

AUDITION PACKAGE

TALENT INFORMATION

Talent Full Name:

Email Address to reach Talent:

Phone Number to reach Talent:

Where you (the talent) reside (please make sure to list the city, town, region etc)?

Citizenship:

If talent has an agent, please allow them to submit the audition.

Agent Name:

Agent Email:

Agent Phone:

TIPS FOR SELF-TAPES (Slate & Sides)

1. Slate: Frame the talent from head to toe. Start off with an introduction (slate) looking into the camera (more information on what we need for your slate later in this audition package)
2. Audition Scenes (Sides): Zoom in so that the talent is framed from the top of the head to the mid-chest area ONLY, and keep that frame for the whole audition. There should be little to no space over the top of the talents head. Be sure that the lighting is bright. Make sure that the sound quality is clear. It is very important that we can clearly see and hear you!
- Now, do the scene(s)! (scene(s) are attached in this audition package)
 - Make sure to have a reader placed off camera (this person reads all the other lines that are not the lines of the role you're auditioning for)
 - DO NOT have the reader read aloud any of the stage directions. The reader only reads the lines for the other role(s).
 - Reminder to look natural, be energetic, have fun, and just be yourself!
3. Feel free to tape the scene's as many times as you'd like, but only send us **one** take, the BEST take for the final submission.
4. Song(s) – Details later in this audition package
5. Dance(s)- Details later in this audition package
6. Further skill - Details later in this audition package
7. Send forms, and all self-tape video files in **ONE** email to:
 - Audition videos should be sent via a link such as YouTube or Vimeo.
 - Please make sure to set the privacy settings so that the video(s) are **UNLISTED**. Auditions must not be made public. Auditions must also **NOT BE LISTED AS PRIVATE**. If you send us a private link we will be emailing you to change it to unlisted.

NOTE: DO NOT SEND WETRANSFER

SEND SELF-TAPES DIRECTLY TO: ROCKOFAGES.LMCASTING@GMAIL.COM

PLEASE READ THE INSTRUCTIONS CAREFULLY BEFORE EMAILING ANY QUESTIONS, YOU DO NOT NEED PERMISSION TO SUBMIT.

SUBMISSION CHECKLIST

__ Talent Information Form

__ A recent photo of you (we need to see your face clearly; it does not need to be a professional headshot. This could even be a candid photo – as long as it looks just like you, and you are the only one in the photo! (No sunglasses and no filters, please)

__ Your self-taped audition scenes (sides for self-tape are later in this audition package)

__ Songs (details for this are later in this audition package)

__ Dance (details for this are later in this audition package)

__ Any additional skills (details for this are later in this audition package)

- The self-tape tape should be sent via a link such as YouTube, VIMEO, etc. *Please set the privacy setting so that the video is UNLISTED.*
- *Auditions MUST NOT be PUBLIC or PRIVATE).*
- *Please be sure to have each portion of the audition uploaded as a separate video file. Slate, Scenes, Song: Uptempo, Song: Ballad, Dance, additional footage, etc.*

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AUDITION/SELF-TAPE COVER PAGE



TALENT MUST BE ABLE TO LEGALLY WORK IN CANADA

TALENT MUST BE FULLY VACCINATED (2 DOSES OR MORE)

Due to COVID-19, we are only collecting self-tape for the first round of auditions.
Callbacks will be in-person. Please stay safe!

SUBMISSION REQUIREMENTS FOR TALENT SENDING IN A SELF-TAPE:

- **Slate:** Please slate with NAME, HEIGHT, and LOCATION.
- **Sides:** Please prepare the audition sides included in the package below.
- **Song:** 1-2 minute cut of an up-tempo rock song and a 1-2 minute cut of a rock ballad. If talent does not have rock music in their repertoire, we have included song suggestions in the package below for reference.
 - Note: it is not required that talent choose a song from the suggestions list; they may choose their own songs that are in a rock style/ meet the requirements.
- **Dance:** Talent are required to include the dance audition portion in their submission. All information is below.

ADDITIONAL SPECIAL SKILLS FOOTAGE:

- Please include any additional dance/ special skills footage that showcases talents abilities (if talent has experience with ACRO, BALLET, SILKS, ROLLER-SKATING, etc., please include this in a separate file in your submission)

(Please be sure to have each portion of the audition uploaded as a separate video file.
Slate, Scenes, Song: Uptempo, Song: Ballad, Dance, additional footage, etc.)



