



**TEEN EDITION**  
**Audition Packet**

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**Auditions will be Monday, November 4th from 5:00-7:00 in the PAC.**

Callbacks will be Wednesday, November 6<sup>th</sup> at 5:00

Performance dates are January 31, Feb 1 & 2<sup>th</sup>

Your audition will consist of TWO parts:

- 1) Please prepare ONE minute of a song in the style of the show that demonstrates your acting and vocal ability. Bring an instrumental track free of lead vocals. A Cappella auditions are not permitted.
- 2) Learn the dance combo at auditions and perform it. Make sure you are dressed in comfortable clothing in shoes that you can dance in!

*All company members will be required to pay a show fee of \$25.*

Cast members will also need character shoes or specific dance shoes. If possible, they will need to supply their own. We will provide a link and suggestions at the company meeting.

Fill out this packet and bring it with you to auditions. Make sure that your parents have read it with you and signed the contracts as well. If you have any questions please email Ms. Stuhff.

YOU WILL NOT BE ABLE TO AUDITION WITHOUT :

\_\_A COMPLETED, SIGNED AUDITION FORM!

\_\_Returned Conflict Calendar (The attached calendar is only tentative dates, the final rehearsal schedule will be given at the first cast meeting.)

\_\_Signed Company Contract (Signed by YOU & Guardians)

Characters:

VELMA KELLY is a vaudeville star who (allegedly) murdered her husband and her sister in a fit of jealous rage. Velma is always looking out for Number One—herself. She’s smart, confident, and assertive, and slikes being the center of attention—that is, until Roxie Hart shows up.

ROXIE HART Roxie is resourceful, cunning, and willing to do anything to stay out of jail. relationship between Roxie and Velma is the heartbeat of the show.

AMOS HART is Roxie’s hard-working husband. While Amos isn’t the sharpest knife in the drawer, he truly loves Roxie and wants what’s best for her. Though at first he is angry at her betrayal, he is willing to forgive her for the sake of their family.

MATRON “MAMA” MORTON is the keeper of the keys at the Cook County jail. Although she’s technically on the right side of the law, she’s not above making deals that would not exactly hold up legally upon closer inspection. She is shrewd and business savvy. For Matron Mama Morton, it all comes down to money, and who can make it for her.

BILLY FLYNN is the best criminal lawyer in Chicago. He revels in the fast-paced world of criminal defense, thrives by thinking on his feet, and trusts his ability to spin every situation to his client’s (and his) advantage. He is a master manipulator with a ton of charisma and charm— the debonair puppeteer behind the puppet show, pulling all the strings.

MARY SUNSHINE is the soft-hearted crime reporter from the Evening Star whose opinion Billy sways. She is a tenacious reporter and has lots of readers, and she is famous for humanizing the criminals she writes about.

PRISONERS AT THE COOK COUNTY JAIL: LIZ killed her partner, Bernie, for popping his gum too loudly.. ANNIE poisoned her boyfriend, Ezekiel Young, with arsenic after finding out he lied to her and had six wives. JUNE killed her husband, Wilbur, with a knife after he aggressively accused her of having an affair with the milkman. KATALIN HUNYAK is a Hungarian woman accused of murdering her husband with an axe. She speaks almost no English except for the words “not guilty.” MONA killed her sensitive, artistic boyfriend, Alvin Lipshitz, for repeatedly failing to be faithful to her.

Officer Fogarty, Reporters, Kitty, Harry, Ensemble Members who serve as Narrators, Judge, Clerk, Juror One, Harrison, Additional Reporters and Prisoners.



TEEN EDITION

# Audition Form

Name: \_\_\_\_\_ Grade \_\_\_\_\_ ID# \_\_\_\_\_

Parent or Guardian Names \_\_\_\_\_

Cell Phone Number \_\_\_\_\_ Student Email \_\_\_\_\_

Parents Email \_\_\_\_\_ T Shirt Size \_\_\_\_\_

What is your background (if any) in SINGING? (i.e. – school choir, church choir, musical roles, etc. )  
If applicable, include accomplishments/honors in these activities and your voice part.

