

## 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*

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**SEND SELF-TAPES DIRECTLY TO: [ROCKOFAGES.LMCASTING@GMAIL.COM](mailto: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.*

**NOTE: DO NOT SEND WETRANSFER**

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**SEND SELF-TAPES DIRECTLY TO: [ROCKOFAGES.LMCASTING@GMAIL.COM](mailto:ROCKOFAGES.LMCASTING@GMAIL.COM)**

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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 Three

**[MUSIC NO. 02A "WAIL TO THE CHIEF"]**

*(Interior MAYOR's office. Day.)*

*(The MAYOR appears as his right-hand woman, REGINA, enters.)*

**REGINA**

Mayor, your three o'clock is here. A Hertz Klineman?

**MAYOR**

Hertz? Oh yes!! Send him in!

*(Before she can, HERTZ and FRANZ KLINEMANN push past her.)*

**START →**

**SC.1** Heir Mayor!!

**HERTZ**

**MAYOR**

Mr. Klinemann, so nice to see you again.

**HERTZ**

*(Shakes hands.)* You remember my son, Franz.

**FRANZ**

Zuch a pleasure to be back in your lovely city –

**HERTZ**

Enough! You're boring him!

*(FRANZ wilts.)*

Heir Mayor, let's cut to the chase shall we? Ze fact is, ze sex, drugs, unt rock 'n roll element is destroying your city.

**MAYOR**

Oh, well... I don't know about destroying –

*(Suddenly, DENNIS and LONNY run by with their pants at their ankles.)*



**LONNY**

I'M TOTALLY RUNNING IN THE STREETS WITH MY PANTS DOWN!

**DENNIS**

THIS IS SOOOO ROCK 'n ROLL!

**LONNY**

AND I'M HIGH TOO.

**DENNIS**

I CAN'T FEEL MY FACE!

*(With that, they are gone.)*

**MAYOR**

*(Laugh; then.)* White people.

**REGINA**

Personally, I love rock. I once followed The Dead for seven months...until I realized I was violently allergic to patchouli oil and men who play frisbee golf.

**HERTZ**

Unt you are?

**MAYOR**

This is my new city planner down from Berkeley, Ms. Regina Koontz.

**REGINA**

It's pronounced ReGYna.

**HERTZ**

Regina... Heir Mayor, vat Klinehaus Inc. is requesting is nussing more zan ze *privilege* of bringing your city into ze next century. A European model of clean, pure, efficient living. BEHOLD!

*(FRANZ unveils a model of a new Sunset Strip.)*

**FRANZ**

Ta-da!

**MAYOR**

Wow.

FRANZ

Zank you. I made it.

REGINA

*(Looking at the model.)* That's the entire Strip from Doheny to La Cienega?

HERTZ

It is. Unt doesn't it deserve better? Don't you *both* deserve better?

*(HERTZ presents a briefcase filled with money.)*

← **END SC.1**

MAYOR

Hertz, may I say I'm intrigued by your idea.

REGINA

Hold on! These guys come in, arbitrarily condemn our "rock 'n roll element," and now you're considering handing them the entire Sunset Strip?!

MAYOR

*(Sheepish.)* I only said I was intrigued.

REGINA

Mayor!

MAYOR

Plus, did you see that really cool model he made?! They even put a little "Mayor" in there, driving a convertible, drinking a tiny daiquiri -

REGINA

Mayor, this is OUR city... OUR history! And as for "rock"?

*(Suddenly, we hear voices offstage.)*

**[MUSIC NO. 02 "WE BUILT THIS CITY / TOO MUCH TIME ON MY HANDS"]**

COMPANY

*(Pre-recorded.)*

WE BUILT THIS CITY!

MAYOR

What the hell was that?

## Scene Twenty-Four

*(Exterior Chateau Marmont. Night.)*

*(Overlooking the city below, HERTZ drinks with a photo of FRANZ.)*

**HERTZ**

I SHOULD'VE SEEN BY THE LOOK IN YOUR EYES, FRANZY  
THERE WAS SOMETHING MISSIN'  
I SHOULD'VE KNOWN BY THE TONE OF YOUR VOICE, MAYBE  
BUT I DIDN'T LISTEN  
STILL, I MEANT  
EV'RY WORD I SAID  
WHEN I SAID THAT I LOVED YOU, I MEANT THAT I'D...

