

Chipstead Players

Audition Notice



Stepping Out

Director: Ian Brown

Choreographers: Emily Foster and Monty Camisa-Bundy

Production Assistant: Julie Cumbo

Performance Dates:	Monday 25 th – Saturday 30 th May 2026 (Matinee on Saturday)
Readthrough:	Tuesday 20 th January at 7.30pm
Audition Dates:	Friday 23 rd January at 7.30pm Saturday 24 th January at 2.30pm
Tap classes begin:	From the beginning of February
Rehearsals begin:	Monday 2 nd March

Rehearsals will be on Mondays and Wednesdays from 2nd March and also Sundays from 26th April.

Production Assistant:	Julie Cumbo – juliecumbol@gmail.com – 07981 436980
Scripts available from:	Ian Brown – ian60brown@gmail.com – 07958 695329

About the Play

Stepping Out is a warm-hearted comedy with music and dance that follows a group of mismatched individuals attending a weekly tap dance class in a North London church hall. As the weeks pass, their awkward shuffling turns into something resembling dance — and their personal stories unfold with laughter, frustration, and touching humanity. It's a joyful, funny, and ultimately uplifting ensemble piece with a strong emphasis on character and group chemistry. The play has been slightly updated and our dancers are now juggling smartphones, work stress and modern life as they find friendship and joy through their tap classes.

Note: Tap-dancing experience is a plus but not essential — enthusiasm and willingness to learn are! We will be running tap classes for a month before rehearsals start.

Characters and Audition Pieces – *Note: The ages stated are a guide only.*

Mavis Turner (F, 30s–60s)

A former professional dancer who teaches the class. Warm, practical, and passionate, she hides her own disappointments behind a can-do attitude.

Audition pieces: P51 from “Did I always want to be a dancer?” to P52 “So.... I made it.” And P99 from *Lynne*, “What I really meant, Mavis” to P100 “borrowing a pint of milk.”

Required: proficient tap-dancer

Mrs Fraser (F, 50s–70s)

The class pianist — sharp-tongued, opinionated, and often at odds with Mavis. A great role for someone with dry comedic timing. *We would be happy to welcome any potential “Mr Frasers” to the auditions.*

Audition pieces: P6 from “You’ll forget your head one of these days” to P7 “Turning the place into a bazaar.” and P16 from *Mavis*, “No, that’s too fast...take it at...” to P17 “no doubt you’ll let me know.”

Desirable: able to play the piano

Dorothy (F, 30s–60s)

A kind, well-meaning but clumsy woman who tries desperately to please. Full of nervous energy. Has a habit of repeating other people's last words. ... people's last words.

Audition pieces: P3 from "Was it better" to P4 "Is – yes." and P77 from "I was just telling Lynne" to "Why do they have to be so spiteful?"

Sylvia (F, 20s–50s)

Cheeky, streetwise, and quick-witted. Always cracking jokes but uses humour to hide insecurity. Over ample curves.

Audition piece: P25 from "No, don't you believe a word of it" to P26 "I'm bursting."

Andy (F, 30s–50s)

Quiet, awkward, and insecure — but with real depth and inner strength that emerges later.

Audition pieces: P23 from "I was going that way" to P24 "it's long for Ann." And P117 from "You don't think I should be in it" to P118 "Oh – fuck".

Maxine (F, 30s–50s)

Confident, brash and glamorous, but occasionally defensive about her background. The life and soul of the group.

Audition piece: P26 from "Evening Andy" to P28 "believe me it's possible."

Vera (F, 30s–60s)

Snobbish, bossy, and obsessively neat. Her social awkwardness makes her unintentionally funny.

Audition pieces: P20 from "Oh hello Geoffrey" to P21 "I can wash the cup out later." and P78 from "Mavis, there's one thing" to "One or two of the girls."

Rose (F, 20s–50s)

Trinidadian, bubbly, energetic, and full of warmth. Always encouraging others and keeping spirits up.

Audition pieces: P28 from *Sylvia* "What are you so cheerful about?" to P29 "we never bring up our children to talk like that." and P30 "Don't worry, ladies" to "I'm knocking myself senseless with the crucifix."

Lynne (F, 20s–40s)

Friendly and supportive, often a calming presence in the group. A quieter role that holds the ensemble together.

Audition piece: P50 from "I'm sorry I didn't mean to" to P51 "You must have been really good."

Geoffrey (M, 30s–60s)

The only man in the class — gentle, earnest, rather bumbling and awkward.

Audition piece: P20 from "Yes, I – came straight from the office" to P21 "I don't think I've ever actually, umm." and P120 from *Rose* "come the moment" to P121 "You know nothing about me – nothing."

Desirable but not essential: **able to play the piano**

We look forward to seeing you at the readthrough on Tuesday 20th January.