

Amélie

1 - 5 Dec 2026
The Bridewell
Theatre

Music by Daniel Messé.
Lyrics by Daniel Messé
and Nathan Tysen
Book by Craig Lucas.

Based on the motion picture
Amélie written by
Jean-Pierre Jeunet
and Guillaume Laurant.



Audition Notice

This amateur production of AMÉLIE is presented by
arrangement with Concord Theatricals Ltd.
www.concordtheatricals.co.uk

 **Centre Stage**
LONDON

Key Dates at a Glance

Audition Workshop: 12 July, 4-7pm near Vauxhall

Audition Dates: 28 & 30 July, 1 August

Recalls (by invitation): 4 & 5 August

First rehearsal: 5 September

Weekly Rehearsals: Tuesdays 7-9pm, Thursdays 7-9pm and Saturdays 11-4pm around Bank or Vauxhall (TBC).

Production Fundraiser: TBC

Sitzprobe: 28 November

Get In & Tech: 29 November

Dress Rehearsal: 30 November

Performances: Tues. 1 - Sat. 5 December (with additional matinee on the Saturday)

Performance Location:

Bridewell Theatre, Bride Lane, London, EC4Y 8EQ

About the Show

Amélie is the story of a shy but imaginative young woman living quietly in Montmartre, Paris and working as a waiter at a café. When she discovers a

hidden box of childhood treasures in her apartment, she sets off on a whimsical mission to anonymously improve the lives of those around her: the café regulars, her father, her neighbors. But as she brings joy to others, Amélie must find the courage to step out of her fantasy world and take a chance on her own happiness – especially when she meets a curious young man with a mystery of his own.

Amélie was nominated for three awards at the 2020 Laurence Olivier Awards: Best New Musical, Best Original Score or New Orchestrations, and Best Actress in a Musical. Critics described it as "a triumph of adaptation" and "high on imagination." It is based off of a French-language film of the same name (*Le Fabuleux destin d'Amélie Poulain*) which won four César awards and was nominated for five Oscars.

In many ways, this is an ensemble show, with many named characters who are eccentric or quirky and will be great fun to play. Due to Amélie's phenomenal imagination, we will also have numerous scenes with elaborate costumes, fabulous dancing, and at least one puppet to illustrate what's happening in her head.

Meet the Team

Caroline Rice Director

she/her

Caroline is a French-American actor and director. She has previously worked with Centre Stage as Assistant Director for *Head Over Heels*. Recent directorial credits include *Shrek: the Musical* (Musical Theater Society, Berlin), *Legally Blonde* (Musical Theater Society), and *Rent* (Drama'Thalia, Sciences Po). She served as Strategic Advisor for MTS. Favorite roles on stage include Cyrano in *Cyrano de Bergerac* (Int'l School of Boston) and Puck in *A Midsummer Night's Dream* (Lyric First Stage, Boston). By day, Caroline works in Commercial Strategy & Communications at Wayfair.

Ollie Jones Musical Director

he/him

Ollie Jones is a London-based Musical Director, Composer, Pianist and Cellist, and has worked on projects such as *The Lion King* (West End), *Miss Benson's Beetle* (Minack Theatre), *Unbound: In Concert*

(Hoxton Hall), and is currently Assistant Musical Director for the RSC/Kenny Wax production of *The Boy Who Harnessed The Wind* with the RSC (Swan Theatre, now playing at @sohoplace Theatre). Ollie is currently the youngest AMD in West End history, and is the youngest conductor in the West End at present.

Catherine (Chiggins) Higgins Choreographer

she/her

Chiggins is a Scottish creative who has been choreographing for amdram for over 10 years. Choreography credits include: *Sweeney Todd* (Cygnet); *Sunshine on Leith* (SEDOS); *Kinky Boots* (Cygnet); *Night of the Singing Dead - Halloween Cabaret* (Mayhem); *Return to the Forbidden Planet* (Mayhem); *Jesus Christ Superstar* (Forth Children's Theatre); *Seussical* (Youth Music Theatre Scotland) plus others. Chiggins likes to make rehearsals a welcoming and fun environment where everyone gets an opportunity to shine. Outside of amdram, Chiggins

teaches couples a first dance for their wedding so she has experience with all levels of ability.

