

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.

Song choices for female voices

ALONE: [ACCOMPANIMENT \(Alone\)](#)

SOMEBODY TO LOVE: [ACCOMPANIMENT \(Somebody to Love\)](#)

Song choices for male voices

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

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



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 Seventeen

(Interior Venus Strip Club. Stage area. Night.)

STRIP CLUB DJ

(Voiceover.) Alright! That's Arsenal's new masterpiece, "Beaver Hunt"! I gotta tell ya, without Stacee Jaxx those guys really sound fantastic. I mean really really fantast –

(STACEE stumbles out, drunk.)

STACEE JAXX

DUDE! I'm right here!!!

STRIP CLUB DJ

(Voiceover.) Awkward. Next on stage one, Ambrosia!

[MUSIC NO. 14B "KISS ME DEADLY U/S"]

(JUSTICE approaches.)

START SC.1 → **JUSTICE CHARLIER**

Alright, Stacee. I got you your favorite booth in the back, a box of White Zin, and a new girl. Just your type. *(Snap.)* MISTY!!

(SHERRIE (Misty) Saunters over, STACEE recognizes her. SHERRIE tries to hide but it's too late.)

STACEE JAXX

Rachel?!

SHERRIE

Sherrie.

STACEE JAXX

Right! *(Then.)* Damn, you look good.

SHERRIE

Piss off.

STACEE JAXX

Hey. Didn't you get my messages? I tried to apologize. I was just... You scared me.

92 ROCK OF AGES

(JUSTICE steps in.)

JUSTICE CHARLIER

There a problem?

STACEE JAXX

Was just hoping to maybe get a dance is all.

SHERRIE

I'm not dancing for him.

STACEE JAXX

(Pulls out wad of cash.) Hello, per diem!

JUSTICE CHARLIER

(Sotto.) Sherrie baby, this is one of those where I would say you might want to suck it up.

SHERRIE

Mama, I can't –

JUSTICE CHARLIER

Baby, sometimes it *is* work. Just put on a sexy face for two songs and you got rent for two months. (Nudging.) Come on. Acting, right? (To STACEE.) And you! No touching. None of that clown make up and llama shit! Sher... Misty will show you to the Champagne Room.

SHERRIE

Let's get this over with.

(SHERRIE takes STACEE into...)

← END SC.1

Scene Twenty-One

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

(**JUSTICE** is going through papers, when **SHERRIE** enters.)

START SC. 2 → **SHERRIE**

Mama, can I talk to you?

JUSTICE CHARLIER

Sure baby, what is it? Destiny steal your body lotion again?

SHERRIE

I think I need to go.

JUSTICE CHARLIER

This about that boy?

SHERRIE

This, all of it, it's just not the person I came out here to be. I used to be happy. I used to make people happy. Twice I lost the only person who ever looked at me like I was a star... Or at least could be.

JUSTICE CHARLIER

I ever tell you 'bout Maxine Diamond, sugar?

SHERRIE

Who?

JUSTICE CHARLIER

Before all this I came out here just like you. Soul singer, the new disco diva! *Maxine Diamond*. And I was good. Even sang backup on a couple big records. But I tell ya, the sweetest memory I got is still with Edgar Calhoun, April fourteenth, nineteen seventy-five.

SHERRIE

Edgar?

JUSTICE CHARLIER

High school sweetheart. April fourteen I had a man tell me he loved me... Really love me. A dozen years go by and I ain't never felt anything like that since.

SHERRIE

Then why did you leave him?

JUSTICE CHARLIER

I don't know. I suppose back then being adored by one person didn't seem to be enough.

[MUSIC NO. 18 "EVERY ROSE HAS ITS THORN"]

I didn't know I was chasing something that wasn't real. ~~My heart was with Edgar~~ **END SC.2**
~~head~~

WE BOTH LIE SILENT AND STILL
IN THE DEAD OF THE NIGHT
ALTHOUGH WE BOTH LIE CLOSE TOGETHER
WE FEEL MILES APART INSIDE

SHERRIE

WAS IT SOMETHIN' I SAID OR SOMETHIN' I DID?
DID MY WORDS NOT COME OUT RIGHT?
THOUGH I TRIED NOT TO HURT YOU
THOUGH I TRIED...

JUSTICE CHARLIER

GIRL, I GUESS THAT'S WHY THEY SAY
EV'RY ROSE HAS ITS THORN
JUST LIKE EV'RY NIGHT HAS ITS DAWN
JUST LIKE EV'RY COWBOY SINGS A SAD, SAD SONG

SHERRIE & JUSTICE CHARLIER

EV'RY ROSE HAS ITS THORN

*(Meanwhile, **DREW** is still wearing his epaulets when the phone rings. An answering machine picks up.)*

JA'KEITH

(Through machine.) Joshy? Where the hell are you?! Did you forget about Tiger Beat?
TIGER BEAT?!? You get your ass down here in ten minutes or I promise your name'll be dirt
in this town!! Do you hear me? D-R-T, DIRT!!!

