

the FROGS



AUDITION PACK

Thank you for your interest in auditioning for our next production **THE FROGS**, which will be performed at *The Bryan Brown Theatre* in May 2025. The following will give you information about this production, audition requirements as well as your rehearsal and performance commitments. A detailed rehearsal schedule will be made available when rehearsals commence.

PRODUCTION TEAM

Director: Kenney Ogilvie
Musical Director: Vincent Huynh
Choreographer: Rebecca Saad

IMPORTANT DATES

AUDITIONS

Bankstown Arts Centre
5 Olympic Parade, Bankstown by appointment only
Saturday 16 November from 9am
Sunday 17 November from 9am
Tuesday 3 December from 7:30pm
Thursday 5 December from 6:30pm

CALL BACKS

Sunday 8 December *by invitation only*

REHEARSALS

@ Bankstown Arts Centre
from Tuesday 10 December
Tuesdays & Thursdays 7:30pm-10:30pm
Sunday rehearsals from 16 March

BUMP IN - all cast & crew required

The Bryan Brown Theatre
Saturday 26 April, 2025 from 9am

TECHNICAL/DRESS REHEARSALS

Sunday 27 April, 2025
Monday 28 April, 2025
Tuesday 29 April, 2025
Wednesday 30 April, 2025

PERFORMANCE DATES

Friday 2 May @ 7:30pm
Saturday 3 May @ 2:00pm
Saturday 3 May @ 7:30pm
Sunday 4 May @ 2:00pm
Saturday 10 May @ 2:00pm
Saturday 10 May @ 7:30pm
Sunday 11 May @ 2:00pm

BUMP OUT – all cast & crew required

Sunday 11 May post performance

ABOUT BANKSTOWN THEATRE COMPANY

BTC is a not-for-profit community association, incorporated in NSW. It is operated by a management committee on behalf of members and is not a production company. All members, committee and production teams are volunteers. All cast members **MUST** be or become a member of Bankstown Theatre Company.

ABOUT THE FROGS

THE FROGS is *CATS* (but they're frogs) and everyone is already dead.

We lied. It's **NOTHING** like *CATS*. **THE FROGS** is a satire of Greek Theatre, a very loose adaptation of the original by Aristophanes, while also being a critique on the complacency of theatre and its role in inspiring change.

The God of Drama (and wine) **Dionysos** and his slave **Xanthias** embark on a road trip to Hades in order to bring renowned playwright **George Bernard Shaw** back from the dead as plays & politics on Earth are looking a little, well... um- grim. **Shakespeare** somehow intervenes. Also, there's **FROGS**...

DIRECTORIAL VISION FOR THE FROGS

Bankstown Theatre Company's production of **THE FROGS** will not be a replica of the Broadway staging. It is the intention of the production team to create a production that is free to interpret the text in ways that speak to them and the cast without alienating audience members who have an understanding or expectation of what **THE FROGS** is. This production aims to walk the line between parody and pastiche, with the tropes of musical theatre.

Factors such as gender, age and ethnicity are not a barrier to audition for the characters from **THE FROGS** like in a traditional book musical. This production will not be changing aspects of the characters in the text such as gender to reflect the performer but rather place a contemporary twist to Ancient Greek and even Shakespearian casting practice.

Act 1 of **THE FROGS** is a musical comedy. Act 2 is a sliding scale between musical comedy and serious drama.

THE FROGS will extend the traditional cast size to include a featured dancer ensemble. This is an opportunity for performers who are exclusively skilled in dance.

WAIT, SO WHY IS THIS CALLED THE FROGS?

The titular characters are mentioned early on in the text and are antagonists to Dionysos' plan to resurrect a famous playwright. That's right, the bad guys!

They are described as an overwhelming force that protects the status quo. They don't like anyone trying to change things for better (or for worse).

Historians are reportedly unsure if the original Ancient Greek comedy, performed 2,500 years ago, featured actors dressed as frogs or if "the frogs" were invisible, intended as voices inside the character's heads. Either way, eventually the stage and screen saw the ballet antics of Mr Jeremy Fisher in the 1970s. So we got there in the end for sure.