DANCE AUDITION REQUIREMENTS

DANCE LEVELS:

- **Level A:** Highly trained and expert dancer, versatile, possible tumbler, capable of spontaneous dance ad-lib in various styles; lift training preferred
- **Level B:** Trained and adept dancer, able to pick up and perfect delivered choreography in various styles and delivery with power; lift training preferred
- **Level C:** Excellent mover, able to pick up required choreography and deliver convincingly, dance requirements will be limited.

Based on these dance levels, there are two different choreo package options for talent to prepare/review.

ALL talent are to prepare the "B/C" audition package materials. (Upload labeled as: B/C DANCE). This is a requirement for the audition.

If talent are comfortable, they can also submit the "A/B" dance package. If talent chooses to include the A/B package **in addition** to the B/C package, please upload as a separate file: A/B DANCE). This is not a requirement for the audition, but an added bonus that we encourage talent to do if they feel comfortable.

ALL TALENT MUST SUBMIT THE B/C DANCE PACKAGE. If talent chooses to also include the A/B package, that is an additional video and should not be done in replace of the B/C package.

CHOREO PACKAGES:

Each package includes three files: **a breakdown** (where the dance is taught, step-by-step), **a performance** (where the routine is danced all out with the music), and the **music track** for auditioners to use when they dance. CLICK THE LINKS BELOW FOR PACKAGES.

B/C PACKAGE: [B/C AUDITION PACKAGE \(ALL TALENT MUST DO\)](#)

A/B PACKAGE: [A/B PACKAGE \(TALENT ONLY DO AS A BONUS IF COMFORTABLE\)](#)

ADDITIONAL SPECIAL SKILLS FOOTAGE: Please include any additional dance/ special skills footage that showcases talents abilities (if talent has experience with ACRO, BALLET, SILKS, ROLLER-SKATING, etc., please include this in a separate file in your submission)



VOCAL AUDITION SUGGESTIONS/ REQUIRMENTS

Talent is to prepare a 1-2 minute cut of an up-tempo rock song and a 1-2 minute cut of a rock ballad. If talent does not have rock music in their repertoire, we have included some song suggestions linked here for reference.

SONG ACCOMPANIMENT

The links below are just the accompaniment, all sheet music is included at the end of the audition package, following the sides.

DEAD OR ALIVE: [ACCOMPANIMENT \(Dead or Alive\)](#)

WAITING FOR A GIRL LIKE YOU: [ACCOMPANIMENT \(Waiting for a Girl Like You\)](#)

AUDITION/SELF-TAPE COVER PAGE



Who is More Entertainment? Created by an award-winning team of producers, directors, planners, and designers, More Entertainment's promise is to deliver world-class, cutting-edge, and recognized artistic events and spectacles in Canada and abroad. With experience ranging from the Broadway stage to SuperBowl half-time shows to Disney Spectaculars, the More Entertainment team stands poised to deliver the most efficient, experienced, and impactful projects in the entertainment and events industries.

Rock of Ages is a jukebox musical built around classic rock songs from the 1980s, especially from the famous glam metal bands of that decade. The musical features songs from Styx, Journey, Foreigner, Whitesnake, Survivor, REO Speedwagon, Bon Jovi, Pat Benatar, Twisted Sister, Steve Perry, Poison and Europe, among other well-known rock bands. It was written by Chris D'Arienzo, with music arrangements and orchestrations by Ethan Popp.

The original Broadway production ran for 2,328 performances, closing on January 18, 2015 tied as the 29th-longest-running show in Broadway history. Since debuting on the Great White Way in 2009, it has spawned replica productions worldwide.

The Characters: Rock of Ages is a show of high-comedy, high energy, high movement, and high passion. Consistent with this production's vision, all character breakdowns below must be understood in the light of the shows comedic stylings, while bearing in mind that balancing comedy with groundedness is the key delivering a powerful and emotionally impactful end product. With the exception of Lonny, all characters must take themselves seriously, without winking at the material, in order for the full hilarity and sincerity of the piece to shine through. Although the show presents several kitschy and gimmicky moments, this production's direction will work to tell the sincere story of the characters – stories that are relatable, human, and especially relevant to a post-pandemic audience.

The company will be made up of predominantly actors/singers/dancers, with the demonstrated versatility to jump from scene to scene, character to character, mood to mood with seamless practice. In fact, a defining feature of this production will be its extremely busy and expert ensemble, that will create the world in which the main action takes place.

