

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.

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.

Scene Four

[MUSIC NO. 03A "HEAVEN 1"]

(Interior Dupree's Bourbon Room. Day.)

(DREW is playing his guitar. He doesn't notice SHERRIE enter.)

DREW

GOT A GIRL WITH LEGS SO LONG...
WRAPPED AROUND ME IN THE BACK...
OF HER DADDY'S STATION WAGON
AND SHE'S GOT A KILLER RACK

Lame.

AND SHE'S TICKLIN' MY SACK

Lame...and sorta gross.

START SC. 1



SHERRIE

Ticklin' your sack, huh?

DREW

Oh, hey! No, that's just, ah, rock stuff...

Metaphors... Regarding y'know the injustices of, um, making people...tickle balls? It's super complicated.

SHERRIE

(Shrug.) Nice hook though. Reminds me of Judas Priest's "Eat Me Alive."
"...SQUEALING IN PASSION AS THE ROAD OF STEEL INJECTS."

DREW

I love you.

SHERRIE

What?

DREW

Nothing. What are you doing?

SHERRIE

Dramalogue said they're having an open call for some movie... *Encino Hot Tub Police*. Figured I'd go down and try out. Not sure what *(Reads.)* "suggested fellatio" is, but it sounds like I better work on an accent!

DREW

Wow, right off the bus and hittin' auditions. That's cool.

SHERRIE

Well, I didn't come all the way from Paola to just sit on my butt, right?

DREW

I guess that's true.

SHERRIE

Where *you* from Drew?

DREW

Detroit. (*Points to his palm as if it's the mitten state of...*) Michigan.

SHERRIE

I know where Detroit is. So you come all this way to be a rockstar, *Wolfgang*?

DREW

I don't know. I guess.

SHERRIE

Guess? There's no "guess." You want something?

(*Puts her lipstick on him.*)

You want to be one of those multi-platinum gods? You just gotta take it!

DREW

(*Smitten.*) Okay.

SHERRIE

Okay what?

DREW

Sure, yeah, I'd like –

SHERRIE

Like nothing. Forceful. Right now. What's bustin' out your heart, Drew?

DREW

Well...

SHERRIE

Don't think! SAY IT, WOLFGANG!

← **END SC.1**

[MUSIC NO. 04 "I WANNA ROCK"]

DREW

I WANNA ROCK

ENSEMBLE

ROCK!

DREW

I WANNA ROCK!

ENSEMBLE

ROCK!

DREW

I WANT TO ROCK!

ENSEMBLE

ROCK!

DREW

I WANNA ROCK!

ENSEMBLE

ROCK!

DREW

TURN IT DOWN YOU SAY,
WELL, ALL I GOTTA SAY TO YOU IS
TIME AND TIME AGAIN I SAY NO!

ENSEMBLE

NO!

DREW

NO, NO, NO, NO, NO!
THERE'S A FEELING THAT I GET FROM NOTHIN' ELSE
AND THERE AIN'T NOTHIN' IN THE WORLD THAT MAKES ME GO!

Scene Nine

[MUSIC NO. 07A "RENEGADE U/S"]

(Interior bathroom. Dupree's Bourbon Room. Night.)

(Once alone...)

START SC.2 →

STACEE JAXX

So... You looking forward to the show?

SHERRIE

God yes! The way you sing. The way you move. The way you –

STACEE JAXX

Sparkle?

SHERRIE

Sure.

STACEE JAXX

(Chuckle.) God, I'm so nervous. It's like you see right through me.

SHERRIE

I do?

STACEE JAXX

This is crazy, right? I mean, could you even love an above average guy like me, livin' life full throttle, not carin' if I live or die?

(SHERRIE moves in to kiss STACEE.)

NOOOOO!!! We can't!

SHERRIE

Why not?

STACEE JAXX

Because I'm dangerous to even my own heart when I love *this* hard, Rachel.

SHERRIE

Sherrie.

STACEE JAXX

Damnit, I've got so much goin' on up here! I JUST DON'T WANT US TO HURT EACH OTHER!!!

SHERRIE

We won't.

STACEE JAXX

YES, WE WILL!!!! (*Beat.*) Sorry. **END SC.2****[MUSIC NO. 08 "I WANT TO KNOW WHAT LOVE IS"]**

I'VE GOTTA TAKE A LITTLE TIME
A LITTLE TIME TO THINK THINGS OVER

SHERRIE

That's cool!

STACEE JAXX

I BETTER READ BETWEEN THE LINES
IN CASE I NEED IT WHEN I'M OLDER
OH

SHERRIE

Are you okay?