CASTING INFORMATION & REQUIREMENTS

- **THE FROGS** is a silly, fantastical, musical comedy.
- The production will not be a replica of the original Broadway production and is open to gender blind casting.
- Applicants should feel confident in approaching Sondheim music & lyrics.
- Previous experience and looks/appearance may be considered in addition to audition performance in casting decisions.
- The cast for **THE FROGS** will be approximately 30 people, including but not limited to 8 principal cast, 10 ensemble and 8 featured dancers.
The production team reserves the right to revise that number at the time of casting.
- The production may feature performers appearing as character/s with a different gender.
- The director is keen to work with principal characters skilled in improvised comedy and/or willing to engage in a collaborative rehearsal environment.
- The casting panel will be looking for hard working, reliable applicants.
- This production may contain cast interactions with members of the audience.
- A range of shapes and sizes is desired for all roles.
- All performers are welcome to audition for characters they feel comfortable to perform.
- The cast of **THE FROGS** will need to be comfortable around balloons.
- Cast may be asked to consume food onstage or perform outside the fourth wall.
- Dance numbers and scenes may require varying levels of physical touch between cast
- The production will feature some intimate physical contact and stage kissing between the husband/wife characters of Dionysos and Ariadne, in addition to Xanthias and Charisma, perhaps other lead roles tbd.
- All creatives will need to be emotionally prepared to engage in a rehearsal period where it is likely that no one in the room has ever participated, performed in or seen the text on stage before.
- The production features mature, adult content and the production team would strongly discourage adolescent auditionees from applying.
- Applicants under 16 will not be permitted to audition

If you are uncomfortable with some of these notes, **THE FROGS** may not be a production you can be comfortable performing in.

Please touch base with the director to discuss any issues as the production team are prepared discuss the needs of all successful applicants.

AUDITION PROCESS

All individuals auditioning for **THE FROGS** will be required to complete a singing and dance audition. Applicants auditioning for a speaking role will be required to also complete a set reading. Applicants auditioning for the role of **Shaw** may opt out of the singing audition and if so, will not be considered for ensemble. Please note Shaw is a small principal role appearing only in a few final scenes.

The information below outlines both the expectations of the production team and the requirements for each facet of the audition process.

AUDITION PANEL

The audition room will consist of 5 people:

| | |
|---------------------------|--|
| <i>Director</i> | Kenney Ogilvie |
| <i>Musical Director</i> | Vincent Huynh |
| <i>Choreographer</i> | Rebecca Saad |
| <i>BTC Representative</i> | Richard Blomfield |
| <i>Audition Pianist</i> | Jieshun Wang (Saturday, Tuesday, Thursday), Hayden P.W. (Sunday) |

FEATURED DANCER AUDITIONS

The production team are looking for up to 8 dance-focused cast members.

Vocal ability of successful applicants should demonstrate solid rhythm and lyric awareness.

Successful applicants will participate in vocal rehearsals.

Applicants auditioning for a Featured Dancer role are asked to attend one of two brief group vocal workshops *instead* of booking an individual time slot. Immediately following this will be a dance audition, taught by the choreographer and performed in groups or individually, as needed, at the conclusion of the audition.

All applicants, please wear appropriate, non-restrictive clothing to the audition.

There is no reading and **nothing to prepare in advance**. Please refer to the audition schedule on page 7.

Featured dancer applicants are also welcome to audition for principal or spoken roles by booking a separate individual time slot which will require audition preparation as outlined below.

SINGING AUDITION

Specific audition pieces have been selected in their original key from **THE FROGS**.

Applicants are invited to present their selections in a way that best suits their voice.

A pianist will be available on the day. It is expected that applicants have prepared the provided audition piece.

Please do not include choreography as part of your vocal audition but feel free to express your selected character through facial expressions and body language.

Please refer to the audition song list available on page 10.

DANCE AUDITION

There is nothing to prepare in advance. The choreographer will set and then drill a short routine. Whilst assessing technique and current ability, a willingness to learn will also be an important element in the audition.

The dance audition itself will then be performed in small groups at the conclusion of the workshop.

All applicants, please wear appropriate, non-restrictive clothing to the audition.

READING AUDITION

Applicants auditioning for any spoken role will need to prepare the provided dialogue excerpt/s from the production. Prepared readings are available in digital format on the Bankstown Theatre Company website. While performers are not required to memorise the excerpts, it is expected that they have prepared the piece and carefully considered/developed the character they are auditioning for.

