



**AUDITION TIPS AND
TECHNIQUES
FOR
KIDS AND TEENS**

Evan Knoble

1. Introduction

You can't get any role in any production without going through an audition. Whether you are preparing for a straight theatre audition, a dance audition, a vocal audition or a true "triple threat" musical audition, you will find some very worthwhile tips in this information sheet.

The single most, best audition tip I can give anyone to improve their performance at musical theatre auditions is simply to get experience in auditioning. While the first few auditions may be nerve-wracking, the more audition opportunities you take, the easier and more fun auditioning will become.

Audition procedures may vary. In every instance, the procedure will be announced at the time auditions are to begin. **BE ON TIME.** Wandering in to read late requires unnecessary repetition. When feasible, and when the director so desires, scripts are made available for reading in advance of the audition period and may be checked out. As a general rule, anyone wishing to audition should familiarize themselves with the script and attend as many audition sessions as possible unless instructed otherwise by the director.

The main thing is to be open in the audition situation to read the cues and try to inject a sense of fun in it, even though that's very hard when you feel you're on the spot. Everybody wants to work with an actor who looks like their enjoying the process. What's really important is not to see the casting director as the enemy. It's not an adversarial situation. Personalities are different and some casting directors can be abrupt or not particularly warm or supportive but the bottom line is that they actually want the actor to do well.

2. How Mum or Dad can help

a. Application Forms and Permission slips

b. Tips for Parents

- i. It is important to research the role your child is auditioning for. Find out everything you can about it, judge its attributes, and keep your child's best interest at heart. Make sure that he or she does not feel intimidated by the 10 or 20 other hopefuls in the same room, auditioning for the same part. Explain that it is just a chance to practice performing in front of an audience. At most auditions, your child's audience will include the casting director, executive producer, and a few other people involved in the project.
- ii. Know your child's best look and stick to it as that will make them feel comfortable. Do not attempt a major hair style or wardrobe change that will whack your child out of balance and create a false presentation. Make sure your child is well-rested and well-fed as the wait may be long. If you project a calm disposition, so will they.

- iii. One of the most beneficial kids audition tips is to discover your child's unique potential talent. Everyone is good at one thing or another. You need to nurture and develop your child's natural gift by providing them with training. If your child has good reflexes, perhaps they should be enlisted in a gymnastics class. If your child is graceful, then ballet lessons might turn them into a beautiful dancer. If your child is rambunctious and energetic, a tae-kwon-do course can synthesize those chaotic movements into a harmonious ki flow. And, if acting is their forte, a good trainer may lead them to fame. Amongst many instructions, they will emphasize that good actors do not overact - being too dramatic is a common faux-pas.
- iv. With so many people out there trying to make it big, your child will require the best of the best, in terms of resources, in order to maximize their potential and reach the top. By providing them with excellent instructors to develop their talents and skills, your child will enter the fierce audition arena with added ammo in their arsenal, and will stand out as the crème-de-la-crème amongst the proverbial masses.

c. Getting you there on time etc. etc.

- i. Leave extra time for traffic and parking.
- ii. Sign in with child's name and fill in all forms and parental consents.
- iii. Fill out size sheet. (*if applicable*)
- iv. If they give you lines (sides) to learn do so in the waiting room before the audition.
- v. Have headshot ready (older kids) with size sheet; usually a digital casting headshot is also taken
- vi. Use the waiting room time to motivate child and remind them to speak loud and clear and "have fun!"
- vii. Prepare the child for possible interview process where they might ask what the child likes to do. Rehearse scenarios for "tell me about yourself" situations.
- viii. You are being interviewed and observed as much as your child because the production company don't want to work with difficult parents. They want to see that you are as easy to work with as your child.
- ix. Makeup is not recommended for girls under 16. Agents and casting directors want kids to look more natural.

d. Volunteering to assist the Production Team

- i. If the theatre group you are auditioning for is a voluntary not-for-profit group, chances are that they need volunteers to assist in providing these opportunities for your children.

