

AUDITION PACK

Production details

Our production of *The Tempest* will take place at:
Simply Theatre Studios,
23a Avenue de Choiseul,
1290, Versoix.

Production dates

Friday 9th November 2018 at 7.30pm
Saturday 10th November 2018 at 2.30pm and 6.30pm
Sunday 11th November 2018 at 2.30pm and 6.30pm
Thursday 15th November 2018 at 7.30pm
Friday 16th November 2018 at 7.30pm
Saturday 17th November 2018 at 2.30pm and 6.30pm
Sunday 18th November 2018 at 2.30pm and 6.30pm

Want to audition?

If you are aged between 10 and 18 you can book your audition time by signing up at www.simplytheatre.com

Audition details

Auditions for *The Tempest* will take place on the **15th and 16th September 2018** at **Simply Theatre Studios, Versoix**. If you are selected for a CALLBACK, you will need to be available on the afternoon of **Sunday 16th September.**

If you want to audition but cannot make these dates please let us know in advance and we may be able to help.

Audition times are:

Saturday 15th September	**Sunday 16th September**
Session 1: 14.45 – 15.45	Session 4: 11.00 – 12.00
Session 2: 15.55 – 16.55	
Session 3: 17.00 – 18.00	Recall auditions: 13.00 – 16.00 (by invite only)

Please indicate which audition slot you would like when booking your time.

What will I be doing in the audition process?

As part of your audition, you will be asked to perform a small monologue. These monologues are listed at the end of this pack. This monologue should be memorised. When learning your monologue, remember to consider where you think your character is at the time of this monologue, who (s)he may be talking to, and what they are feeling. How can you get this information over to your audience (audition panel) through your audition?

You may feel free to choose any of the monologues for your audition, as no matter what you perform at audition you will still be considered for all parts. This said, if you are particularly keen on playing a specific part then it would be a good idea to prepare the appropriate one for audition.

During the audition, you may be asked to perform your scene in different ways. You may also be asked to work on other small scenes from the play and take part in some group improvisations. The auditions will feel a bit like a workshop, and so while you should prepare thoroughly and do yourself justice, you don't need to be nervous.

For more information on preparing for audition and the audition process, please see our guide towards the end of this pack.

Please be aware that being involved in this production is a definite commitment. <u>Each cast member must be present for *ALL* rehearsals when they are required</u>. The only exception to this is if we have been notified of an absence at the time of audition. For your information, and to help you decide if you can commit to this project, there is a detailed conflict schedule as part of the application form at the end of this pack.

Full scripts for the show will be provided following the completion of a successful audition. If you are successful and gain a part in the production, we ask each participant to pay a small fee to help towards production costs.

The fee for Academy students enrolled on weekly Academy courses is a one-off payment of 250chf. Students who are not members of the Academy will be asked to pay a fee of 600chf.

ABOUT THE SHOW

On a distant island a man waits.

Robbed of his position, power and wealth, his enemies have left him in isolation. But this is no ordinary man, and this no ordinary island. Prospero is a magician, able to control the very elements and bend nature to his will. When a sail appears on the horizon, he reaches out across the ocean to the ship that carries the men who wronged him. Creating a vast magical storm he wrecks the ship and washes his enemies up on the shore. When they wake they find themselves lost on a fantastical island where nothing is as it seems. (RSC 2016)

The Tempest was believed to have been written in 1610 – 11 and is thought by many scholars to be the last play that Shakespeare wrote.

CHARACTERS

- The Character Breakdown applies to the play as published and does not take into account any creative decisions or cuts to the text that may be made prior to the start of rehearsals
- Line counts are given in brackets; they are approximate and for guidance only
- Some roles can be played by male or female
- Smaller roles will be doubled / trebled and some characters may be combined

Prospero
Principal Role. The rightful Duke of Milan, though his kingdom and title were usurped by his brother Antonio. Prospero was able to survive a plot on his life, and he and his daughter Miranda were set aboard a wrecked craft, but managed to land safely on the island. Prospero is able to gain control of the spirits of the island, and uses his vast knowledge and control over the spirits to direct acts of magic as he pleases. He is ruler of the island, after taking control of it from its rightful heir, Caliban, and he makes sure that Alonso's ship wrecks on the island, so he can get his revenge on his brothers for their wrongdoing. (670)