You may be reading opposite a member of the casting panel and will have access to a chair. Be prepared to receive direction during your audition. This may mean readings will be cut short.

The audition panel may also ask you to present a cold read and/or improvise with your prepared read.

Any applicant unsure of which character to audition for, should feel free to pick the excerpt that speaks to them instead of the character.

CALL-BACKS

Applicants required for a call-back will be contacted in advance of Sunday, December 8 and provided with any material they need to prepare in advance. It is possible that not all actors being considered for a role will be invited to call-backs.

RESULTS

Successful applicants will be contacted via phone prior to the announcement.

All cast will be posted on our website www.bankstowntheatrecompany.com

ABOUT AUDITIONS & HOW TO BOOK

Auditions will be held at Bankstown Arts Centre, Bankstown from Saturday, November 16.
Bookings for auditions will open at the Orientation on Tuesday, November 5.

The production team requires a headshot from all applicants wishing to be considered for any role. This can be sent digitally with your initial email or printed in **A6 size** (postcard size) and brought with you on the day. Headshots will **ONLY** be used as part of the casting process. They do not need to be of a professional quality, just any photo of your face you feel authentically reflects what you will look like on the day of auditions. Applicants without a provided headshot will be at a disadvantage.

When emailing to book an audition please include:

- Auditionee Name
- Date of Birth
- Contact Number
- The role(s) you wish to audition for
- A headshot
- A first and second preference for date and session

We will reply with an audition time within 24 hours.

AUDITION BOOKINGS

AUDITIONS ARE STRICTLY BY APPOINTMENT ONLY

Audition bookings can be made by contacting **Kenney Ogilvie** (Director) by email
kenneyogilvie@gmail.com

SOCIETY RELATED ENQUIRIES:

Please feel free to contact the Production Manager & BTC President

Brett Crispin

president@bankstowntheatrecompany.com

or BTC Secretary

Glenda Buchanan

secretary@bankstowntheatrecompany.com

AUDITION SCHEDULE

Auditions will be broken into 10 sessions and split over 2 days.

Applicants will be seen in a *first-in-best-dressed* order on the day of auditions.

Please arrive at least 5 minutes ahead of your *session* or *dance time*.

Applicants in odd number sessions will be dismissed after your dance audition.

Applicants in even number sessions will be dismissed after your singing/reading audition.

Featured Dancer Applicants will be dismissed after your Vocal/Dance workshop.

SATURDAY NOVEMBER 16

10:00am - 11:15am Session ONE
11:15am - 11:45am *Dance Audition for **everyone** in sessions ONE and TWO*
11:45am - 1:00pm Session TWO

1:30pm - 2:45pm Session THREE
2:45pm - 3:15pm *Dance Audition for **everyone** in sessions THREE and FOUR*
3:15pm - 4:30pm Session FOUR

SUNDAY NOVEMBER 17

9:00am - 10:00am Featured Dancer Group Vocal (20m) & Dance (40m) Workshop B
10:00am - 11:15am Session FIVE
11:15am - 11:45am *Dance Audition for **everyone** in sessions FIVE and SIX*
11:45am - 1:00pm Session SIX

1:30pm - 2:45pm Session SEVEN
2:45pm - 3:15pm *Dance Audition for **everyone** in sessions SEVEN and EIGHT*
3:15pm - 4:30pm Session EIGHT

TUESDAY DECEMBER 3

7:30pm - 8:45pm Session NINE
8:45pm - 9:15pm *Dance Audition for **everyone** in sessions NINE and TEN*
9:15pm - 10:30pm Session TEN

THURSDAY DECEMBER 5

6:30pm - 7:30pm Featured Dancer Group Vocal (20m) & Dance (40m) Workshop C
7:30pm - 8:45pm Session ELEVEN
8:45pm - 9:15pm *Dance Audition for **everyone** in sessions ELEVEN and TWELVE*
9:15pm - 10:30pm Session TWELVE

CALLBACKS SUNDAY DECEMBER 8

From 6:30pm onwards By invitation only

CHARACTER BREAKDOWN

Performers of all ethnicities are suitable for all characters.

The production team are looking for a range of ages across the cast and ensemble.

Actors should have good comic timing and clear diction when singing.

GENDER BLIND CASTING

All performers are welcome to audition for any character except HERAKLES whom the production team are seeking a male presenting performer for.