3. Attending Familiarisation Night

- a. **What is a Familiarisation Night?** The Familiarisation night is where the Producers and Directors hold a public meeting to advise everyone of their overall vision for the show and what it will entail. This is also where the Character Roles are explained and the Director tells everyone what they are looking for.
- b. **How important is the Familiarisation Night?** The Fam Night is a very important part of the process as the Producers and Directors get the opportunity to share their ideas, wants and proposals to a large gathering of interested people who would otherwise be taking up a large amount of the Producers and Directors' time by each ringing and needing to have the whole process explained individually. The importance of the Fam Night increases in Amateur/Community Theatre as the Producers and Directors are volunteers whose volunteer time is valuable to the production group and should not be wasted by individual members. Often the Fam Night is used to book auditions and to pass along the audition sides that are needed for character roles being auditioned for.
- c. **How to behave** Be courteous and respectful but, if there is anything you want to know that has not been covered in the explanations, feel confident enough to ask one of the presenters before the end of the evening. Remember... you may already be auditioning as the Producers and Directors will be aware of your behaviour within the attending group.
- d. **Questions to ask**
 - i. Where is Audition held?
 - ii. Is it a Cold Read or are audition scripts available?
 - iii. How long do the individual auditions go for?
 - iv. What does the audition comprise? Monologue, reading, song, dance,
 - v. What do I need to bring?
 - vi. May I have a parent sit in on my audition?

4. Booking your Audition

- a. **Who do you ring?**
- b. **Booking early gives greater choice over audition time**

5. Research

- a. **All you can find out about the Production Company**
 - i. How long has the company been going?

- ii. Is it a voluntary based not-for-profit Community theatre or a profit making Business Enterprise
- iii. Have they produced plays and/or musicals like this one before?
- iv. Do all key production personnel have a current Working With Children Check ID Card?
- v. Do they have appropriate policies and procedures for risk management?

b. All you can find out about the Director and Musical Director

c. All you can find out about the Show

- i. Use the internet, library, school drama department or any other place you can find to read a plot summary, look at the cast requirements, make a note of the roles you would be eligible for.
- ii. Listen to the music from the show and pay particular attention to any songs sung by the character you wish to audition for.
- iii. Read the script (if possible) try to anticipate the scenes that may be used for a cold reading.
- iv. Research the time period in which the play or musical was set. Social values and attitudes differ greatly over the years
- v.

6. Preparation

a. Monologue (*if required*) or Reading for specific part

- i. Prepare a kid appropriate monologue... Simply put, this is a dramatic piece which is spoken by a single person...you.
- ii. There are some great books that you can use with monologues written especially for kids. You can find them at a book store, library or on the internet.
- iii. If you are extremely short on time, this kids audition tip will do the trick. Practice a short poem that you have memorized and can act out. This will help the director hear your speaking voice, see your ability to become a theatrical character, and get an idea of how you will come across on stage(stage presence).
- iv. You may also be asked to read for certain characters in a show. If you know specifically what part you will be auditioning for... it is a great idea to get a copy of the script for that show and read it through to become familiar with the character. You might be asked to read for more than one character so try to at least get a basic knowledge of what the show is about.
- v. Here's another kids audition tip, in a pinch, you could rent a copy of a DVD of the show(if there is one available) just to get a basic idea but... please don't rely on these to be accurate. Many times characters are added and deleted in film versions of shows.
- vi. It's not a good idea to dress in costume to go to an audition unless you have been asked to do this. Just wear something that is yours which is suggestive of the character.

b. Song

- i. Start by preparing a song (preferably two). Many times you may be asked to sing an upbeat song and a ballad.
- ii. Find songs that are appropriate for your age and type of voice. Make sure it is a song that will show both your singing range and your character attributes. (*Many Pop Songs are not good for audition pieces as they do not showcase the singing range of the performer.*)
- iii. Most directors of musical Theatre do not want you to sing a song from the show that you are auditioning for as your audition piece. Occasionally you will find that a Director may want a song from the show. Please check with the person taking your audition bookings whether it is OK or not to sing a song from the show.
- iv. One of the best kids audition tips is to make sure the songs you choose are songs that you enjoy singing. This enjoyment will show through in your performance. We all do better at things we like to do.
- v. Find sheet music for Broadway Musicals on the internet, or at a music store, book store or the library. If you are auditioning for a particular part in a musical it is a good idea to become familiar with the music which your character sings in the show... Even if you audition with another song, you'll have a basic idea just in case.

c. Dance (if required)