Caliban
Principal Role. A native of the island on which Prospero lands, and the one from whom Prospero steals control of the island. He becomes Prospero's only subject, doing all of his dirty work; Caliban tries to rape Miranda, and is shunned by both Miranda and Prospero because of this. All who encounter Caliban regard him as sub-human, or reprehensible, because of his different looks and strange ways. However, Caliban has a capacity for poetry and understanding beauty, as shown by a speech in Act III, which is one of the most poetic, beautiful, and descriptive of the play. Gonzalo is the only one within the play who even tries to evaluate Caliban and his kind fairly; the others, blinded by prejudice, mistreat him to various extents. (180)

Ariel
Principal Role. A spirit of the island, over whom Prospero becomes master after ousting Sycorax. He is the source of Prospero's magical powers, causing the tempest and many of the conspiracies in the play, and works for Prospero somewhat against his will. He is an intelligent, capable servant, and is finally freed by Prospero for his devoted service. (170)

Gonzalo
Principal Role. The councillor to the king, and an honest man as well; he is the one who helps Prospero and Miranda survive Antonio's plot to have them murdered. Gonzalo is optimistic, good-tempered, and loyal; he is one of the unquestionably good characters in the play, with no apparent dark side in him. (160)

Stephano
Principal Role. Trinculo's friend, a consistently drunken butler. He is jolly, inebriated, and somehow Caliban takes him on as a new master, thinking that he has some magical powers. He agrees to Caliban's plot to make him ruler of the island, and gain him the favors of Miranda. However, like Trinculo, he is not cunning, and is completely incapable of carrying out the plan. (160)

Ferdinand
Principal Role. Alonso's son, and heir to the kingdom of Naples. Prospero arranges, through his magic, for Ferdinand to fall in love with Prospero's daughter, Miranda; Prospero's plot to have Miranda and Ferdinand married is his key to reclaiming his power in Italy. For the brief span of the play, Ferdinand is completely lovelorn and presumed dead by his father

because they are separated during the shipwreck; out of his infatuation with Miranda, he agrees to become Prospero's servant for a while. Prospero finally declares him worthy, and the engagement is at last approved by both Prospero and Alonso. (140)

Miranda
Principal Role. Prospero's only daughter, and so young that she cannot remember anyone she knew before she came to the island. She is intelligent and headstrong, having learned a lot from her father; but, when under Ariel's enchantment, she follows her father's plan, and falls in love with Ferdinand willingly. She and Ferdinand end up together, bound by their mutual infatuation. (140)

Sebastian
Brother to Alonso, Sebastian is easily infected by a plot for the crown made by Antonio, and impressed upon him by the magic of the spirit Ariel. He is also not evil, but has a flawed nature. (120)

Alonso, King of Naples
Principal Role. Was involved in a plot to overthrow Prospero, and gave Prospero's dukedom to Antonio. Has a son, Ferdinand, who is also heir to the kingdom. Alonso may have been corrupt in his dealings with his brothers, but he does not prove to be an evil-natured man; he is a flawed politician, but is a highly regarded king and is not a villain. (110)

Antonio
Principal Role. Usurped the dukedom of Milan from his brother Prospero, while Prospero was absorbed in study. Antonio is probably the least scrupulous character in the play, and he is the originator of another plot to take the throne from Alonso through more murders, though this plot is engineered by Prospero, and made possible by Ariel's magical powers. He is typically sarcastic and remote, and unrepentant of his crimes. (110)

Trinculo
Principal Role. A consistently drunken jester, who is a servant of Alonso's, and brought ashore in the shipwreck. He is a dull fool mostly, not capable of any real action, and providing a good deal of comic relief. When Caliban meets him, he immediately dislikes him and his inebriated insults; but, Trinculo does become a part of Caliban's plan to murder Prospero and take over the island, though Trinculo proves completely ineffective in this. (110)