The genders of the characters will not be changed to reflect the gender of the performer. All casting decisions are made in collaboration with the production team and BTC Committee.

Our musical director will collaborate individually with successful applicants performing a character outside of their vocal range, accommodating their vocals across the score, where possible. Please note the DYONYSOS and XANTHIAS vocal tracks will remain connected by the same key.

Vocal auditions will be in their original keys.

| CHARACTER | DESCRIPTION | VOCAL RANGE |
|--|---|---|
| Dionysos <i>(Dye-oh-nEYE-sus)</i> Gender blind Male character Open to all ages 18+ | Optimistic, Dry, Exuberant Half mortal, half God. At times cowardly, but mostly crass... Dionysos is the God of drama and wine. Seemingly frustrated with theatre's lack of invention and innovation in the modern day... gradually revealing an underlying feeling of unprocessed grief from the death of his mortal wife. <i>Think the Genie from Aladdin with a dash of Zapp Brannigan</i> Fourth wall breaks & hysterical jokes mask his sombre inner thoughts. This character rarely leaves the stage. <i>Should be capable in improv comedy.</i> | F#2-E4 Baritone/Tenor <i>Must compliment vocally with Xanthias</i> |
| Xanthias <i>(Zan-thE-us)</i> Gender blind Male character Open to all ages 18+ | Sarcastic, Pessimistic, Loud Mortal slave to Dionysos and ever suffering from his master's endless shenanigans. His ambition is matched only by his wit, breaking the fourth wall with deadpan nods to the audience... He desperately just wants a French pastry, a stiff drink and a decent night's sleep. <i>Think Patsy from Spamalot meets Jim from The Office</i> The fool with good advice, often times ignored. <i>Should be capable of physical (Pratfalls, rolls, hits, et al.) and improv comedy.</i> | G2-F4 Baritone/Tenor <i>Must compliment vocally with Dionysus</i> |
| Herakles <i>(Hair-a-klees)</i> Male presenting Male character <i>May double as ensemble</i> Open to all ages 18+ | Masculine, Asinine, Brick wall Son of Zues: young, dumb and full of confidence. Jovial and charming, with the potential to snap at any moment. Herakles has completed his 12 labours and basks in the glory of his victories thinking everything he says is true. <i>Think Kronk from Emperor's New Groove meets Fred Flintstone</i> Is he smarter than a 5 th grader? No. The performer for Herakles would ideally be physically intimidating. | F#2-E4 Baritone |
| Charon/Aeakos <i>(Karen) / (Aye-ah-kous)</i> Gender blind Male character Open to all ages 18+ | Sassy, Benevolent, Ancient Charon the ever suffering boatman/servant of the river Styx. Stoned and loving it. His twin brother Aeakos, doorman to Hades/sworn enemy of Herakles, is wildly hard of hearing and deeply cranky. Both have been around the block more times than you can count. Shrewd. <i>Think Statler & Waldorf meets Crush from Finding Nemo</i> <i>Traditionally this role is played by the same performer. Splitting the role may be possible for the right pair of performers. Improv comedy a plus</i> | D3-F#4 Baritone/Tenor <i>Can suit higher vocal range</i> |