Anne-Marie Asenso Producer

she/her

Anne-Marie is a long time Amdram fan taking to the stage with City Academy for *Footloose* and pantomimes *Wizard of Oz* and *Beauty and the Beast* and most recently in Centre Stage's *Head Over Heels*. Anne-Marie is aiming to bring her corporate accounting skills to the Producer role and looks forward to bringing the world of *Amélie* to life on stage.

Will Garrood Assistant Director

he/him

Will has been around the London Amdram scene for nearly 8 years now, and has been on stage, off stage, behind the stage... generally always near a stage! He has been part of the Centre Stage Committee as Artistic Director for the past two years and, in that time, has overseen the show selections for the seasons, provided support to production teams, and even sometimes got stuck in as a producer, company manager,

or liaison. Will has been seen across multiple societies in production, such as *Company* and *Assassins* with Sedos, *42nd Street* with Geoids, *Cats*, *Hunchback of Notre Dame*, *Holiday Inn*, *JCS*, and many more with Centre Stage. Will specialised in Direction during his Film degree, and is very excited to finally put those skills to use on stage!

Evelyn Chow Assistant Musical Director

she/her

Evelyn is a multi-instrumentalist currently studying music at King's College London. She has a diploma for flute performance and is under the tutelage of Laura Jellicoe at the Royal Academy of Music. She holds Grade 8 for singing and piano, and regularly performs on multiple reed instruments. MD/Conductor credits: *FAME* (King's Musical Theatre Society), *Jack and the Beanstalk Pantomime* (The King's Players). Recent Reed 1 credits: *Into The Woods* (flute, piccolo - NYMT), *Assassins* (flute, picc, soprano sax, clarinet, harmonica - GKT Musical Theatre Society), *Jekyll and Hyde* (flute, alto flute, picc - GKT Musical Theatre Society), *Joseph and the Amazing Technicolor Dreamcoat* (flute, piccolo - Bryanston School).

Rosie O'Rourke

Costume Designer

she/her

Rosie is a passionate costume and wardrobe creative with experience across amateur and professional theatre. She has designed and produced costumes for past Centre Stage shows including *Head Over Heels* and *Jesus Christ Superstar* in 2025, and most recently *On the Town* with WLOS. Rosie also currently works in wardrobe on West End shows including *Matilda* and *The Play That Goes Wrong*. Her work is driven by care, creativity and helping performers feel comfortable, confident and connected to their characters.

Clement Francony

Stage Manager

he/him

Clement is delighted to be heading backstage for *Amélie*, marking his latest creative collaboration with Director Caroline Rice. During his time with Drama'Thalia (Sciences Po), he directed *Matilda* and teamed up with Caroline as the co-producer and stage manager for *Rent*. While his production roots technically trace back to running sound for a childhood remix of *The Wizard of Oz*, he now happily channels his energy into making sure everything runs seamlessly from the wings. By day, Clement works in Strategy and Operations at Uber Eats managing promotional budgets, and he is excited to bring that same logistical precision and organizational focus to the stage management team.

Casting Notes

Cast Size

We are looking to cast approximately 20-25 performers across all ages, genders, and ethnicities. *Amélie* is a musical that relies heavily on storytelling so we will be looking for great story-tellers across all portions of the audition process.

The supporting cast & ensemble are essential to this show; they are named characters, act as narrators at various points, and have their own storylines.

This show is traditionally performed with just 12 or 14 actors who each play multiple roles. We intend to have one actor per role, but most actors will also be ensemble members in scenes that their character is not in.

Music

All cast will need to be comfortable singing with others and holding complex harmony lines with only 2 or 3 to a part.

The Broadway and West End versions of this show were actor-muso. The Centre Stage version will be more classic, with a dedicated band. Auditionees are not expected to play a musical instrument.

In Round 1, we are interested in hearing your vocal color and pitching. We're also excited to see your acting chops come through, especially in your choice song!

Accent

We will be doing this production with a French accent. Please indicate in your form if this is an accent you are already comfortable with. If you are not, don't worry, it's not expected! We have included resources to help you in the "Accent Guidance" section. Just do your best during auditions.