Boatswain
Supporting Role. Right hand to the ship master, in control of the workings of the ship. Antonio and Sebastian try their best to pick a fight with him in the first act, and basically keep him from doing his job. The boatswain reappears in the last act, and tells about what happened to the ship's crew after the tempest. (45)

Adrian and Francisco
Supporting Roles. Noblemen, and companions of Alonso who are shipwrecked with the rest. Adrian tries his best to console Alonso when Alonso believes that his son is dead; and Francisco also tries to be helpful to the king. Neither play a very important role within the play, but they do appear to be good-tempered men, and Adrian at least is taunted by the very sarcastic pair of Antonio and Sebastian. (12), (11)

Iris, Ceres, Juno,
Ensemble Roles. Figures that appear in Prospero's betrothal masque for Miranda and Ferdinand in Act IV. Iris, Ceres, and Juno are goddesses from Roman myth; Iris is goddess of the rainbow, Ceres presides over agriculture, and Juno is queen of the gods. (41), (24), (7)

Master of a Ship, Mariners
Ensemble Roles. Appear only in Act 1, Scene 1. The master tries to hearten the sailors, and get them to sail the boat through the storm; but, one of Ariel's spells makes them lose heart and abandon ship. They are whisked safely away, and will take the party back to Italy at the play's end. (3), (1)

Nymphs, Reapers
Ensemble Roles. Spirits and Illusions conjured by Prospero.

AUDITION EXTRACTS

CALIBAN

I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

MIRANDA #1

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart. Poor souls, they perish'd.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

MIRANDA #2

One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly and my father's precepts
I therein do forget.

TRINCULO
Here's neither bush nor shrub, to bear off any weather at all, and another storm brewing; I hear it sing i' the wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot choose but fall by pailfuls. What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give a piece of silver: there would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lazy out ten to see a dead Indian. Legged like a man and his fins like arms! Warm o' my troth! I do now let loose my opinion; hold it no longer: this is no fish, but an islander, that hath lately suffered by a thunderbolt. [*Thunder*] Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabouts: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past.

PROSPERO #1
Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-based promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

PROSPERO #2
Now my charms are all o'erthrown,
And what strength I have's mine own,
Which is most faint: now, 'tis true,
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands:
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.

FERDINAND
There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs and pile them up,
Upon a sore injunction: my sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor. I forget:
But these sweet thoughts do even refresh my labours,
Most busy lest, when I do it.

ARIEL #1
You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you; and on this island
Where man doth not inhabit; you 'mongst men
Being most unfit to live. I have made you mad;
And even with such-like valour men hang and drown
Their proper selves.
[ALONSO, SEBASTIAN &c. draw their swords]
You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember—
For that's my business to you—that you three
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me:
Lingering perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from—
Which here, in this most desolate isle, else falls
Upon your heads—is nothing but heart-sorrow
And a clear life ensuing.

ARIEL #2
To every article.
I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'ld divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake.

~~(**Prospero**: My brave spirit!~~
~~Who was so firm, so constant, that this coil~~
~~Would not infect his reason?)~~

Not a soul
But felt a fever of the mad and play'd
Some tricks of desperation. All but mariners
Plunged in the foaming brine and quit the vessel,
Then all afire with me: the king's son, Ferdinand,
With hair up-staring,—then like reeds, not hair,—
Was the first man that leap'd; cried, 'Hell is empty
And all the devils are here.'

SIMPLY THEATRE AUDITIONS – HELP FOR AUDITIONEES AND PARENTS

We want to demystify the auditions process and help everyone, particularly those who are new to auditions or curious about the process, understand what happens and how decisions are made. Everyone auditions for things at various points in their lives, and we all have to face the highs of success or the lows of not getting what we want. However, it can be easier to deal with some of the frustration at not succeeding if one has a clearer, more realistic idea as to why this might be the case, hence this article.

We also want to offer some practical advice as to how best to prepare for auditions as well as how to make the decision to apply in the first place. Again, there is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the roles. We hope to clear some of these issues up in this article.