- i. Dance might also be a part of your audition. A worthwhile kids audition tip is to ask, if you can, about this before going to the audition. Should you need to dance, be sure to wear something you can move in. You might also want to bring a change of clothes just in case, and if you have been training...your dance shoes.
- ii. If you have been taking dance lessons, and are putting this down on your resume, it would be a good idea to rehearse any solo routines that you have preformed just in case you are asked to do a little something.
- iii. A great kids audition tip is to understand that many times the choreographer watching your audition is simply trying to see if a young person can move and if they are capable of picking up a routine. There are also many plays in which not every character is required to dance. Kids with very little training many times are cast for their natural ability to move.
- iv. Don't worry about this too much...just do your best.

d. Paperwork, Headshot and Resume

- i. It is most important that **all** forms that are issued by the production company are filled out **in their entirety**. This means that every form that asks for an address and contact phone number gets an address and phone number written on it. The reason that the production company requires this is that the different forms are filed in different places for different purposes and, as most community theatre workers are volunteers, much of their valuable time can be wasted researching missing information in the event that it is required.
- ii. As per the section on *What Mum and Dad can do to Help* (above), the consent of a Parent or Guardian is necessary on all forms for any auditionee under the age of 18years.
- iii. No good kids audition tips guide would do well without mentioning a headshot and resume. They are both an important part of the process. The audition resume is like your business card. It is also a way for the casting director to know enough about you that they can start a conversation with you. A resume can also give information about you that a director might not know by your appearance. The special skills section of the sample audition resume is very good for illustrating this.
- iv. If you have a professional headshot, bring it. If you do not have a professional headshot, bring a clear photo of yourself...by yourself...preferably of just your head and shoulders. It is important that you bring a recent photo that resembles you right now. This photo will be used to remember you when the director and their staff meet to discuss casting.
- v. Bring a several copies of your resume with you, also. Kids need to list contact information, so this should be done by consulting your parents. Physical characteristics should be listed, any theatre experience, training and special skills.
- vi. The resume should be stapled to the back of your headshot. If you are using another photo simply staple the photo, with your name written on the back of the photo, to the Front of the resume.

7. At The Audition

a. Arrive early

- i. If you have not filled out an Audition Application or any other paperwork, it is important for you to arrive early so that you and your Mum or Dad can complete all the required forms before your scheduled audition time.
- ii. If you have already received and filled out the forms, it is still important to arrive early so that you can be settled and at ease. This will increase your chances of doing a better audition than

someone who is running late and has no time to prepare themselves.

b. In the Waiting Room

- i. While you are waiting for your audition, you are actually already auditioning. And when you're waiting after your audition at the location, you're still auditioning. Theatre folks are a tight knit community and the audition process is a way to field out red flags and trouble spots. *PARENTS, this goes for you too: If you are a "stage parent" and causing friction at the audition location you may cost your kid a role.* It happens more than you think. Be easy going and a team player.

c. Butterflies and Stage Fright

- i. The directors aren't nervous if they've done their homework and know what they are looking for. What? Directors nervous? Maybe stressful would be a better word. Directors only have a set number of hours to field auditionees, and they do NOT want to make a mistake and overlook any gems. The director's mind is going into overdrive thinking of all the possible role combinations for each auditionee. A good producer will have staff on hand to assist with the audition sign-in process. The directors need to focus 100% on the auditionees without distraction.
- ii. Overcoming Stage Fright is not any easy task but it can be done! Keep in mind that every Director wants you to have a good experience auditioning for a show.
- iii. Help yourself overcome stage fright by practicing your song, dance, monologue, scene or whatever you are performing...to the point where you no longer have to think about the action itself...in other words, it becomes "second nature".
- iv. Rehearsing both mentally and physically will help you to know and understand your own talent. This is important as you need to know that you are capable of performing the task at hand. Practice to gain confidence in your own abilities and try to do this in as close to the real circumstances under which you will perform. This will help to "desensitize" you to the experience.
- v. All performers experience some degree of performance anxiety. Do not ever think that you are alone in this experience! The trick is to channel your nervous energy into positive energy which helps you to perform at your best.
- vi. What are some of the symptoms of stage fright you ask? Everyone will experience it differently, some of the things it may include are; giggling, nervous talking, rapid heartbeat, frequently running to the potty, quick short breaths, withdrawal from conversation, dry mouth or throat, sweating and becoming short tempered. These are many of the same symptoms that people with general anxiety experience.