Neurodivergence

Amélie, Nino, and Raphaël and Amandine Poulain may be read as neurodivergent characters, including traits associated with autism. We welcome and encourage neurodivergent actors to audition for all roles, including these.

Physical Disability

Julien Dufayel, Suzanne Sacripant, and the Blind Beggar have visible or described disabilities: a chronic bone condition, a leg injury, and blindness. We welcome and encourage actors with lived experience of physical disability to audition for all roles, including these.

Gender

We welcome actors of any gender to audition for *Amélie*. Please note however that actors must be comfortable playing the characters as the original intended gender (unless otherwise indicated), and songs cannot be transposed. We are not permitted to make any adjustments to the written music.

Age

The characters in *Amélie* are meant to show a real slice of life centered around a Parisian neighborhood cafe. As such we are casting actors of all ages and are flexible on required age for many roles.

Race

This production is not seeking to cast actors of any specific race or ethnic background for any role. Paris is multicultural in much the same way that London is, so we will cast as diversely as we can.

Sexuality

You do not need to be the same sexuality as the character(s) you audition for; we encourage you to audition for whichever character(s) suit you best.

Roles

Amélie Poulain

Female-presenting soprano, range: F3 to F5
20s

Quirky introvert with a rich inner life. Mischievous, fun, warm, with a desire to bring happiness to others. This actor will need good vocal stamina and acting range. She is rarely off stage throughout the show. Must be comfortable with kissing and physical contact with character Nino.

Nino Quincampoix

Male-presenting tenor, range: Ab2 to B4
20s

Mysterious romantic. Handsome and a little weird. Must be comfortable with kissing and physical contact with character Amélie.

Julien Dufayel

Bass, range: F#2-C4.
60s to 90s

Painter & recluse with a chronic illness. He befriends Amélie, provides wisdom, and encourages her along her path. We welcome and encourage actors with lived experience of chronic illness to audition for all roles, including this one.

Suzanne Sacripant

Female-presenting mezzo, range: G3 – F#5
30s to 50s (flexible)

No-nonsense café owner and former circus artist with a limp from an old injury. We welcome and encourage actors with lived experience of physical disability to audition for all roles, including this one.

Gina Wells

Female-presenting mezzo, range: G3 – F#5
20s to 40s

Straight-talking waitress unable to get over her former husband, who died in a plane crash after cheating on her.

Elton John

Male-presenting tenor, range: A2-B4
20s to 40s.

Flamboyant pianist and singer. Comes out of the television to sing goodbye to Amélie. For this role we are looking for an actor who can perform in an American accent.

Georgette Cornuel

Female-presenting mezzo,
range: G3 to F#5
20s to 40s

High-strung hypochondriac. For this role we are looking for someone with great comedic timing.

Joseph Cottard

Male-presenting bass,
range: G2 – D4
30s to 50s

Cafe regular obsessed with Gina. Amélie tries to reorient his attention toward Georgette.

Hipolito Jeunet

Male-presenting tenor,
range: G2 – G4
30s to 40s (flexible)

Poet and dreamer. Eternally trying to write.

Garden Gnome

Male-presenting baritone,
range: G2-F4
Any age

Excitable world traveller. This role will involve climbing/crawling under the stage and popping out of a trap door!

Young Amélie

Female-presenting mezzo,
minimal solo singing
Teens

Cloistered, homeschooled child craving affection. A figment of adult Amélie's memory. For this role we are looking for someone who is first and foremost a strong actor and has great physicality, as adult Amélie narrates much of what is happening, but Young Amélie must portray it.

Lucien Villeparisis

Male-presenting tenor,
range: D3-A4
20s to 30s

Gentle and slow grocer's assistant.

Raphaël Poulain

Male-presenting bass,
range: B2 – E4
Late 30s to late 50s.

Amélie's father, a clinical Army physician, orderly, sees the worst in things. Finds his daughter incomprehensible. Is obsessed with his garden gnome.

Amandine Poulain

Female-presenting mezzo,
range: G3 – D5.
Early 30s to 40s.

Amélie's overprotective and anxious mother. Homeschools Amélie.