The Music: Made up entirely of 80s Rock anthems and ballads, the music for Rock of Ages boasts powerful and soaring vocals and saturated harmonies. As such, vocal style must be 'rock/belting', with performers that have developed the stamina and capacity to present this score, 8 times per week. Male vocal ranges span from baritone tenor to high tenor, with limited falsetto. Female vocals require strong rock/pop belters, with limited use of head voice. Full throated power stands as a defining feature of this show, and is required for a successful presentation of the powerful score.

The Choreography: The concept for this show is multi-dimensional, multi-modal, and saturated – mirroring the saturation and power of 80s rock music. As such, the styles of dance invoked as part of this production's design include rock, Broadway, street jazz, lyrical, contemporary, pop and acro/tumbling. To that end, versatility in dance ability is important for all cast members involved in dance/production numbers.

Scene Twenty-Two

(Exterior Dupree's Bourbon Room. Night.)

*(Lights up on **FRANZ**, **REGINA**, and the **PROTESTERS**. **FRANZ** has a suitcase with him.)*

START →

SC.1 So you're really off?

REGINA

FRANZ

One way ticket, so...

REGINA

Hamburg, here you come.

*(Hits **FRANZ**'s arm.)*

FRANZ

Ow. You know he has ze police coming back vis orders to arrest all of you. Unt he's serious.

REGINA

That's why I'm sending everyone home. And why *I'm* steppin' it up and taking *real* action. A little demonstration from the old days.

FRANZ

ReGYna, I think I –

REGINA

I know. You should go. Power, Franz...

FRANZ

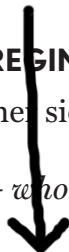
To the Proletariat. Yes.

*(They hug and **FRANZ** walks off. He turns back one more time, then reluctantly exits.)*

REGINA

Alright comrades, I'm off! See you on the other side. *(Leaving.)* LET'S DO THIS!

*(**REGINA** exits, bumping into **DREW** – who is now delivering pizza to...)*



*(Suddenly, **FRANZ** runs back on stage, knocking into **DREW**.)*

FRANZ

REGINA!! I can't leave without saying it...

*(**FRANZ** approaches the **PROTESTORS**.)*

Where did she go?

PROTESTOR #1

For her "ultimate protest"? Who knows.

FRANZ

But... I wanted to tell her zat... I love her.

PROTESTER #1

Really? *(Beat.)* I thought you were gay?

FRANZ

What?

PROTESTER #2

We all did. Took bets.

PROTESTER #3

Yeah. The pot was up to like –

FRANZ

I'M NOT GAY, I'M JUST GERMAN!

*(As the **PROTESTORS** process that, **FRANZ** runs back off.)*

REGINA!! Vait for me!!

← **END** SC.1

*(**FRANZ** steps on **DREW**'s fingers as he exits.)*

DREW

OW! Come on!! There's a whole street here!

*(Just then, **LONNY** appears.)*

LONNY

What's going on, Drew?

Scene Twenty-Six

(Exterior Dupree's Bourbon Room. Night)

(FRANZ is still with the PROTESTORS when DENNIS and LONNY approach.)

START →

SC.2

Okay. You got me here. What is it?

DENNIS

FRANZ

(Confused.) What is what?

LONNY

Look, don't play games, Franzy –

FRANZ

I didn't call you.

HERTZ

I called you.

(They all turn to find HERTZ approaching with REGINA (now in a full body cast).)

FRANZ

Papa? Regina?!

HERTZ

(Hands contracts to DENNIS.) I believe zis belongs to you.

DENNIS

What do you mean?

HERTZ

My son was right. A dream is just as important as a brand new Foot Locker Athletic Store.

FRANZ

(To REGINA.) You did it!

REGINA

No, you did.

HERTZ

And as for you!!

(HERTZ hands FRANZ an envelope.)

I was hoping you might take on a *silent* investor in your confectionery business.

FRANZ

My candy shop. Zank you, papa.

← **END** SC.2

(Hug.)

HERTZ

I believe we may need a place to hold a bon voyage party?

DENNIS

I hear a place might be reopening.

LONNY

So wait, does this mean...?

DENNIS

Lonny, go get the Fogmaster 5000.

(Everyone cheers and hugs.)

I still can't feel my face.