What is your background (if any) in ACTING/THEATRE? (i.e. – theatre class, acting roles, One Act Play, speech/dramatic interp., etc.) If applicable, include accomplishments/honors in these activities.

What is your background (if any) in DANCE? (i.e. – dance class, competition teams etc.) If applicable, include accomplishments/honors in these activities.

*\* Note: a lack of background/training in these areas will not disqualify you from being considered for a role; we are just trying to get an understanding of where you are and what your past experience has been*  
Are you interested in a specific role? If so, please list up to 3.

Are you able to ensure reliable transportation to and from all rehearsals and performances? \_\_\_\_\_  
Some roles may dictate that an actor change his/her appearance. If the role requires would you:

Cut / grow hair: \_\_\_\_\_ Dye Hair: \_\_\_\_\_ (If male) Cut/Grow Beard or Mustache: \_\_\_\_\_

If you are not cast do you want to be a member of the tech crew? Yes \_\_\_ No \_\_\_ if yes fill out form here ---->



Have you failed a class or been ineligible due to grades in the last year?  
If you answer yes, please give a brief explanation.

Are you a member of any other teams, organizations or extra curricular activities?  
Please list them and the days and times that they meet:

## TENTATIVE CALENDAR! Return with known absences at auditions!

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3	4 Auditions 5-7	5	6 Call Backs 4:45-7:00	7	8	9
10	11	12 Company Meeting & Sing Through 4:45-6:30	13	14 Rehearsal 4:45-6:30	15	16 Rehearsal 9:30-12
17	18 Rehearsal 4:45-6:30	19 Rehearsal 4:45-6:30	20	21	22	23
24	25	26	27	28	29	30
THANKSGIVING BREAK						
1	2 Rehearsal 4:45-6:30	3 Rehearsal 4:45-6:30	4	5 Rehearsal 4:45-6:30	6	7
8	9 Rehearsal 4:45-6:30	10 Rehearsal 4:45-6:30	11	12 Rehearsal 4:45-6:30	13	14 Rehearsal 9:30-12
15	16	17 Rehearsal 4:45-6:30	18	19 Rehearsal 4:45-6:30	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4
5	6 Bootcamp 9:30-4:00	7 Bootcamp 9:30-4:00	8	9 Rehearsal 4:45-6:45	10	11 Rehearsal 9:30-12
12	13 Rehearsal 4:45-6:45	14 Rehearsal 4:45-6:45	15	16 Rehearsal 4:45-6:45	17	18 Rehearsal 9:30-12
19	20 Rehearsal 1:00-4:00	21 Rehearsal 4:45-6:45	22	23 Rehearsal 4:45-7:15	24 Rehearsal 4:45-7:30	25
26 Sitzprobe 1-done	27 Tech Rehearsal 4:45-late	28 Tech Rehearsal 4:45-late	29 Tech Rehearsal 4:45-late	30 Tech Rehearsal 4:45-late	31 Performance	1 Performance
2 12:00 CALL 2:00 SHOW STRIKE AFTER	<p style="text-align: center;">TENTATIVE REHEARSAL CALENDAR- Please circle any dates you know you have conflicts with rehearsal. NO ABSENCES ALLOWED AT TECH WEEK! THIS IS NOT THE FINAL CALENDAR. IF YOU ARE CAST YOU WILL BE GIVEN A DETAILED CALENDAR AT THE SING THROUGH</p>					

# Company Contract

## Respect

As a part of this cast or crew, you are part of a TEAM. Your work ethic, attendance, and performance affect EVERYONE on this team.

- Take your attendance and preparedness seriously. Have your script and a pencil at EVERY rehearsal.
- Take care of your props and costumes. Put things away correctly. Don't touch things that you do not personally need to use.
- Turn off all cell phones and put them in the cell phone bin every day.
- Follow instructions from directors and stage managers without complaint.
- Listen and take notes thankfully.
- When you are not on stage use your time wisely. Study your role or work on homework.
- Consistent displays of disrespect for rehearsal space or other company members will result in your removal from the company.