| | | |
|---|--|--|
| <p>Pluto (ploo-toe) <i>Gender blind</i> Male character May double as ensemble Open to all ages 18+</p> | <p>Camp, Sharp, Clothes Horse Brilliant, fashionable and fabulous God of the underworld. The man in charge. CEO. But not like a regular mom, he's a cool mom. He runs Hades as an endless Sunday brunch with bottomless mimosas where no one's drunk and everyone's chill. <i>Think Gandalf meets Edna Mode via Jack McFarland plus Laura Dern thrown in for fun. Just all of Laura Dern.</i></p> | <p>A2-F4 Baritone Can suit higher vocal range</p> |
| <p>Shaw (Sure) <i>Gender blind</i> Male character May double as ensemble Open to all ages 18+</p> | <p>Pompous, Dogmatic, Snob A caricature, cartoonish take on a scholar. It would take him more than 15 minutes to make coffee in the morning. Celebrated Irish playwright, poet and political activist. Champion of Dionysos. One of 2 characters in this play based on an historical figure. Arguably the second most influential English Language playwright behind Shakespeare. Ever so slightly bitter about that. <i>Think Mary Poppins meets Hercule Poirot and a touch of C-3PO</i> <i>This character should speak with impeccable diction</i></p> | <p>n/a Non-singing Principal Role Doubling as ensemble if possible.</p> |
| <p>Shakespeare (Skake-spear) <i>Gender blind</i> Male character May double as ensemble Open to all ages 18+</p> | <p>Proud, Playful, Practical Another caricature. A cartoonish take on The Bard. The Sweet Swan of Avon himself. Wrote a few plays you may have heard of? The other character in this play based on an historical figure. Shakespeare is a bit of a show off, yet a kindly foil to Shaw. And a deeply serious conversationalist. He's a tad pretentious, but it's fine because he'll take you to the best restaurants in town. His shout. <i>Think Raymond Holt meets Merlin with a touch of Minerva McGonagall</i> <i>This character should speak with impeccable diction</i></p> | <p>F#2 - G#3 Bass/Baritone Can suit higher vocal range</p> |
| <p>Ariadne (Ah-re-ahd-neigh) <i>Gender blind</i> Female character May double as ensemble Open to all ages 18+</p> | <p>Wise, Fair, Warm The mortal, deceased wife of Dionysos. Beloved, remembered, wise and beautiful. An uncomplicated memory returning to her husband at a crucial junction to remind him not of their love, but of his grief and journey forward. Makes the plan and convinces others to follow it. <i>Think Galadriel meets Linda Belcher</i></p> | <p>A3-D5 Mezzo Can suit lower vocal range</p> |

| | | |
|--|---|---------------------------------------|
| <p>Charisma (Car-riz-ma) <i>Gender blind</i> Female character Doubles as ensemble Open to all ages 18+</p> | <p>Naïve, Unbothered, Sex Positive Casually seeing Herakles. Nothing serious tho. Handmaiden to the absent Persephone, Queen of Hades. <i>Think Sarah Sanderson plus Lorelei Lee</i></p> | <p>n/a Any Vocal Range</p> |
| <p>Virilla (Ver-ill-a) <i>Gender blind</i> Female character Doubles as ensemble Open to all ages 18+</p> | <p>Intimidating, Loud, Confident Virilla The Amazon. Full stop. <i>Think She-Ra meets Trunchbull with a dash of Alex Newell as Lulu performing Independently Owned from Shucked</i> <i>The performer playing Virilla would ideally be physically intimidating.</i></p> | <p>n/a Any Vocal Range</p> |

ENSEMBLE

Ensemble work for this production is busy, with over 10 major choreographed numbers and multiple opportunities to showcase devised character moments.

Up to 6 cast members will be cast as GREEK CHORUS. They are occasional abstract narrators and lead ensemble vocals. Counterparts to Featured Dancers. **The production team are looking for an ensemble confident with vocal harmonies.**

FEATURED DANCERS

Be prepared to engage with the gamut of music theatre styles from ballet, to folk, tap, Busby Berkeley and Bob Fosse... Featured Dancers are the counterparts to the Greek Chorus.

AUDITION SONG LIST

Please note, performers auditioning for Dionysos are expected to demonstrate contrasting vocal and character styles between the 2 excerpts provided.

Auditions will be in the original key. Please prepare the material in a way that you feel best represents your vocals and be prepared for vocal scales.

Everyone auditioning should only be prepared to sing the bars identified below.

| | | |
|---|--|------------------------------|
| Dionysos | <i>INVOCATION & INSTRUCTIONS TO THE AUDIENCE</i> Bars 46-64 | <i>ARIADNE</i> Bars 14-33 |
| Xanthias | <i>I LOVE TO TRAVEL</i> Bars 19-33 | |
| Herakles | <i>DRESS BIG</i> Bars 29-45 | |
| Charon/Aeakos | <i>ALL ABOARD!</i> Bars 19-24 and Bars 35-36 | |
| Pluto | <i>HADES</i> Bars 144-160 (please perform all vocal parts) | |
| Shakespeare | <i>FEAR NO MORE</i> Bars 37-52 | |
| Ariadne <i>Charisma/Virilla</i> | <i>EXODUS (HYMN TO DIONYSOS reprise)</i> Bars D-12 | |

Ensemble, please choose the track you feel best suits you.