STACEE JAXX

Yes I'm singing!
IN MY LIFE
THERE'S BEEN HEARTACHE AND PAIN
I DON'T KNOW IF I CAN FACE IT AGAIN
CAN'T STOP NOW
I'VE TRAVELED SO FAR
TO CHANGE THIS LONELY LIFE

SHERRIE

I WANT TO KNOW WHAT LOVE IS

STACEE JAXX

No!!

Scene Sixteen

(Exterior Sunset Strip. Day.)

*(Outside the Venus Club, **SHERRIE** is with a sleazy **PRODUCER**.)*

START SC.3 → **PRODUCER**

Showed some great moves in there. *(Smile.)* I'm a producer. Over at Orion Pictures? *(Hands her his card.)* Yeah, I gotta say, I see in you a real Molly Ringwald quality.

SHERRIE

You got that from a "two for one" lap dance?

PRODUCER

I'm really, really fantastic at my job. *(Re: card.)* That's my beach house. Think about it.

*(As the **PRODUCER** slowly crosses away, **DREW** mopes down the Strip, reading a Tiger Beat magazine...)*

DREW

I WANNA ROCK

PRODUCER

(Crossing.) Let it go.

*(**SHERRIE** has her face in her purse and the two run into each other, causing **SHERRIE**'s purse to spill.)*

SHERRIE

Jesus! *(Picking up her things.)* Why don't you –

*(Looking up, **SHERRIE** sees who it is. **DREW** is equally surprised.)*

Drew? Oh my God, I... How are you?

DREW

Sherrie. *(Cold.)* I'm fine. And you?

SHERRIE

Good... Great, actually.

DREW

Oh yeah? So the acting? That going well?

SHERRIE

Yeah. I just left a meeting with a pretty big producer over at, ah, Orion Pictures. Think it could really lead to *something*.

DREW

That's great. Well, you take care, Sherrie.

(DREW begins to walk away.)

SHERRIE

Wait. What about you? Your music?

DREW

Um... I got a new band. Street Boyz...with a Z. Gonna be huge. Got a Tiger Beat shoot and everything.

SHERRIE

Tiger Beat? That's a departure from the rock, isn't it?

DREW

(Defensive.) Yeah well, I guess sometimes people change their minds about things, people they like, *wine coolers*...

SHERRIE

Hold on, you're mad at me?!

DREW

I think I'm entitled.

SHERRIE

If you remember you're the one who turned your back on me the minute I was fired! Buddy, it look me a long time to get over –

DREW

Turned my back on you?! Time out! What about when you... *(Can't say it.)* with Stacey Jaxx!

SHERRIE

You said we were just "friends"?! Y'know, "just drinkin' wine coolers"?!

DREW

I never said that!

(Suddenly, LONNY appears.)

LONNY

Yeah, actually you did.

(Realizing this is a private moment, LONNY slinks back off.)

Sorry.

SHERRIE

Dammit, I was crazy about you.

DREW

You were?

SHERRIE

Goodbye, Drew.

(SHERRIE begins to walk away.)

DREW

Sherrie.

(DREW reaches into his pocket and hands SHERRIE a cassette.)

Maybe give it a listen. It's about you.

SHERRIE

(Nervous laugh.) I'm scared...

DREW

No, it's good stuff.

(DREW begins to leave.)

SHERRIE

(Feeling honest.) I'm a stripper. *(Embarrassed.)* Exotic dancer. *(Then.)* Stripper. Venus Club.

DREW

My manager dressed me like this and that's the first demo tape anyone's taken off my hands. *(Then.)* I better go.

SHERRIE

← **END SC.3**

Drew. For whatever it's worth. Street Boyz or whatever. I thought you made a really hot rocker.

(The two part.)

[MUSIC NO. 11 "HIGH ENOUGH"]

(Once alone...)

(To herself.) God, you are so stupid.

DREW

(To himself.) Why did you say "friends"?!

SHERRIE

(Re: tape.) He wrote me a song?

DREW

She was crazy about me?

SHERRIE

I DON'T WANT TO HEAR ABOUT IT ANYMORE
IT'S A SHAME I'VE GOTTA LIVE WITHOUTCHA ANYMORE

DREW

THERE'S A FIRE IN MY HEART
A POUNDING IN MY BRAIN
IT'S DRIVING ME CRAZY

DREW & SHERRIE

WE DON'T NEED TO TALK ABOUT IT ANYMORE
YESTERDAY'S JUST A MEMORY
CAN WE CLOSE THE DOOR?

SHERRIE

I JUST MADE ONE MISTAKE

DREW

I DIDN'T KNOW WHAT TO SAY

DREW & SHERRIE

WHEN YOU CALLED ME BABY!!
DON'T SAY GOODNIGHT
SAY YOU'RE GONNA STAY FOREVER

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

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}

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