- vii. Over time you will develop your own methods for coping with performance anxiety. For now, you could try some of the following methods:
1. Positive self-talk
 2. Focussing on the Character you are portraying and NOT yourself.
 3. Picture yourself at the audition and see yourself having a positive experience. Imagine the applause of an appreciative crowd.
 4. Write down an explanation of your pictured positive experience. This will help make it real.
 5. Keep in mind that it is good to be a perfectionist and set high goals for yourself but make sure your goals are within your reach. If you set unattainable goals you are setting yourself up for disappointment and possible failure.
 6. Ask an adult you trust how they cope with anxiety.
 7. The majority of actors find that, with more performance and audition experience, things become easier. Everyone learns to overcome their anxiety at a different place. Please be patient with yourself and others.

d. Audition Do's and Don'ts

TOP TEN MISTAKES CHILDREN MAKE AT AUDITIONS

- i. Not having a song prepared. Then the director will say “Just sing Happy Birthday” – and all the directors will put on forced smiles to encourage the child, but inside their stomachs are being tied in knots having to hear this.
- ii. Singing a song beyond your years. No one wants to hear a fourth grader sing “Ti*s and A**” – it just makes everyone uncomfortable. And yes, many children use that song at auditions. Directors don't want something sultry or provocative from a kid's audition – they just want to hear vocal quality and pitch retention.
- iii. “Can I start over?” – Yikes, don't do that. Just barrel your way through it. If you can't do it, just stop and do a different song. It's NEVER better when people start over, it just adds to the agony of the listeners – it shows a lack of preparation and commitment to the project you are auditioning for.
- iv. Don't sing the National Anthem, Happy Birthday or Row Row Row Your Boat. No one sings the National Anthem all the way through well, and Happy Birthday/Row Row Row Your Boat

don't show the Directors anything about vocal quality or pitch recognition. If you sing those songs and you DO get cast, it means there was very low competition on that production for your age group – or singing wasn't super important for all parts on this production.

- v. **Finish Your Audition** – If for some reason a child breaks down into tears during the audition process (which is not at all uncommon) and they want to stop, have them ask the directors if they can take a break and do it later. Most directors (in community theatre environments) will be happy to do this. Give your kid a pep talk, tell them to own the stage and have them do it again in a half hour or when is available. I've seen kids do this, come back and own the stage – then go on to become very involved in theatre. If you let your child leave, then they will forever have an indelible fear of theatre and always feel like they don't make the cut. It's not true, make them go back. Don't be surprised if they get cast.
- vi. **Keep it fun, keep it light.** With rare exceptions, there is no place in children's auditions for monologues about serious and dark topics like suicide, drug addiction, etc. A talented actor recently did not get cast in a show because they did a dark monologue on suicide, while auditioning for a Disney show. It made everyone uncomfortable, and had nothing to do with the show. Save the dark stuff for Shakespeare auditions – and only use it when the upcoming production calls for it.
- vii. **THREE THINGS YOU NEED:** a Monologue, a song and be prepared to dance. The monologue and song you are on your own, be prepared to sing it a capella (without music) in case there's no piano player. Don't bother with a CD soundtrack, just sing it. Have a monologue under one minute that lets you show a range of emotion. If you don't have it memorized, read off a piece of paper – the acting is what's important. Usually they will have a choreographer show you dance steps so you don't have to have a dance prepared. So work on your Monologue and Song.
- viii. **Be Excited.** Directors want to see your enthusiasm and confidence for the show. Smile, let your eyes sparkle and give it your all. The Directors are bored from watching so many auditions – make them laugh, entertain them – you'll have a better chance of getting a part. Always say Thank You when you are finished.
- ix. **Take the Understudy Role** – If you are offered an understudy role, take it. You will probably learn MORE than if you had been cast at the lead. At some point you'll probably have the chance to take the role over or perform it. When that time comes you have to be prepared RIGHT THEN – so keep on top of the role and blocking. You might only get one chance to show your command of the role.
- x. **Your Are Always Auditioning** – While you are waiting for your audition, you are actually already auditioning. And when you're

waiting after your audition at the location, you're still auditioning. Theatre folks are a tight knit community and the audition process is a way to field out red flags and trouble spots. **And PARENTS, this goes for you too: If you are a "stage parent" and causing friction at the audition location you may cost your kid a role.** It happens more than you think. Be easy going and a team player. I know children that have lost out on PAID positions just because their parents are impossible to deal with. As you can probably guess, the parent's don't have a clue....

