



## **AUDITION INVITATION – *Mamma Dearest! Here We Joan Again***

Dear Atlanta Performers,

Out Front Theatre Company is excited to invite you to audition for our 2025 - 2026 season production of ***Mamma Dearest! Here We Joan Again*** by Blake Fountain.

### **AUDITION INFORMATION**

**WHEN:** Virtual auditions will be accepted through **11:59 PM on Wednesday, August 20th, 2025.**

Callbacks will take place in-person at Out Front Theatre Company on **Sunday August 24th, 2025, from 2:00 PM to 8:00 PM.** Please note that actors will not be held the entire callback. Specific times will be sent via email to those invited to callbacks.

**WHERE:** Please submit your audition form [HERE](#). Please upload your virtual audition to a video sharing platform (Youtube, Vimeo, etc.) without password protection.

**Please do not submit a download link. Videos that must be downloaded will not be accepted.**

The form can also be found at <https://outfronttheatre.com/auditions/>

### **WHAT TO PREPARE:**

Please prepare **one** comedic monologue with the most chaotic choices. Impressions encouraged. Please also include a maximum **30 second cut** of your favorite ABBA song for a vocal audition.

### **SHOW INFORMATION**

You can forget silent nights this holiday season when Joan Crawford is involved – it's all high notes and even higher drama! Christina Crawford has one Christmas Wish: to uncover her birth mother's identity. But when Joan's scandal-packed diaries point to one of three Hollywood goddesses — Bette Davis, Judy Garland, and Eartha Kitt — Christina invites them all over for a holiday meltdown of epic proportions. Expect catfights under the mistletoe, power ballads in fur coats, martinis thrown (and caught), and plot twists so absurd they deserve their own Oscar. It's *Mamma Mia!* meets *Feud* meets a drug-induced *Nutcracker* nightmare — and it's **ABBA**-solutely the gayest, glitziest, most gloriously chaotic camptastic mess you never knew you needed!

### **PRODUCTION PERSONNEL**



**PLAYWRIGHT:** Blake Fountain

**PRODUCING ARTISTIC DIRECTOR:** Paul Conroy

**DIRECTOR:** Blake Fountain

**MUSIC DIRECTOR:** TBD

**CHOREOGRAPHER:** TBD

**CASTING DIRECTOR/ASSOCIATE ARTISTIC DIRECTOR:** Justin Kalin

### **PRODUCTION INFORMATION**

**REHEARSALS BEGIN:** Sunday, November 9, 2025

**REHEARSAL DAYS AND TIMES:** Sunday through Thursday evenings. **Exact times TBD.**

**TECH:** Wednesday, December 3 – Friday December 5, 2025 & Sunday December 7, 2025

**DRESS REHEARSALS:** Tuesday, December 9 & Wednesday, December 10, 2025

**OPENING:** Thursday, December 11, 2025

**CLOSING:** Sunday, December 21, 2025

**SHOW TIMES:** Thursday – Saturday @ 8 p.m; Sundays @ 3 p.m.

### **CONTRACTS:**

All roles are paid a weekly rate of a minimum of \$200.

No AEA contracts are available for this production at this time.

### **ROLES:**

8 Roles

**Joan Crawford (Please note this role has been cast)**

*Eternal. Regal. Terrifying.*

Not so much a woman as a force of nature in shoulder pads. Commands respect, fear, and a tight close-up. Has never lost a battle, a stare-down, or a top billing. Entirely incapable of subtlety, entirely uninterested in your opinion. You don't cast Joan—she allows herself to appear.

**Christina Crawford**

*If this were a Muppet movie, she would be the only human.*

Warm, sweet, and the emotional glue of the piece, though she often looks like she's two seconds from packing a small suitcase and fleeing to a convent. The heart of the show, if the heart had PTSD and an unpaid therapy bill.



### **Chiquitita**

*One of Joan's dumb and f\*ckable houseboys.*

"Almost too gay to function." Falls head over heels for Fernando the moment he realizes they're both playing for the same team—though he thought "top" and "bottom" referred to bunk beds until just recently. All abs, no thoughts.

### **Fernando**

*Also one of Joan's dumb and f\*ckable houseboys.*

"Almost too gay to function," but hadn't noticed. Sparks fly with Chiquitita once they realize they've been tragically misunderstanding each other—and sexuality—this whole time. Together, they form one whole brain cell and an unstoppable love story.

### **Eartha Kitt**

*Sultry, slinky, and slightly supernatural.*

Could kill you with one look—and you'd thank her. She doesn't walk, she slithers, and every syllable that leaves her lips is dipped in satin, sass, and subtle threat. Equal parts siren, villainess, and jazz cabaret smoke. Has never once experienced self-doubt, a bad angle, or an unflattering spotlight. (See: Jujubee's Snatch Game portrayal.)

### **Bette Davis**

*Ageless in a "don't you DARE ask" sort of way.*

A hurricane in a housecoat, armed with a martini in one hand and a verbal switchblade in the other. Her eyes have their own gravitational pull, and her voice sounds like a pack of cigarettes lit themselves just to get close to her. Enters every room like she's crashing her own funeral—dramatic, uninvited, and absolutely the center of attention. Has never whispered and has no intention of starting now.

### **Judy Garland**

*Icon. Legend. Liquored up.*

This is Judy toward the end of her hard life—equal parts diva, darling, and disaster—but the kind you *can't* look away from. The house may crumble, the men may leave,



the studio may call her “difficult,” but she’ll still show up in sequins and sing like her rent and soul depend on it. (See: Jinkx Monsoon’s Snatch Game portrayal.)

### **Liza Minnelli**

*Chaos ex machina.*

Chaos incarnate with a Liza twist—equal parts razzle, dazzle, and “where am I again?” A living sequin with legs that kick higher than her sense of direction. She may not know what room she’s in, what scene this is, or who half the cast are, but she’s thrilled to be here and doing Fosse choreography about it. Infectiously joyful, wildly unpredictable, and somehow always on beat, even when she’s not on script.

### **NOTE ON CASTING**

Audiences can always expect that Our Front will produce work that is by, for, and about queer stories and culture. Though we understand that there is no monolithic queer identity, we are committed to casting authentically and hope to empower all queer identifying performers, openly so or not, to submit themselves for consideration of roles that align with their lived experiences. We will never ask, nor presume or assume identities but hope to provide meaningful performance opportunities for those who seldom see themselves on stage. We will treat performers with respect and discretion in hopes of empowering all who honor us by sharing their talents.

If you have questions, email Justin Kalin at [justin@outfronttheatre.com](mailto:justin@outfronttheatre.com).

Thank you!

**Out Front Casting Team!**