

AUDITION SHEET

“SPRING MUSICAL” (2012)

Auditionee Name: _____ Date: _____

Please fill out this form, read and sign the commitment statement and submit this “Audition Sheet” to the Audition Coordinator.

Your audition song: _____

Previous stage experience: _____

Current acting, dance or music training: _____

Is there anything else you would like us to know about you? _____

Statement of Commitment, Excellence and Commitment to Excellence

- *I voluntarily submit this “Audition Sheet” as a bid to be cast in the “SPRING PRODUCTION 2012”*
- *I submit and commit to the goals, values, standards and guidelines set forth by Saint Patrick Catholic School Theatre Department, its producers, directors, staff and crew.*
- *I will enthusiastically accept and embrace any and all roles that I am given by the director/s.*
- *I will maintain a positive, encouraging and professional attitude and work ethic during the entire process of auditions, rehearsals and performances.*
- *I will not, tint, color and/or alter my hair; tattoo, pierce and/or alter my body, until after closing performance.*
- *I will study, learn, and memorize ALL lines, lyrics, choreography, blocking and staging pertaining to my role(s).*
- *I agree to sell a minimum of 10 tickets and 1 playbill ad for this show.*
- *Parent and/or Guardian promises to contribute the appropriate number of volunteer duties as set forth by the Volunteer Coordinator.*

Signature of Auditionee: _____ **Date:** _____

Signature of Parent and/or Guardian: _____ **Date:** _____

Casting Philosophy and Protocol

We are an Educational Performing Arts Workshop. We must strike a balance with the resources at hand: talent, time, labor, material, finances, and facilities to mount a production that is worthy of those resources and our efforts.

The musical theatre art form is complicated at best and requires a creative mix of art and technology. We, the producers & directors, cast the vision of the production, make a plan to achieve it and then work the plan. It requires a team effort from all involved.

- Casting is based on the audition, the level and range of talent, expertise, experience, cast chemistry, attitude and SUITABILITY for roles in a particular show.
- The producers & directors make the production, concept and casting decisions. They have the authority & the responsibility. It is not a democracy nor is it negotiable.
- We take great care in making these decisions. We do not take lightly the impact of a role on the performer or the impact of the performer on the production.
- We want what is best for the production as a show, the cast as a team and the cast member as a performer.
- We cast roles to those we feel will challenge the performer and cause growth in their skills and talents.
- Any performer that does not or cannot manage the responsibility of a principle role, multiple roles and/or lesser role will be re-cast.
- We expect ALL cast members to embrace their roles regardless of the *perceived* importance of that role. ALL roles are important.
- Everyone who auditions will be cast in the show

Multiple Casting

(May or may not be utilized)

Double Casting & Understudying

DOUBLE CASTING:

A performer that has been double cast learns, rehearses, performs and shares two roles, *one major and ensemble role(s)*, with a counterpart. Typically, this arrangement is executed by the performer alternating performances with a leading role and an ensemble role. Many local and community theatres utilize this option.

Advantages:

- Gives more performers an opportunity to play principle roles.
- Creates a collaborative spirit in the cast.
- Promotes a “Creative Competition” that heightens the levels of performances.
- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role. Reasons could include illness, failure to learn the role, behavioral and attitude issues.

Disadvantages:

- Requires more concentrated rehearsal time
- Increases costume demands

UNDERSTUDY:

An ensemble performer that understudies will learn and rehearse the lines, lyrics, blocking, and choreography of a principle role. In the event that the designated performer of that principle role is unable to appear on stage because of illness or accident, the understudy takes over the part.

Advantages:

- Provides an “Insurance Policy” on key roles in the event that the designated performer is unable to carry out the role.

Disadvantages:

- The understudy is not guaranteed the opportunity to play the role that they rehearsed for unless the designated performer falls ill or has an “accident”.