AUDITION FORM - THE CHRISTMAS SHOW

| YOUR NAME | | If cast, how would you like your name to appear in our program? | | |
|--|------------------------------------|--|---------|--|
| | | | | |
| CELL NUMBER | | In terms of rehearsals / roles, what are you hoping for? | | |
| | | ☐ As few as possible ☐ As many as you need ☐ Something in the middle | | |
| EMAIL ADDRESS | | A few weird (but important) questions | | |
| Do you check your email daily? Yes □ No □ | | Can you speak in a Transylvanian dialect (like Dracula)? Yes \(\) No \(\) Do you know what "Film Noir" is (the vocal/acting style)? Yes \(\) No \(\) Can you speak with a lisp? Yes \(\) No \(\) Would you be willing to shove cake in your face? Yes \(\) No \(\) | | |
| AGE □ Over 18 □ Under 18 (please list age) | | When it comes to singing, which best describes you? ☐ I can't carry a tune ☐ I sing okay ☐ I sing pretty well ☐ I'm awesome | | |
| RELATED STAGE EXPERIENCE – Please list or attach resume. (If the director has worked with you 2 or more times, feel free to just write "you know".) | | | | |
| PLAY | Year | Role | Company | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| REHEARSAL CONFLICTS | | | | |
| Below, please list all ONE TIME <i>and</i> RECURRING conflicts on evenings (after 5pm) and weekends from September 23 – December 22 (<i>no need to list conflicts Nov 12-24 - there are no rehearsals on those dates</i>). We'll be looking at actor availability to design a schedule that works around your conflicts. | | | | |
| The nice thing is, the director schedules rehearsals very thoughtfully and carefully, so you're only called to the rehearsals you're absolutely needed for. But the flip side of that is, it means you if you come up with new conflicts after the rehearsal schedule comes out, it could throw everything off the rails and even impact casting (we might make casting decisions for some sketches based on actors' mutual availability). | | | | |
| So <u>PLEASE be meticulous here</u> and list <u>all</u> of your conflicts. Pull out your calendar, your school schedule, etc and make sure you don't miss anything. <i>PS: Please include travel time in conflicts (e.g. If you have a class in Waldport from 4-5:30pm, then your conflict is until 6pm.)</i> | | | | |
| Conflict date(s)/time(s) | Conflict description / explanation | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

COMMITMENT TO PRODUCTION PROCESS: By auditioning, you agree that you will respect the production, your fellow cast members, your directors and your producers by arriving **on time** and ready to work for *all rehearsals* (unless previously excused due to conflict.) You acknowledge that **missing or being late to rehearsal is disrespectful to other cast members and may greatly delay the rehearsal process for everyone involved**. If rehearsals start on time, they'll end on time. The director will NOT keep you rehearsing late into the night. Please be on time for all call times. If you need to warm up or chat, please arrive early to do that before rehearsal begins.

COMMITMENT TO ROLES: By auditioning for this show, **you agree that you will memorize all lines**, **as written**, **as soon as possible, but absolutely no later than the "off-book" date**, and that you will work hard to learn blocking and notes in a timely manner. You will be professional and focused at all rehearsals. You acknowledge that it is your responsibility to make the time, outside of rehearsal, to learn your role. You further agree to take the time to rehearse, on your own to avoid delaying the rehearsal process. (All this is especially important due to our light rehearsal schedule.)

CODE OF CONDUCT: By auditioning for this show, you agree to be respectful of all those auditioning, and of all those ultimately cast. You will refrain from passing judgment on someone else's abilities or lack thereof. **You will attend rehearsals fully sober, with a positive attitude, and avoid participating in gossip or other negative behavior.** The goal is to have fun and create something we can all enjoy and be proud of – anything that doesn't work toward those goals works against it.

SAFETY ADVOCATE: Safety is a top priority for Red Octopus. As such, we will assign a Safety Advocate for this and all future productions. If at any time you feel something is not safe about this production (whether it be a set piece, blocking/movement, or the conduct of a cast or crew member), we encourage you to speak to the show's Safety Advocate, who will contact the appropriate parties to address the concern.

| SIGNATURE OF ACTOR | DATE |
|--|---|
| Section below only applies to | parents/guardian of actors under 18 years old |
| NAME OF PARENT/GUARDIAN (please write clearly |) |
| PARENT/GUARDIAN CELL: | EMAIL: |
| I have double-checked my child's conflict | s to make sure they're complete and accurate |
| I will make sure my child is at all of their s | scheduled rehearsals |
| I understand that I am welcome at my ch | ild's rehearsals |
| SIGNATURE OF PARENT/GUARDIAN | DATE |
| performances when children under 18 are involved. Would | e parent "on deck" and advocating for the youth artists at all rehearsals and you be willing to volunteer as our "on deck" parent at some or all of your child's ease let us know your (approximate) availability for this below. (<i>Preferably it would trent is stuck backstage for the whole production</i> .) |
| | |
| PARENTS: Are you available/willing to help backstage (mo | ving set pieces), run a spotlight (from the booth), or run a snow machine during |

the finale (from the catwalk – so, no fear of heights for this job)?