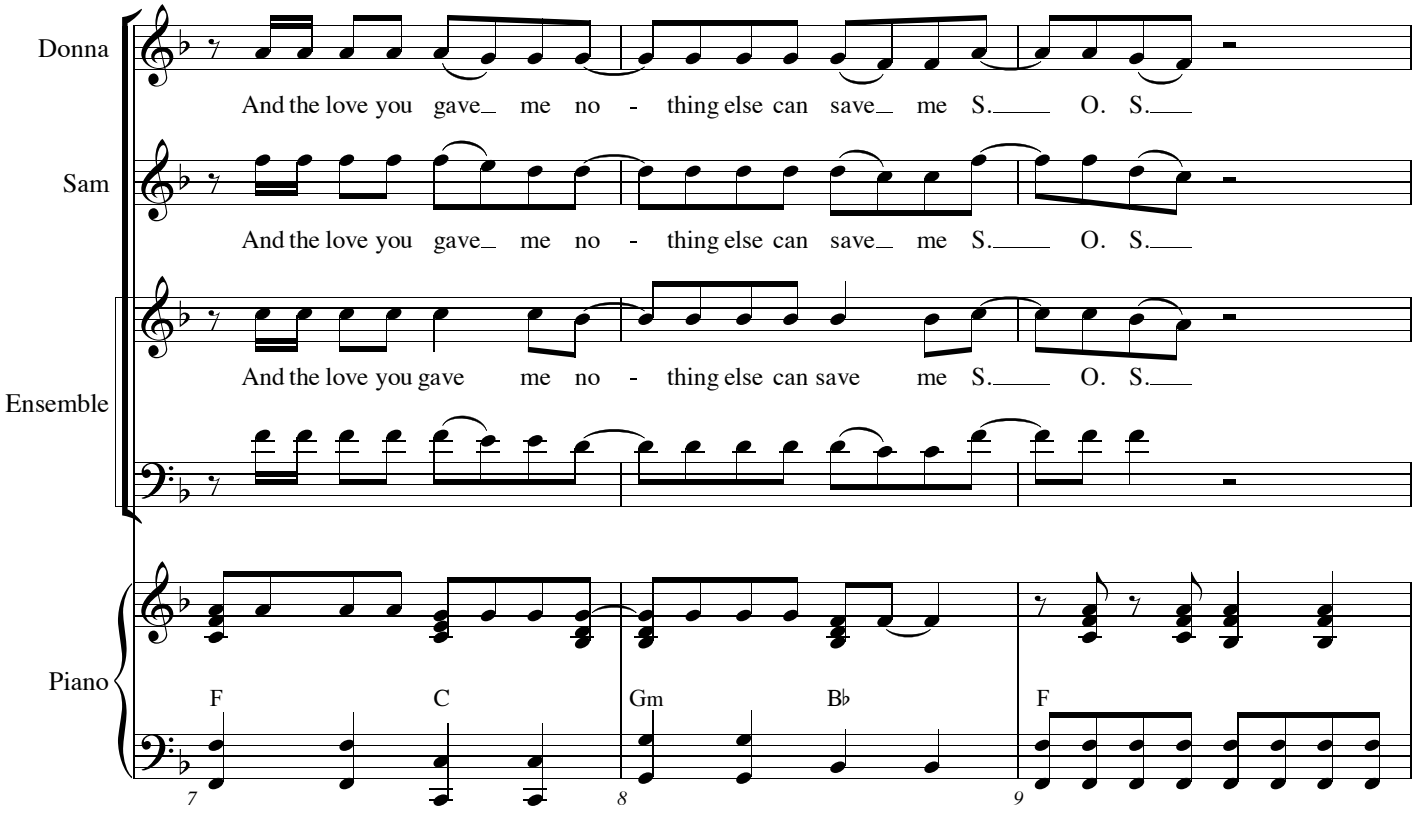

Sam
go Know-ing me,know-ing you it's the best I can do
W2 only
BGV 1
go Know-ing me,know-ing you it's the best I can do
M1 only
BGV 2
do
have to go this time I go
Piano
p
E A D E A