Please Don't -

- Snap your fingers, bang or clap your hands at the accompanist to give them the tempo. Sing softly, a few bars, and they will pick up the tempo.
- Arrive without music and have to sing a capella.
- Choose a song that is not similar in style to the songs of a show for which you are auditioning.
- Look at the auditors to tell you when to begin. After your introduction, just compose yourself and start.
- Ask to start over if you make a mistake or apologize. Just try to pick up right away and continue as if it didn't happen.
- Rush your song or your monologue. You want every lyric and word to be understood.
- Dress in a costume for the audition unless specifically asked to do so.
- Speak in a very soft voice that is difficult to hear. You want to be heard.
- Choose songs and monologues that are common and have been used over and over again. You don't want to bore the auditors.
- Leave the audition with a bad feeling about yourself. Always learn something from each audition experience.

Please Do -

- xi.** Find out as much as possible about the audition requirements before the audition.
- xii.** Greet the panel warmly when you enter the audition room.
- xiii.** If you see that the panel is busy, go to the accompanist right away.
- xiv.** Smile, be yourself, relax and have a good time.
- xv.** Give the accompanist your neatly organized and properly marked music.
- xvi.** When instructing the accompanist about your music selections, sing a few bars softly so they can get the tempo.
- xvii.** Introduce yourself and the songs you will be singing in a clear, confident, voice and look directly at the auditors when doing this.
- xviii.** Know the names of the composers who wrote your selections and what shows the pieces are from.

- xix.** Take time to focus between pieces but be mindful of the time and keep the auditioning moving along.
- xx.** Choose age appropriate Audition monologue pieces.
- xxi.** Dress appropriately in something of your own.
- xxii.** Introduce your monologue pieces and their author. Let the auditors know in what order you will be performing them.
- xxiii.** Read the entire play from which a monologue is chosen. This will improve your performance and prepare you should the auditors choose to ask you about the play.
- xxiv.** Stay within your allotted Audition time limits. This includes both song and monologue.
- xxv.** Thank the auditors at the end of the audition and wait to see if they have any more instructions for you before leaving the room.

e. More Tips

- i. Auditioning can be stressful, here are some helpful hints when heading out for the audition.
- ii. Arrive at least 15 minutes early. You don't want to have to rush into your audition. Give yourself time to find the space and warm up.
- iii. Pack your bag with a book in case there is waiting and a bottle of water. Not every place has drinking water available.
- iv. Be nice to everybody. You never know if the person you are speaking to is important.
- v. There may be several people waiting with you to audition. Remember that they are competing with you for the same job. Don't let them intimidate you.
- vi. Wear neat, comfortable clothing. We know you want to look nice, but make sure you can move around the room. And don't wear a costume. Your outfit can suggest the character such as a high-collar blouse for a period piece, but don't get all dressed up.
- vii. Careful when using perfume or cologne. You don't want to send anyone out of the room in a sneezing fit.
- viii. Try to find some background information about the character you are auditioning for. If you are auditioning for a particular company, be familiar with their work. It can also help you decide which pieces to choose for your audition.
- ix. Bring clean and clearly marked sheet music. If you are auditioning for a musical, be sure the music you give the piano player is cut down to 16 bars and is free of stray marks and drink stains.
- x. Remember to smile. If you are nervous, take a deep breath and try to relax. Recognize that you are not going to get every job you audition for, but can learn from every experience.

- xi. When you are called in for your audition, be confident and smile and unless it is vital, avoid asking too many questions as your audition probably has a tight time slot.
- xii. Keep your monologue to about a minute. Most directors can tell in that time if they are interested. Have several pieces prepared and one longer piece in case they ask to see more.
- xiii. Definitely do not ask if you will be called back. The casting director will let you know, that you can be sure of. If you do get called back, wear the same outfit as during your audition.