DREW

I LISTEN TO HER FAVORITE SONG
PLAYIN' ON THE RADIO
HEAR THE DJ SAY LOVE'S A GAME OF EASY COME AND EASY GO

*(Elsewhere on stage, **FRANZ** is sitting with the **PROTESTERS** outside The Bourbon. Everyone*

Alone

Words & Music by Billy Steinberg & Tom Kelly

Intro
↓

♩ = 88










Sing:

1. I hear the tick-ing of— the clock, I'm ly-ing here, the room's
(Verse 2 see block lyric)



— pitch dark.

I won-der where you are— to-night,

no an-swer on the te-le- phone.- And the
















night goes by so ve-ry— slow. Oh,- I hope that it won't end— though,



a - lone.—

1° Tacet







Oh,—

Chords: G^b, D^b, E^bm, B, G^b, D^b

oh. oh. Till now— I al-ways got by— on my— own.—

Chords: E^bm, B, G^b, D^b, E^bm, B

Sing bottom notes I nev-er real-ly cared un-til I met you. And now it

Chords: G^b, D^b, G^b/B^b, B, D^b

chills me to the bone, how do I get— you a-lone?—

Chords: G^b/B^b, B, 1. D^b

How do I get— you a-lone?— *End*

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

2

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 a vocal part and piano/guitar accompaniment. 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/guitar line. The piano/guitar line includes chords and a bass line. The vocal line includes lyrics and a melody line. The score is numbered 5 through 12, with measures 8, 9, 10, 11, and 12 marked with a circled number. The lyrics are: "oth - er place, — where the fa - ces are — so cold. I'd drive all night — just to get back — home. — I'm a cow - boy, on a steel — horse — I ride. I'm wan - ted, dead or a - live. —". The piano/guitar line includes chords: D, Dsus, D, C2, G, C2, G, G, F, D, C, G, F, D, C, G, C5, D5, F5, D.

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.

Somebody to Love Sheet Music

WWRU - Vocal Score

4: Somebody To Love

21

Some- bo- dy ooh some- bo- dy Can a- ny- bo- dy find me

21

Some- bo- dy Some- bo- dy a- ny- bo- dy find me

A E/G $F\sharp_m$ D

25

some- bo- dy to love -

25

E^{11} A A/G $F\sharp_m$

29

Sing!!

Intro

I work hard ev- 'ry day of my life I

29

She works hard?

D E A E/G $F\sharp_m$

33 work till I ache my bones At the end - - I take home my

33 At the end of the day Goes

A B E A E/G# F#m

37 bro- ken heart all on my own I go down on my knees and I

37 home - Goes home on her own Down knees

B E A B

40 start to pray till the tears run down from my eyes Lord Some- bo- dy ooh

40 Praise the Lord Ooh Ooh Ooh Lord Some- bo- dy

E B/D# E D A

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line. Chord markings are placed below the piano accompaniment. The score includes measure numbers 33, 37, and 40. There are some handwritten annotations in pink, including a bracket under the first measure of system 1 and a bracket under the first measure of system 3.

44 some- bo - dy can a- ny- bo- dy find me some- -

44 Please a- ny- bo- dy find me

E/G $F\sharp_m$ D E^{11}

48 bo- dy to love

48

A A^7

52 Ev - 'ry day I try I try I try but

52 She works hard ev- 'ry day Try I try I try

D D

56 ev- 'ry bo- dy wants to put me down They say I'm go- in' cra- zy -

Ooh G Ooh Gm

60 They say I got a lot of wa- ter in my brain I got no com- mon sense I got

Ah B⁷ She's got

63 no- bo- dy left to be- lieve - in Yay- ee yeah!

no- bo- dy left to be- lieve - Yeah - Yeah - Yeah Yeah -

E A/E E A/E E A/E E A/E E

End

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 Sing!!
DREW:

6 7 8

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

8va —————

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/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 $\frac{C}{D}$ Dm $\frac{C}{D}$ 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 $\frac{C}{D}$ Dm $\frac{C}{D}$ Dm C B \flat B \flat maj7 Dm $\frac{C}{D}$ Dm $\frac{C}{D}$ 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...

Dm C/D Dm C Bb Bb/A Gm

45 46 47 48

mp Am G/A Am 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)

Am G/A Am G/A