Dominique Bretodeau

Male-presenting tenor,
range: C3-G4
30s to 50s

Divorced middle-aged dad who barely sees his son. Amélie works her magic on him and he finds the courage to reconnect with his ex-wife so that he can be more involved with his son. His success spurs Amélie into doing good deeds for others.

Philomène de Noirpois

Female-presenting mezzo,
range: G3 – F5
Any age

Airline hostess. Brings the garden gnome all over the world with her to force Amélie's father out of his shell!

Blind Beggar

Baritone, range: G2-F4
Any age

Patient, philosophical, willing to engage with Amélie. We welcome and encourage actors with lived experience of visual impairment to audition for all roles, including this one.

Sylvie Legrandin

Female-presenting
20s to 30s

Sex shop employee; Nino's colleague.

Fluffy

Male-presenting baritone,
range: F#2-D#4
20s to 40s (flexible)

Amélie's goldfish and childhood friend.

Collignon

Male-presenting bass,
range: F#2-C4
30s-60s (flexible)

Mean-spirited boss of the grocery store.

Dancing Ensemble

Any gender, any vocal
range
Any age

We are seeking strong dancers to help bring the whimsical world of *Amélie* to life. These performers will appear throughout the show as cafe-goers, commuters, neighbors, and figments of Amélie's imagination. Depending on the audition pool, members of the dancing ensemble may be featured in dance solos, small-group numbers, and character moments. We are particularly interested in performers with strong technical dance ability, versatility, and physical storytelling skills.

Diversity & Inclusion

Collectively, we commit to take consistent steps to be more inclusive and attract members and audiences reflecting London's diversity. We will identify and remove barriers to create a safe and inclusive environment. We want everyone to feel empowered to participate, on stage or off. We want stories to be told authentically.

SEDOS, Centre Stage, & Geoids joint mission statement

At Centre Stage London, we believe theatre should be open, welcoming and inclusive for everyone. Our community is built on the idea that people from different backgrounds, experiences and perspectives come together to create something stronger – both on stage and off.

We aim to nurture a representative membership where everyone feels welcome, regardless of gender, skin colour, age, body type, or any other characteristic. While we may aim to cast certain roles in a way that authentically reflects

the story being told, we will always make choices based primarily on talent and ability to handle the demands of the role. We will never cast someone based on appearance who may find a role challenging and may therefore have a negative experience. Amateur dramatics should bring joy above all else, and our emphasis is on inclusivity, while creating theatre of the highest possible quality to be enjoyed by our audiences and all involved.

You may find more detail in our [policy handbook](#).

The Casting Process: Your Audition Checklist

☒ Check that your Centre Stage membership is active

Current Onstage members will receive a code to book their audition slot for free. They will be able to book during the members' priority booking window. Backstage members will receive a code to upgrade.

Not a member yet? You can pay for your membership at the point of booking via TicketTailor.

If you're unsure of your membership status or don't receive a code, email centrestagetheatreondon@gmail.com.

Membership allows you to audition for shows, access priority audition and ticket booking, attend socials, and vote at the AGM. Find out more at www.centrestage.london/membership.

☒ Book your audition slot

Visit www.tickettailor.com/events/centrestage to book your audition. You will have the option to choose your preferred audition order which will either be your individual singing/acting slot first or the group movement call first.

Need to cancel or change your audition slot? Email centrestagetheatreondon@gmail.com. We'll do our best to offer an alternative, but please let us know as soon as possible so we can offer the space to someone else.

If all the audition slots are booked, you can still sign up to the waiting list for audition coordination and will be contacted if a space is made available. Audition requests via email or the Production Team are not accepted.

Saturday 11 July 2026: Priority booking window for Centre Stage Members

Monday 13 July 2026: Booking available to all

☒ Fill out your audition form

Submit your audition form as soon as possible after you've booked a slot, and at least 3 days before the day of your audition. Please list all known absences honestly on the audition form. You may find the form [here](#).

☒ Prepare your audition pieces

You can find all links to the Amélie Audition Materials [here](#). For Round 1, please prepare:

- one of the songs from the show in the Round 1 folder
- a song of your choice (max. 90 seconds please)
- one of the acting sides provided
- learn the choreography by heart



Your choice song is an opportunity to be creative and show us what you can do! We recommend that you pick something that contrasts with your song from the show, and act through it!