Virilla/Charisma applicants may also between the excerpt above or below

Applicants auditioning for Shaw who wish to double as ensemble should audition with the vocal excerpt below

| | | |
|---|---|--|
| Shaw <i>Virilla/Charisma</i> Ensemble | <i>HYMNOS: EVOE! (HYMN TO DIONYSOS)</i> Bars 28-35 | <i>HYMNOS: EVOE! (HYMN TO DIONYSOS)</i> Bars 6-16 |
|---|---|--|

Applicants unfamiliar with music should refer to the 2004 Original Broadway Cast Recording of **THE FROGS** for tempo & melody. Song titles with bracketed titles following reflect the score title followed by the OBC track title. Please do not feel obliged to replicate performances from that album.

A PDF of this audition music is available on the Bankstown Theatre Company website:

www.bankstowntheatrecompany.com

REHEARSALS

Rehearsals will commence on:

Tuesday, December 10th at **Bankstown Arts Centre** (5 Olympic Parade, Bankstown).

Rehearsals will be held on Tuesday and Thursday evenings from 7.30pm - 10.30pm.

Cast members will also be required to attend Sunday rehearsals from March 16.

Sunday rehearsals are from 10am - 5pm.

Please see the list of dates below for a clear idea of the commitment required.

| WEEK | TUESDAYS | THURSDAYS | SUNDAYS |
|------------------------------|-------------------------------------|---------------|---|
| Week One | <i>Dec 10</i> | <i>Dec 12</i> | |
| Christmas and New Year Break | | | |
| Week Two | <i>Jan 21</i> | <i>Jan 23</i> | |
| Week Three | <i>Jan 28</i> | <i>Jan 30</i> | |
| Week Four | <i>Feb 4</i> | <i>Feb 6</i> | |
| Week Five | <i>Feb 11</i> | <i>Feb 13</i> | |
| Week Six | <i>Feb 18</i> | <i>Feb 20</i> | |
| Week Seven | <i>Feb 25</i> | <i>Feb 27</i> | |
| Week Eight | <i>Mar 4</i> | <i>Mar 6</i> | |
| Week Nine | <i>Mar 11</i> | <i>Mar 13</i> | <i>Mar 16</i> |
| Week Ten | <i>Mar 18</i> | <i>Mar 20</i> | <i>Mar 23</i> |
| Week Eleven | <i>Mar 25</i> | <i>Mar 27</i> | <i>Mar 30</i> |
| Week Twelve | <i>Apr 1</i> | <i>Apr 3</i> | <i>Apr 6</i> |
| Week Thirteen | <i>Apr 8</i> | <i>Apr 10</i> | <i>Apr 13</i> |
| Week Fourteen | <i>Apr 15</i> | <i>Apr 17</i> | EASTER SUNDAY <small>NO REHEARSAL</small> |
| Week Fifteen | <i>Apr 22</i> | <i>Apr 24</i> | BUMP IN WEEKEND <small>ANZAC DAY LONG WEEKEND</small> |
| Week Sixteen | <i>TECH WEEK & PERFORMANCES</i> | | |

Please note **THE FROGS** rehearsal period coincides with 2 School Holiday periods marked in yellow tone above.

Week Fifteen will not have a Sunday rehearsal, which coincides with the **EASTER long weekend**.

BTC CODE OF ETHICS

The *Bankstown Theatre Company* Code of Ethics is an important aspect of participating in a BTC production. It is an agreement that you participate in an BTC show according to agreed standards of behaviour.

I will give my best at all times - offering energy and enthusiasm at rehearsals, bump in/out, working bees, promotional events and throughout performances.

I will be fully committed to each *BTC* production I am involved in, by being on time and attending ALL rehearsals and performances - unless experiencing serious illness, or if I have permission for absence either prior to auditions or with advance notice to the production team so my absence does not unfairly disrupt the rehearsal schedule.

I will communicate effectively and support my fellow cast members, crew, production team and committee members - keeping my interactions/comments towards others positive and constructive.

I will accept and follow all instructions and advice given to me by the production team and will express concerns/issues as soon as they arise to these individuals only, in a respectful and appropriate manner.

I will participate in all required rehearsals, while demonstrating flexibility, patience and understanding on necessary schedule changes.

I will be prepared as a cast member - learning all lines and music efficiently, being prompt on cues, as well as bringing all items required eg. script, props, costumes etc

I will never direct or speak disrespectfully to another actor. If you should have some problem with another performer, you should discuss the problem with the Production Team.