Dead or Alive

[c. 3/10]

Cue: [Direct Segue from #6B "DOA~Intro"]

Music and Lyrics by
Jon Bon Jovi and
Richard S. Sambora

Arrangement by Ethan Popp

Dead or Alive-ish [♩ = 87]

Intro 1x
Sing 2x

STACEE: 1

It's all the same, — on-ly the names — have changed. —

(Drs.)
mf

mf

D Dsus D C² G

3

Ev - 'ry day — it seems we're wast - ing a - way. — An -

(Gtr1 +dist.)

pp < mf

C² G G F D

5
8 - oth - er place, — where the fa - ces are — so cold. I'd

6

7
8 drive all night — just to get back — home. — I'm a

8

9
8 cow - boy, on a steel — horse — I ride. I'm

10

11
8 wan - ted, dead or a - live. —

12

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 3/10. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord labels: D, Dsus, C2, G, C, G, F, D, C5, D5, F5, and D. The vocal line includes lyrics and measure numbers. The piano part features a mix of chords and melodic lines, with some measures containing multiple chords. The vocal line includes a wavy line indicating a sustained note or a specific performance technique.

13 14

Wan - ted, dead or a - live. *End*

C G C⁵ D⁵ F⁵ D

15 16

(Gtr 1) Harm.

Full

Full

Dm

17 18

STACEE:

Some-

Full

(semi-harm)

A.H.

Drew
Sherrie
Stacey
Ensemble



#6A

Waiting for A Girl Like You

[c. 3/10]

Cue: LONNY: "So let's set a nice mood, shall we?..."

Music and Lyrics by
Michael Leslie Jones and
Louis Gramattico

Arrangement by Ethan Popp

Moderate 80's pop ballad [$\text{♩} = 102$]

Vamp - Out on any 2-bar phrase

1 2 3 4

Intro

mf A^m G/A A^m G/A

5 6 7 8

Sing!!
DREW:

So _____ long, _____ I've been look-ing too hard, _____ I've been wait - ing _____ too long. (Turn sig - nal!)

A^m G/A A^m G/A

9 10 11 12

Some-times I _____ don't know what _____ I will find. _____ I on-ly know _____ it's a mat - ter of time, _____ when you _____

A^m G/A A^m G/A

13 14 15 16 **SHERRIE:** *Sva*

— love some-one, — when you love some-one. — It

Em7 D9 Em7 D9

Sva — — — — — 17 18 19 20 *1*

feels so right, — so — warm — and true, — I need to know — if you feel — it too. —

Em7 D9/E Em7 D9/E E7

21 **DREW:** 22 23 24 **SHERRIE:** *Sva*

May - be I'm wrong. — Won't you tell — me if I'm — com-ing on — too — strong? — This

WOMEN (O/S): (Breathy w/ no vib.)
mp
Ahh —

MEN (O/S): (Breathy w/ no vib.)
mp
Ahh —

Fmaj9 G Fmaj9 G

Sva —————

25 heart of mine has been hurt be - fore, 26 this time I wan-na be sure. 27 3 28 DREW: I've been wait-

mp Ahh

mp Ahh

F maj9 G F maj9 G

29 ing for a girl like you 30 to come in - to 31 my life. 32 I've been wait-

WOMEN (O/S):
(Breathy w/ no vib.)
Ooh, ah.

MEN (O/S):
(Breathy w/ no vib.)
Ooh, ah.

Dm C/D Dm C/D Dm/C Bb Dm C/D

33 34 35 36 **SHERRIE:** 8va ---

ing for a girl like you, your lov-ing will sur-vive. I've been wait-

(breathy...)

Wait-ing for a girl.

(breathy...)

Wait-ing for a girl.

Dm C/D Dm C/D Dm C B \flat B \flat /A Gm

37 38 39 40 **DREW:** 8va ---

ing for some-one new to make me feel a-live. Yeah, wait-

(breathy...)

I've been wait-ing, ooh, ah.

(breathy...)

I've been wait-ing, ooh, ah.

Dm C/D Dm C/D Dm C B \flat B \flat maj7 Dm C/D Dm C/D Dm

41 ing _____ for a girl like you _____ to come in to _____ my life. _____ *End.*

SHERRIE:

I've been wait-ing for a boy _____ like you _____ to come in to _____ my life. _____

(breathy...)

Wait-ing for a...
(breathy...)

Wait-ing for a...

D^m C D^m C B^b B^b/A G^m

45 46 47 48

mp A^m G/A A^m G/A

49 (Dialogue) 50 51 52

SHERRIE: "I still can't believe you're opening for Arsenal. That is so cool!"

DREW: "And I owe it all to you." (cont...)

(Gtr 1 - Clean, simple soloing)

A^m G/A A^m G/A