For your show song, you will be accompanied by someone from the creative team on the piano. For your choice song, please bring sheet music for the pianist or a backing track.

Your singing and acting audition will be individual with the panel, not in front of other auditionees.

All auditionees will take part in the group dance audition. Please come prepared having learned the choreography from the video provided. We'll briefly recap the choreography on the day but won't have time to teach it in detail. We're looking for storytelling through movement, not perfect dance.

The audition workshop on 12th July is a great opportunity to learn the dance early, directly from the choreographer! The video will be released after the workshop.

While you are not required to be off-book, we would love for you to try to memorise your song and side because this is what will allow you to make the most interesting creative choices on the day. We will likely only have the time to hear the songs once through. We encourage you to aim for the relevant accent in both the song and side, but don't stress out about it too much – aim first and foremost to be understood.

✓ Recalls

Recalls will be by invitation only taking place on Tuesday 4th August and Wednesday 5th August. All auditionees will hear from us via email by end of day on Sunday 2nd August if they have been invited to recalls or not.

You will be emailed the recall materials to prepare in advance. The recalls will include new songs from the show and scenework with other actors. There is no requirement to be off book, but the more familiar you are, the better.

Please note we will not necessarily recall all roles. Final casting will not take place until the recalls have finished. If you do not get recalled, it does not necessarily mean that you will not get cast.

✓ Final Casting

We aim to complete casting as quickly as possible and will notify everyone of the outcome by email once the show is fully cast.

Casting decisions are made by the audition panel and are final.

If cast, please keep the news private and off social media until the official Centre Stage announcement. The production team will give you the 'green light' once it's fine to share the news.



Being Part of the Production

Centre Stage is a registered charity, and each show is funded through participation fees, ticket sales, sponsorships, fundraising, and donations. Our budget is tight, so selling tickets is essential! Cast members typically sell most tickets to friends, family and colleagues, and we'll also ask everyone to help promote the show using the official materials provided (especially on social media).

We'll also be holding a show fundraiser and ask the cast to attend (and bring a friend!) It'll be a fun way to support the production.

To help cover production costs, **there will be a participation fee of £140** per cast member. This can be paid in full or in installments across the rehearsal period (final payments due 5 weeks before the show). Cast members may also need to provide a few small personal items for costumes (e.g. shirts, socks, tights, or makeup).

We do not want the participation fee to be a barrier for anyone so if this fee will be a hardship for you, please email centrestagetheatreondon@gmail.com – there are always options available and your request will be kept confidential.

During the rehearsal process, there are many jobs that must be done to make sure that our show can make it to the stage (ie. social media, set building, fundraiser organizing, cast photos, etc.) We will ask all actors to sign up for one of these roles.

During production week, the cast will also help with get-in and get-out. It's all hands on deck to make the week run smoothly.



Accent Guidance

All characters except Elton John will need to demonstrate a French accent. To help you with this, we've compiled some resources and examples below. We care deeply about the accent not getting in the way of the audience's understanding, so as the authors have specified, "No Pepé Le Pew, please."

Resources

- French vowel sounds: [here](#) and [here](#)
- French sounds on the ends of / beyond words: [here](#) and [here](#)
- [Stress within words & sentences in French vs. English](#)
- [How to Learn an Accent Fast](#)

Examples

- [Léa Seydoux](#) (interview in English)
- [Vincent Cassel](#) (interview in English)
- [Carla Bruni](#) (singing in English)
- [Jacques Pépín](#) (cooking in English)

Just for fun

- [French people trying to pronounce difficult English words](#)

We know this is tough – just do your best!

About Centre Stage

Centre Stage is a registered charity that focuses on performing musical theatre. The company first began life as a light opera company in 1956. Our members range in age from their 20s to their 60s and come from all walks of life and all share a passion for musical theatre!

Learn more about us here:
<https://www.centrestage.london>

Contact Us

If you have any questions about the process, please don't hesitate to email us at ameliecentrestage@gmail.com.