## Attendance

Throughout the entire audition and rehearsal process, you are allowed (per show):

- Three excused rehearsals
  - ■ A rehearsal is only excused if the conflict is listed on the conflict schedule turned in before auditions. (please see calendar on the back of this form)
    - All will be discussed with directors and given written approval!
    - If you feel that you have a situation that warrants additional time away from rehearsal, please list the conflicts and the reasoning on your conflict schedule. Directors will discuss options with you.
    - ■ May NOT be during the final week of rehearsal.
- ONE unexcused rehearsal (2 hours of time)
  - Still must be cleared in advance with directors!!!
  - This is for emergencies that come up - being sick, ortho appointments not scheduled beforehand, etc. not parties, concerts, and social events.
- 0 No Shows!!!!!!!
  - You may not just "forget" to show up to rehearsal.
  - Three tardies or unscheduled early dismissals equal a no show!!!!
- Violating this attendance policy will result in your removal from the company.

Leaving strike before we are finished may disqualify you from becoming a member of future BHS companies.

## Preparation for Rehearsal

We have a limited amount of time to work and prepare together. Because of this...

- Your notebook and pencil must be at rehearsal every day!
- Lines must be memorized on time! Remember that being off book is the very first step towards really being prepared for a role.
- Repeatedly being unprepared for rehearsal will result in your removal from the company.

# STUDENT AGREEMENT **Please initial each section:**

I have received a copy of the rehearsal schedule and, along with my parent/guardian, have filled out all conflicts to the best of my ability. I will schedule any necessary appointments around this schedule.

I understand that my attendance and punctuality to rehearsals is very important. I also understand that if I miss a rehearsal without sufficient notice, I will be removed from company. I also understand that if I am habitually tardy to rehearsals, I will be removed from the company.

I understand that being chosen to be a part of this production is an honor; therefore, I will make good life decisions. Drinking, smoking, drugs, violence, promiscuity, etc. are prohibited during this process. Participating in such activities can result in removal from the company.

I understand that if I miss school because of an illness, I must also contact the director before rehearsals to inform him/her of the situation.

I understand that I must be prepared to rehearse at the assigned time, which means I arrive at least 10 minutes BEFORE the rehearsal time.

I understand that my grades and school attendance affect my participation in this production. If grades persist below average and/or attendance becomes a problem, I may be removed from the company.

I understand that it is my responsibility to work out conflicts between other activities and rehearsals. I have chosen to be involved in this production and to make it a priority.

I understand that my role as cast or crew member may be changed at any time in the rehearsal process for the good of the production.

**Student Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

# PARENT AGREEMENT **Please initial each section.**

I have received a copy of the rehearsal schedule and, along with my student, have filled out all conflicts to the best of my ability. I will schedule any necessary appointments around this schedule.

I understand that my student's attendance and punctuality to rehearsals is very important. I also understand that if my student misses a rehearsal without sufficient notice, they will be removed from the company. I also understand that if they are habitually tardy to rehearsals, they will be removed from the company.

I understand that being chosen to be a part of a production is an honor; therefore, I will help my student make good life decisions. Drinking, smoking, drugs, violence, promiscuity, etc are prohibited during this process. Participating in such activities can result in removal from the company.

I understand that if my student misses school because of an illness, I must also contact the director before rehearsals to inform him/her of the situation.

I understand that my student must be prepared to rehearse at the assigned time, which means they must arrive at least 15 minutes BEFORE the rehearsal time.

I understand that my student's grades and school attendance affect their participation in this production. If grades persist below average and/or attendance becomes a problem, they may be removed.  I understand that it is my student's responsibility to work out conflicts between other activities (including appointments) and rehearsals. My student has chosen to be in this production and to make it a priority.

I understand that my student's role as cast or crewmember may be changed at any time in the rehearsal process for the good of the production.

I understand that I am to make sure that my student has transportation when the rehearsal is over .

I understand that as time draws nearer to performance date, rehearsals may go beyond the scheduled rehearsal times.

**Parent Signature** \_\_\_\_\_ **Date** \_\_\_\_\_