71
72
73
74
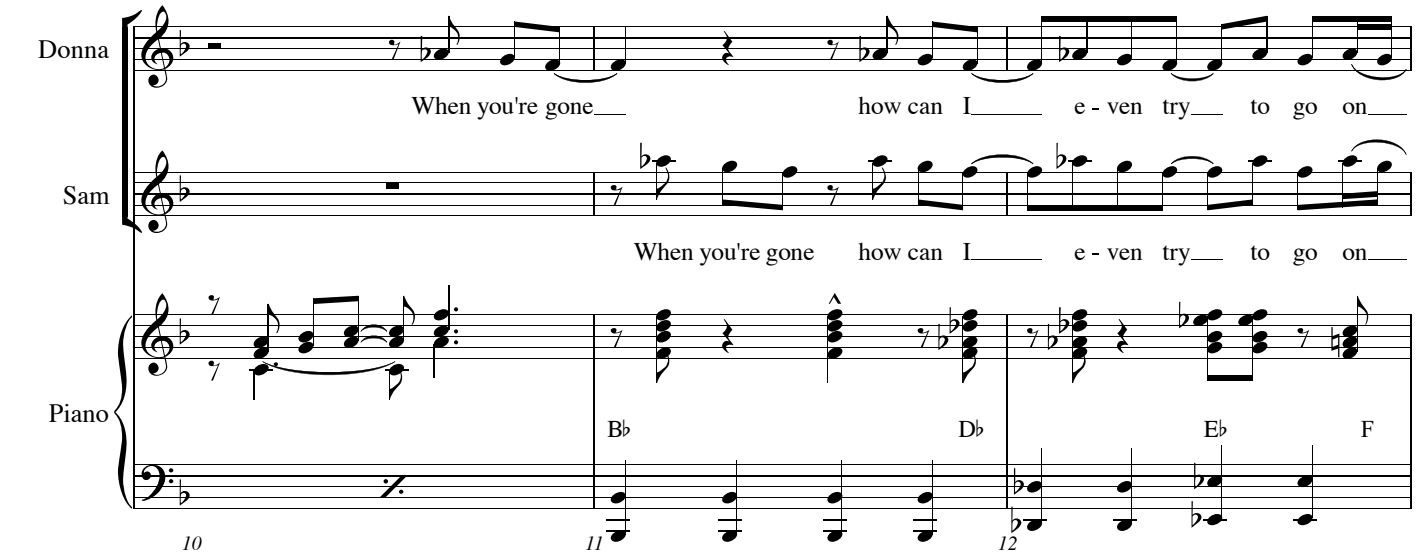
S.O.S.

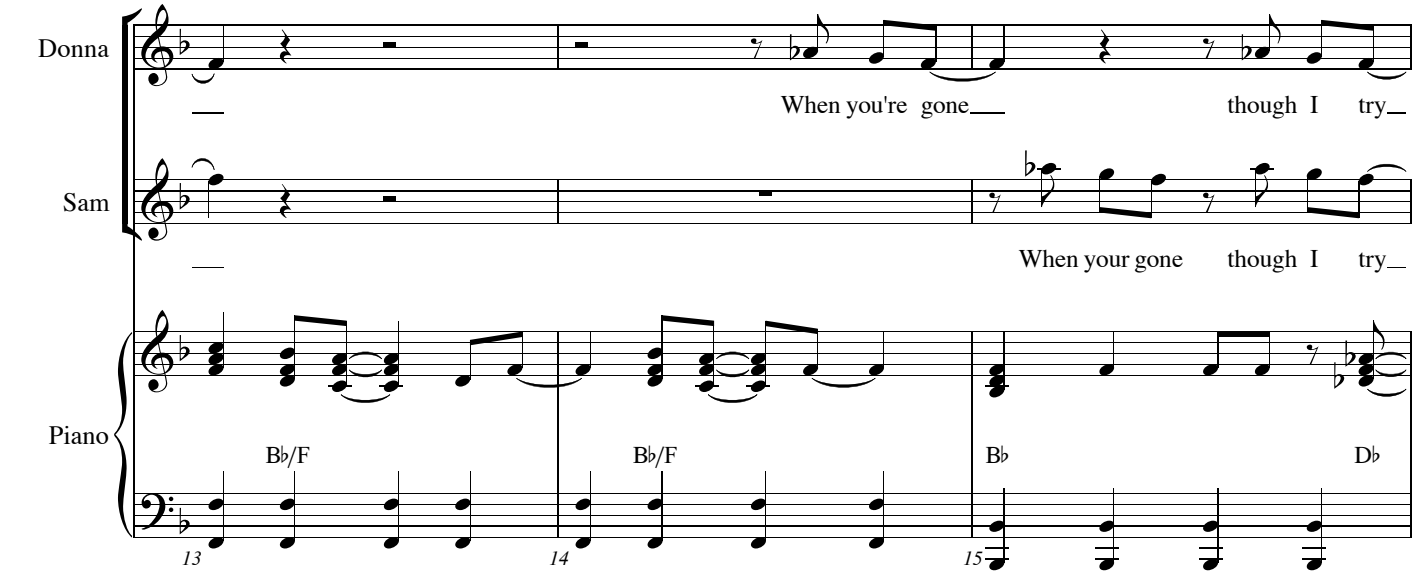
Words & Music by BENNY ANDERSSON,
STIG ANDERSON & BJORN ULVAEUS

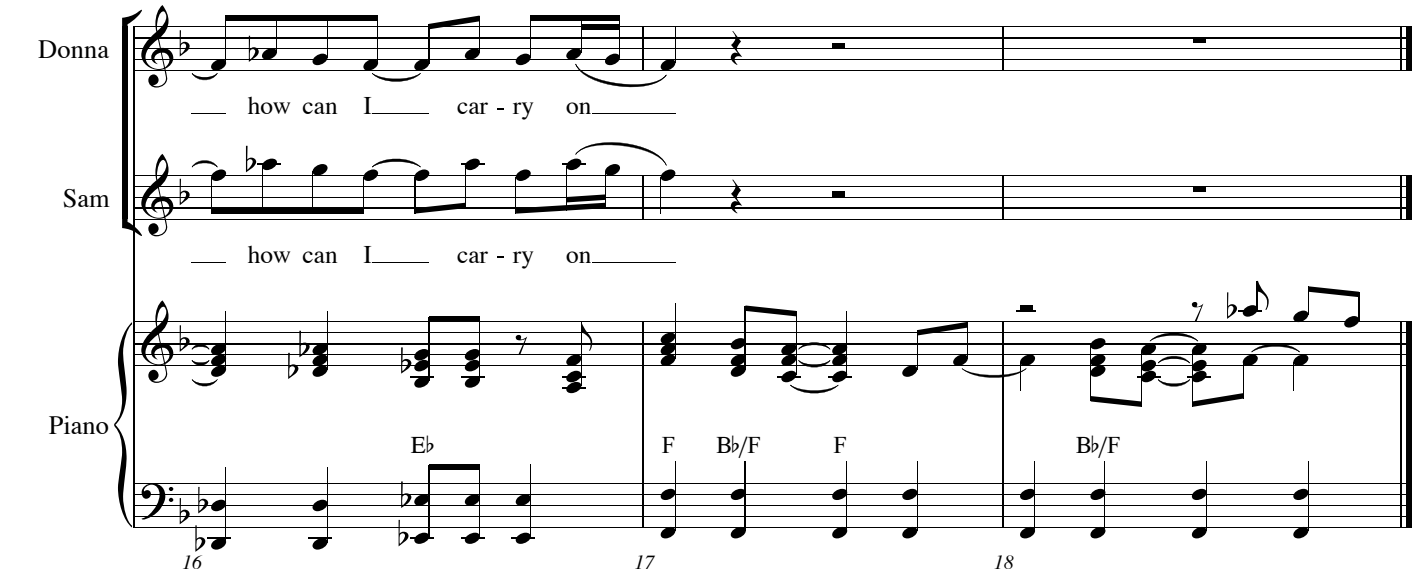


© 2015 RCCL Productions


Donna
And the love you gave me no - thing else can save me S. O. S.
Sam
And the love you gave me no - thing else can save me S. O. S.
Ensemble
And the love you gave me no - thing else can save me S. O. S.