Scheisse.

*(HERTZ breaks down crying. Suddenly, REGINA appears. She doesn't see HERTZ.)*

**REGINA**

Alright, LA!! This is my final stand! Here on top of the Chateau Marymontee! Here! For those who care about this city! Here, for those who don't have a voice! And here for all those who really don't want to...jump off anything this freakin' high up.

*(Gulp; prepares to jump.)*

**START →**  
**SC.2**

**HERTZ**

Ms. Regina?

**REGINA**

Mr. Klinemann?! What are you doing here?

**HERTZ**

*(Wiping his tears.)* What are YOU doing?

**REGINA**

Taking a stand! Not that you know anything about that!

**HERTZ**

You know you turned my son against me.

**REGINA**

You sure that was me?

**HERTZ**

You're right. I have no son.

*(Begins to cry.)*

**REGINA**

I'm not falling for that crap, fascist.

*(HERTZ cries harder. Finally...)*

Jesus. Pull yourself together. You have a son, okay? And he loves you. He just has a dream. Like all those people out there! If you could only see how happy it makes him, you wouldn't –

**HERTZ**

He doesn't understand! I did it all for him. For his future!

**REGINA**

But he doesn't want it! Christ, I know you must've had a dream nobody understood.

**HERTZ**

NEIN!! ...Wait! *(Then.)* Vell, when I vas young I wanted to... Make formal wear... For pets.

**REGINA**

You... Really?

**HERTZ**

Unt my fazer zought I vas a fool! Maybe I vas.

**REGINA**

Or maybe you...*veren't*?

**HERTZ**

Were you really going to jump?

**REGINA**

I believe in my cause.

**HERTZ**

But vat vill zat accomplish? It's crazy!

**REGINA**

Is it?

HERTZ

**HERTZ KLINEMANN 6/6**

Yes.

REGINA

Is it?

*(The entire cast appears.)*

COMPANY

YES!!

*(The cast disappears.)*

REGINA

Fine!! *(Then.)* It's still not too late to make it right, Mr. Klinemann.

**← END SC.2**

*(As REGINA climbs down...)*

HERTZ

AND I'M GONNA KEEP ON LOVIN' YOU  
CUZ IT'S THE ONLY THING I WANNA DO

*(Suddenly, we hear REGINA...)*

REGINA

*(Offstage.)* Whoaaa! Loose grip... Can't hold... OH, OH...  
AHHHHHHHHHHHHH!!!!

*(Our projections show REGINA falling from the Hollywood sign and hitting every rock along the way. Just then, we faintly hear...)*

*(Weak.)* I'm okay.

HERTZ

I DON'T WANNA SLEEP  
I JUST WANNA KEEP ON...

*(Suddenly, he gets a good idea and pulls out his phone.)*

Mr. Dupree, please!

## 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]

STACEE: 1

Intro 1x  
Sing 2x

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

(Drs.)  
mf

mf

D Dsus D C<sup>2</sup> G

3 Ev - 'ry day — 4 it seems we're wast - ing a - way. — An -

(Gtr1 + dist.)

pp < mf

C<sup>2</sup> 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 common time (C). 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 accompaniment includes a wavy line in the first system, indicating a tremolo or sustained sound.



13 14

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

C G C<sup>5</sup> D<sup>5</sup> F<sup>5</sup> D

15 16

(Gtr 1) Harm.

Full

Full

Dm

17 18

STACEE:

Some-

Full

(semi-harm)

A.H.



Drew  
Sherrie  
Stacee  
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<sup>m</sup> G/A A<sup>m</sup> 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<sup>m</sup> G/A A<sup>m</sup> 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<sup>m</sup> G/A A<sup>m</sup> 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

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 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 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<sup>m</sup> C D<sup>m</sup> C B<sup>b</sup> B<sup>b</sup>/A G<sup>m</sup>

45 46 47 48

*mp* A<sup>m</sup> G/A A<sup>m</sup> G/A

49 (Dialogue)

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

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

50 51 52

(Gtr 1 - Clean, simple soloing)

A<sup>m</sup> G/A A<sup>m</sup> G/A