8. The Call-back

You are probably being called back by request of the director, choreographer and/or music director for one of these reasons:

- a. You are being considered (or already cast) for a particular role and they want to see you do short excerpts of the requirements for that part (dance, music, acting, etc.)
- b. You had a very strong audition and are being considered for multiple parts.
- c. They need to see you paired with other people that are being considered for roles you will interact with for pairing.
- d. You had a very weak audition, but somebody in casting saw something in you they liked and wants to see a second chance.
- e. There could be a multitude of reasons you're being called back. But know this: You are being called back because someone out there thinks you are an important possibility for the show.

9. Alarm Bells and Safety Issues

- a. As a basic rule of thumb, any person is not allowed to ask you to do anything that you would not feel comfortable doing in front of your parents, friends, brothers or sisters. If you find that any person, regardless of who they are, is asking that you do something that you are not comfortable with, give them a very firm "NO" and report them to any trusted adult.
- b. You should always, always, consult with a trusted adult before giving out any personal information. This includes things like your home address, home phone number, e-mail address, facebook address, school you are attending or have attended, home town, house of worship ...anything that a stranger might use to bother you.
- c. All grown-ups working in a production company must have a "*Working With Children Check*" ID Card to allow them to work with young people under the age of 18 years.
- d. On arrival at the Audition, it is permissible to shake hands with the Auditor staff if they offer their hand. Even if you know the Audition staff

member personally, hugs and kisses are discouraged as this is a business environment NOT a personal one. If you were seen hugging the Director, other auditionees could claim favouritism and diminish the wonderful audition you may have carried out.

- e. On the subject of touch – a Handshake is the only permissible touch anyone at the auditions can give or ask of you with the exception of holding hands with another actor during the audition IF the script calls for it.
- f. You can not be requested to remove items of clothing for the audition. No matter how much you want the part you are auditioning for, if someone asks you to remove any part of your clothing you must take note from this that the person, and most probably the production company, is not reputable and you would be placing yourself at greater risk to continue with the audition.

10. Final Words

- You need to prepare before auditioning for musical theatre... This especially holds true if you are going to a community theatre or professional audition. In other words, if time allows, practice, practice, practice...until your material becomes second nature.
- If you do make a mistake...please, do not and I repeat, do not get upset or mad at yourself. We are all human and it is OK to make a mistake.
- Simply get yourself together, and start from where you left off. Most of the time the people for whom you are auditioning will be more than understanding. If they are not, you as a kid should not be upset about not working with unkind people.
- Please, keep in mind that this article is a very brief overview of the audition process, and its components. For more detailed information on the above topics, please see their specific sections on this website.
- Last but not least, remember, smile, be confident, and be yourself. A kid learns something from every audition they attend and the more they audition, the better they will become at auditioning. So please relax...and have fun!

11. Sample Forms

a. Sample Acting Resume

***IVANNA PLAYACT* (03)59-863111**

i.playact@bigpond.com

Parent/Guardian Contact Details:

Height: 1.25m Weight: 40kg. Hair: Blond Eyes: Brown

Voice: Alto Age Range: 8 – 10 D.O.B: 26/02/2001

Theatre

Cinders Returns Home	<i>Cinders</i>	Ukky Dummit dir.
Orphans	<i>Joey</i>	Ima Birdbrain dir.
Kindred Spirits	<i>Molly</i>	Wanda Ringlost dir.
Sorcerer	<i>Thunder</i>	Ira Gershwin dir.
Dance Til Dawn	<i>Chorus</i>	Bobbi Nupdown dir.

School

Computerama	<i>Jane</i>	Eastbourne Primary School
Circus 9	<i>Lion</i>	Eastbourne Primary School

Film

Sunday the 17 th	<i>Lou</i>	Evan Knoble dir. (Knoble Arts)
Last Chance	<i>School Girl</i>	Bill Smith dir. (New Way Productions)

Television

Elephant Princess	<i>Kid 1</i>	J Schiff, CCS
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Commercials

Red Wrapping Paper	National	ACY Productions
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Training

Jazz & Ballet	Peninsula Academy of Dance
Tap	Joe's Plumbing
Piano	Mary Steinway
Acting Workshop	Kasey Jones Academy
Australian Youth Choir	Tom Jones dir.