Piano
F
C
Gm
B♭
F
7
8
9


Donna
When you're gone how can I e - ven try to go on
Sam
When you're gone how can I e - ven try to go on
Piano
B♭
D♭
E♭
F
10
11
12


Donna
When you're gone
though I try
Sam
When your gone
though I try
Piano
B♭/F
B♭/F
B♭
D♭
13
14
15


Donna
how can I car - ry on
Sam
how can I car - ry on
Piano
E♭
F
B♭/F
F
B♭/F
16
17
18
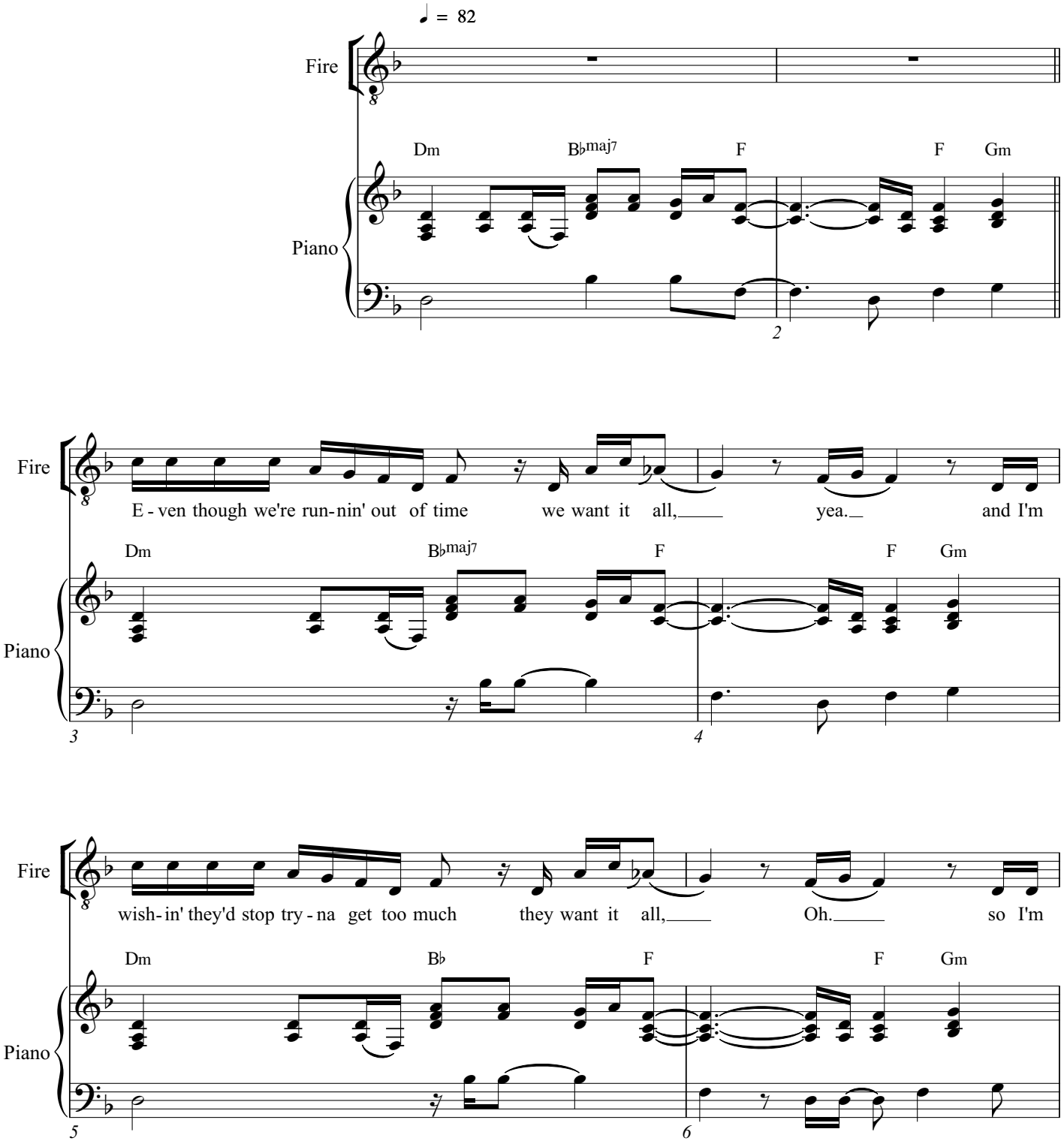
07. Just Like Fire
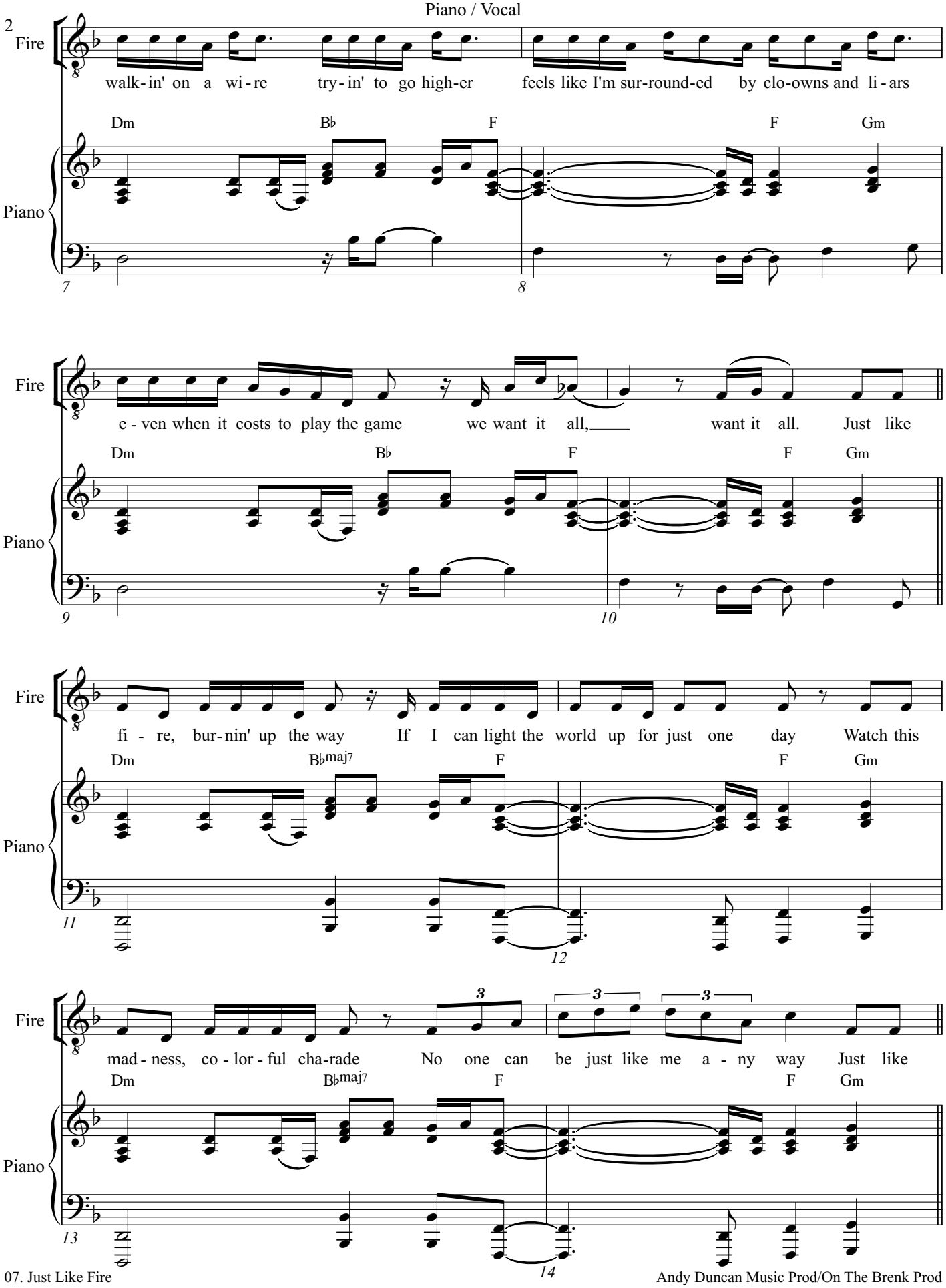
BLUE PLANET - HOME

Fire (SAM)
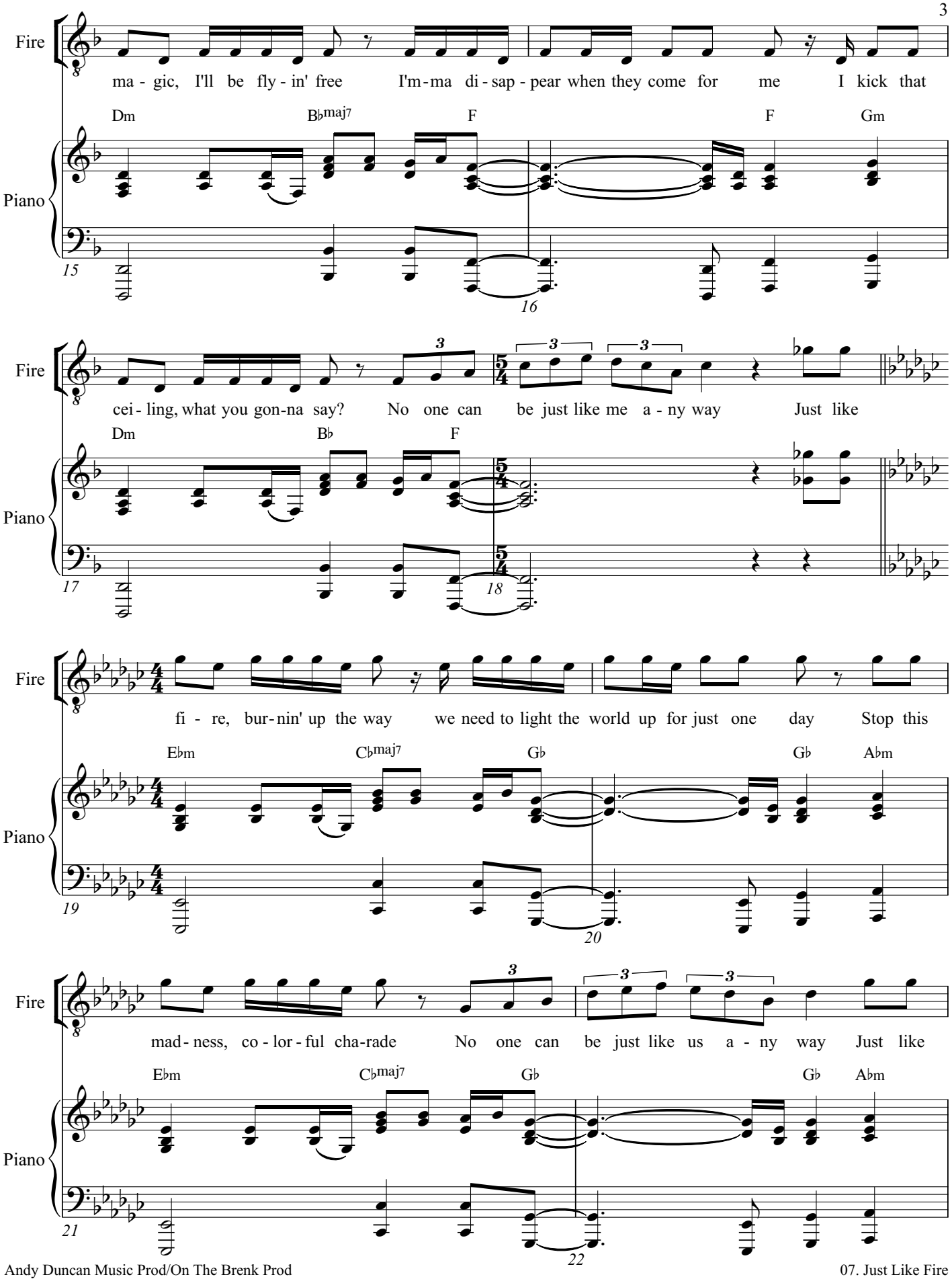
AUDITION CUT
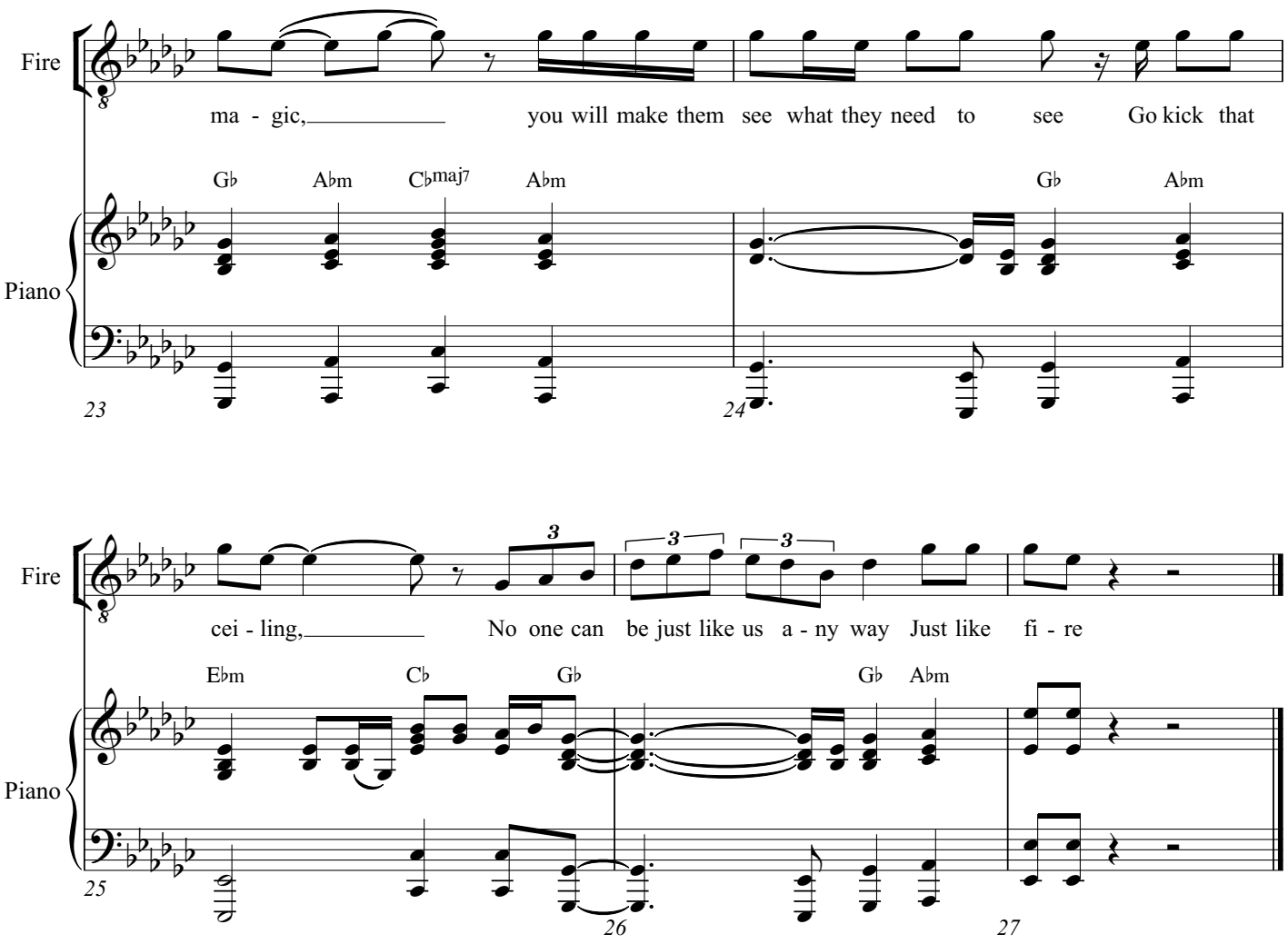
Music: A Duncan
Vocal: L Van Brenk





Andy Duncan Music Prod/On The Brenk Prod


Fire
ma - gic, I'll be fly - in' free I'm-ma di - sap - pear when they come for me I kick that
Dm B♭maj7 F F Gm
Piano
15
16
Fire
cei - ling, what you gon-na say? No one can be just like me a - ny way Just like
Dm B♭ F
Piano
17
18
Fire
fi - re, bur-nin' up the way we need to light the world up for just one day Stop this
E♭m C♭maj7 G♭ G♭ A♭m
Piano
19
20
Fire
mad - ness, co - lor - ful cha-rade No one can be just like us a - ny way Just like
E♭m C♭maj7 G♭ G♭ A♭m
Piano
21
22


Fire
ma - gic, you will make them see what they need to see Go kick that
Piano
Gb Abm Cbmaj7 Abm Gb Abm
23
24
Fire
cei - ling, No one can be just like us a - ny way Just like fi - re
Piano
Ebm Cb Gb Gb Abm
25
26
27