I will demonstrate care to the environment which surrounds me - the rehearsal space, theatre, dressing rooms, scenery, props, costumes, scripts, and scores.

I will represent and promote *BTC* in a positive way at all times, both in and outside of rehearsals and performances - in the way I speak, act and throughout interactions on social media.

I will support the decisions of the Production Team and/or the committee and be supportive of the choices made in the best interests of *BTC*.

All cast members must conduct themselves respectfully whilst participating in a show.

BTC COVID PLAN

Bankstown Theatre Company respects and enforces any health orders from the NSW government and from both the Bankstown Arts Centre and The Bryan Brown Theatre.

If you are tested as COVID positive you no longer need to self-isolate but you must make the production team &/or *Bankstown Theatre Company* committee aware of your positive results. We advise that you stay home until obvious symptoms have gone but you may still attend rehearsals providing you wear a mask.



AUDITION FORM

NAME: _____ DOB: _____

ADDRESS: _____

MOBILE: _____ EMAIL: _____

ROLE(S) AUDITIONING FOR: _____

WOULD YOU ACCEPT ANOTHER ROLE?

(Please tick all roles you would accept - your candid honesty is highly valued)

- DIONYSOS HERAKLES CHARON/AEAKOS SHAW ARIADNE VIRILLA
 XANTHIAS PLUTO SHAKESPEARE SHAW + ENSEMBLE CHARISMA

Would you accept a position in the ensemble? Yes No

VOCAL RANGE *(Please Circle)* Soprano Mezzo Alto Tenor Baritone Bass

ARE YOU COMFORTABLE WITH:

(LEAD ROLE APPLICANTS)

Stage kissing Yes No Intimate contact on stage Yes No

(ALL APPLICANTS)

Audience Interaction Yes No Balloons Yes No Physical contact on stage Yes No

ARE YOU SKILLED IN:

Improv Comedy Yes No Sight Reading Yes No Musical Instrument _____

EXPERIENCE *please either attach your resume or mark down 2 recent productions of note to you:*

Do you have ANY OTHER COMMITMENTS during the rehearsal period?

(eg. other shows, concerts, work, study, dance/singing/acting lessons, sport, holidays etc) Yes No

If 'YES', please provide SPECIFIC DETAILS, DATES & TIMES.

Please include any production/s you have been cast in and if you are/have auditioned for another production



BANKSTOWN THEATRE COMPANY'S TERMS OF MEMBERSHIP

I understand that, if successful in my audition, I / my child must become a member of *Bankstown Theatre Company Inc.* and that the applicable membership and show contributions must be paid within **two weeks of the first rehearsal**. I will abide by *Bankstown Theatre Company's* Code of Ethics and am comfortable with their COVID policy (see page 12). I will make myself available for all rehearsal and production dates and understand that my absence from these, unless previously approved by both the Production Team and Management Committee, may result in my replacement in the production.

I understand the following:

- that I may be required to assist with set construction/painting as well as bump in/out.
- that production accessories, such as make-up, hosiery and footwear, will be at my expense
- Membership fee (payable annually 1 January—31 December) is \$25.00 and Production Contribution is \$150.00 (This includes all photographs taken by our official photographer of the production) **Total \$175.00**
- Any information and images collected by *Bankstown Theatre Company* may be used for promotion and advertising of its productions, by signing this audition form you are agreeing to *Bankstown Theatre Company's* Term of Membership and give permission for Bankstown Theatre Company to provide any details to our Publicity Team
- I / my child must follow the COVID safety guidelines set by the society to participate in the production.

I have read and agree to the above terms and conditions.

If the auditionee is under 18, this section is to be signed by their parent / carer;

Signed _____

Date _____

Name: _____

If applicant is under 18
Relationship _____

IN CASE OF EMERGENCIES CONTACT:

Name/Relationship: _____ Phone _____

Please note: All information collected by Bankstown Theatre Company Inc. is for use only within the company. Bankstown Theatre Company will only distribute this information with your consent.

PHOTOGRAPHY PERMISSION

I, give permission for the Bankstown Theatre Company to use photographs and video of myself / my child, taken by the official company photographer, or taken at rehearsals & performances, for the exclusive use of publicity for a production and/or for future use in promoting the company in newspapers and/or on the BTC website.

SIGNATURE _____