Special Skills

Hoola hoop, trumpet, jump rope, yodelling, horseback riding, snowboarding, lacrosse, Gymnastics, Snake Handling

(Additional information furnished upon request)

b. Application for Audition Rosebud Astral Theatre Society Inc

Audition Application

Name _____

Address _____

E-mail address (If applicable) _____

Phone No. _____ Age _____ D.O.B. _____

Voice Type (Please circle applicable) Soprano / Alto / Tenor / Bass /
Don't Know

What part are you Auditioning for? _____

Previous Experience _____

Code Of Conduct:

- 1.) All performers need to be paid up members of Astral Theatre and your subscription will need to be paid within the first month of signing on for this show.
- 2.) Our Rehearsal Venues are alcohol and tobacco free environments. There is to be no smoking inside the buildings and no drinking of alcohol at any rehearsal.
- 3.) Any costume or property provided to you by Astral theatre for this show remains the property of Astral and will need to be returned at the conclusion of the show.
- 4.) In keeping with the general ethos of Community Theatre, no person or persons performing in or helping with this production will be paid any fee.
- 5.) Keeping in mind that everyone in the production is here for a good time and to enjoy themselves, persistent delinquent behaviour will not be tolerated.

I have read and understand these conditions and wish to apply for an audition.

Signature _____ Date _____

(If Auditionee under 18years old)

Signature of Parent/Guardian _____

Print Parent/ Guardian Name _____

Parent/Guardian Phone No _____

c. Photographic Release



213A Jetty Rd Rosebud 3939 Phone 0408032641

www.knoble-arts.com

Model Release (Minor)

For Rosebud Astral Theatre Society Inc.'s Production of Beauty & the Beast, I hereby confer on **Evan Knoble – Knoble Arts** the absolute and irrevocable right and permission with respect to the photographs that he has taken of my minor child in which he/she may be included with others:

- a) To copyright the same in **Evan Knoble – Knoble Arts** name or any other name that he may select;
- b) To use, re-use, publish and re-publish the same in whole or in part, separately or in conjunction with other photographs, in any medium now or hereafter known, and for any purpose whatsoever, including (but not by way of limitation) illustration, promotion, advertising and trade, and;
- c) To use my name or my child's name in connection therewith if he so decides.

I hereby release and discharge **Evan Knoble – Knoble Arts** from all and any claims and demands ensuing from or in connection with the use of the photographs, including any and all claims for libel and invasion of privacy.

This authorization and release shall inure to the benefit of the legal representatives, licensees and assigns of photographer **Evan Knoble – Knoble Arts** as well as the person(s) for whom he/she took the photographs.

I have read the foregoing and fully understand the contents hereof. I represent that I am the [parent/guardian] of the above named model. For value received, I hereby consent to the foregoing on his/her behalf.

Dated: _____

Minor's Full Name: _____ D.O.B. _____

Parent or Guardian Name: _____

Address: _____

Parent or Guardian Signature: _____

d. Medical Form

Medical Information Form - CONFIDENTIAL Reg No. _____

Member's Name..... Date of Birth.....

Address.....

Phone No.....

email.....

Emergency Contact Person Name.....

Relationship (please circle one) Parent / Guardian / Next of Kin / Other (please specify).....

Emergency Contact Phone No..... Mobile.....

Alternate Emergency Contact Name.....

Emergency Contact Phone No..... Mobile.....

Medicare number.....

Ambulance Subscription Number (If Applicable).....

Private health insurer and membership number (If Applicable).....

Health Care/Pension/Concession Card Number (If Applicable).....

Name of Doctor..... Phone number

Address..... P'code..... State.....

Do you have any medical conditions that we should know about? If yes, please describe below, indicating details of the medications and/or specific medical treatments required:

.....
.....

Do you have any physical injuries that we should know about?

.....

Do you have any allergies to food/medication/anything else that we should know about?

.....

Privacy Statement

The provision of this information will enable **Rosebud Astral Theatre Society Inc** to assist you/your child in the event of an emergency during any Astral scheduled activity. All medical information sheets will be held in the strictest confidence and will be disclosed only as necessary to ensure the health and safety of participants in Astral scheduled activities, to seek medical assistance, or otherwise as required by law.

Provision of this information is not required by law. However, a failure to provide the information may mean that you/your child can not participate in Astral scheduled activities. Provision of this information will significantly assist **Rosebud Astral Theatre Society Inc** in planning safer events. It will be stored securely. For more information, please feel free to view the Privacy Policy at www.astral.org.au