

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)

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- *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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TALENT MUST BE A CANADIAN CITIZEN

TALENT MUST BE FULLY VACCINATED (2 DOSES OR MORE)

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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)

AUDITION/SELF-TAPE COVER PAGE



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.

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

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



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.

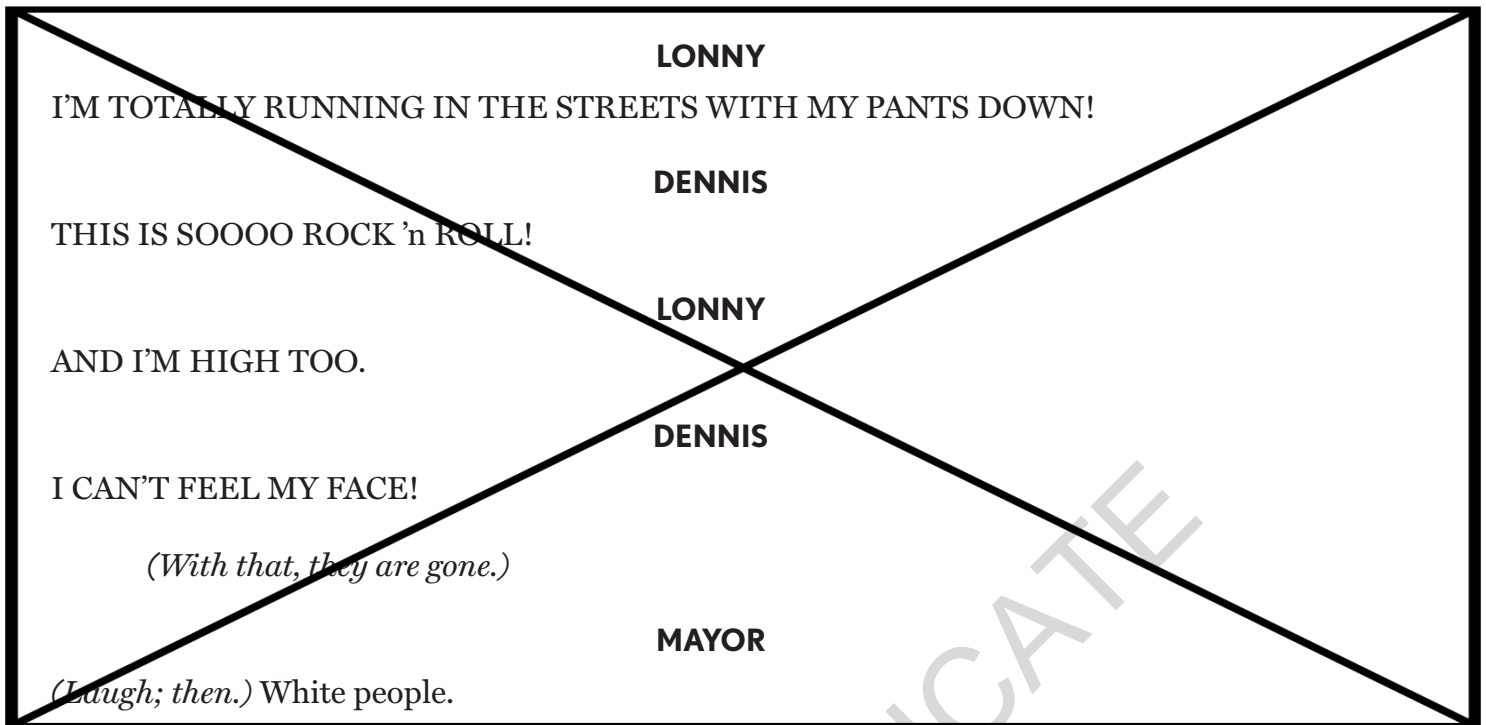
The original Broadway production ran for 2,328 performances, closing on January 18, 2015 tied as the 29th-longest-running show in Broadway history. Since debuting on the Great White Way in 2009, it has spawned replica productions worldwide.

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.

**START →****REGINA**

SC.1 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.)

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. 03 "WE BUILT THIS CITY / TOO MUCH TIME ON MY HANDS"]

COMPANY

(Pre-recorded.)

WE BUILT THIS CITY!

MAYOR

What the hell was that?

REGINA

The cry of your Strip, sir!

COMPANY

WE BUILT THIS CITY ON ROCK AND ROLL!

REGINA

Mayor, we don't really know anything about these people, or even what they want to build! **← END SC.1**

HERTZ

SAY YOU DON'T KNOW ME
OR RECOGNIZE MEIN FACE!
SAY YOU DON'T CARE WHO GOES
TO ZAT KIND OF PLACE

*(Sotto; to **MAYOR.**)*
KNEE DEEP IN THE HOOPLA
SINKING IN YOUR FIGHT

REGINA

HERTZ

TOO MANY RUNAWAYS

HERTZ & FRANZ

EATING UP ZE NIGHT!

HERTZ

MARCONI PLAYS ZE MAMBA!

REGINA

Who's Marconi?!
LISTEN TO THE RADIO!
DON'T YOU REMEMBER?
WE BUILT THIS CITY
WE BUILT THIS CITY ON...

*(**HERTZ** presents the briefcase.)*

(In a trance.) Clean, efficient living?

MAYOR

HERTZ

Exactly!

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

START →
SC.2

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.)

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

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!

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

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

Sing bottom notes

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*

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 staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics and chord markings. The first system (measures 33-36) has lyrics 'work till I ache my bones At the end - - I take home my' and chords A, B, E, A, E/G#, F#m. The second system (measures 37-40) has lyrics 'bro- ken heart all on my own I go down on my knees and I home Goes home on her own Down knees' and chords B, E, A, B. The third system (measures 40-43) has lyrics 'start to pray till the tears run down from my eyes Lord Some- bo- dy ooh Praise the Lord Ooh Ooh Ooh Lord Some- bo- dy' and chords E, B/D#, E, D, A. There are pink bracket markings on the vocal line at measures 33, 37, and 40.

44

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

44

Please a- ny- bo- dy find me

E/G $F^{\#}_m$ D E^{11}

44

48

bo- dy to love

48

A A^7

48

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

52

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