Finally, we are committed to making our auditions a rewarding and fair experience as best we can. (Ultimately, of course, there will only be one person who gets the role, and many more people will be rejected. This is the nature of the theatre, for there are always many more good actors than there are good roles.) Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead a chance to try to see how they respond to a role, to share the material they have prepared freely and confidently, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. So this article is also intended to suggest to you how you can play your part in this.

What can I expect at auditions?

Audition formats vary widely:

- Some require the auditionee to present a monologue or song to a panel, with no-one else in the room. Here the director might just want to see whether, to their mind, you 'fit' the role or not, as well as how you work under pressure.
- Some will ask you to work with one other person as you present your speech or a piece of dialogue. This person might be another auditionee, or perhaps another actor, or a member of the panel. Here, they will be exploring both whether you fit the role, as well as how flexible and responsive you are when working with others. They may also be asking you to work with another actor that they have in mind for the role, to see if you look right together. For example, it is a sad reality that audiences may find it difficult to believe in a 5ft Romeo with a 6ft Juliet!
- Some will take the form of a workshop, where the emphasis is on asking you to do different things. Here they might be wanting to see how you work in an environment similar to the rehearsal room, they might be trying to give you a greater insight into the play so that you can make a stronger connection to the work. They also might be trying to see how you engage with others, for casting as well as for working purposes. They might also just find this way of auditioning suits their own skills and observational abilities better, giving them more time to watch you.

How do I prepare for auditions?

Here are some very simple tips:

- If you have to prepare some text and know it off by heart, do it thoroughly. In the audition you want to be focusing on the character and what they are saying and doing, rather than being the actor desperately trying to remember their words. The audition room will be different from your bedroom, so try performing your speech in different locations. The director will want to know that you are reliable if they are going to trust you with the responsibility of a role in the production.
- Engage imaginatively with what the character is saying and why they are saying it. Remember that they are speaking to someone else, so engage with what you want them to understand. Even if the character is speaking to themselves, they are still doing so for a reason, so try to engage with what you think that might be.
- Whispering the words to yourself often allows you to hear what you are saying in a very direct, honest way. Doing this might allow you to hear things in the speech that you hadn't noticed before.

- To make sure you have learned it fully and deeply, do other activities whilst speaking the speech. The more you do this, the sturdier your learning of the speech. Also, quite often this will encourage you, unconsciously, to say it in different ways. This will be helpful in making you more confident, especially if a director is likely to ask you to do it differently.
- Finally, and vitally, the answers to many questions about the speech will be in the play itself. Find out ALL the simple facts about your character, and make sure you have an understanding of what has recently happened to them and what is happening to them at this point in the play. If you don't know, not only will it be very difficult to perform the speech with any sense of integrity or accuracy, but you will feel silly if a director asks you about the character you are playing and you can't answer.

How do you cast a production?

If you really want to understand the casting process, try doing it yourself. Think of a favourite character from a play, film, book, TV programme. For example, James Bond. We associate him with good looks, strength, tenacity, charm, suavity and ruthlessness. Imagine Daniel Craig, Pierce Brosnan, or an actor like Damien Lewis playing the role – we find it very easy to believe he has those characteristics. Now imagine Ricky Gervais playing the role. He is a similar age to Daniel Craig, and a capable actor, but despite his best efforts it would be hard to believe that he is 007.

Overall, a director is usually trying to find someone who is most immediately 'naturally' suited to the role. We say 'immediately' because, although actors are often capable of great transformation, the reality of limited rehearsal time means that one is often looking for the actor who, in auditions, gets closest to the way the director understands the character.

The simple truth about auditions is that most people are rejected because they are not the most 'right' person for the role. Other factors might be a lack of experience, a lack of security in performance, a sense that the auditionee hasn't shown enough of themselves despite opportunities, not responding clearly to direction, a sense that the auditionee might not have understood who their character is or why they are saying what they are saying, a lack of chemistry with other actors, a difficulty in processing instructions clearly....

As you can see, it is therefore unlikely that the reason for rejection will be 'lack of talent' or 'lack of innate ability'.

How do I know if I should audition or not?

At *Simply Theatre* we would be putting ourselves in an invidious position if we began to suggest to particular individuals that they should audition. This would immediately create favouritism, false hopes and resentment. Moreover, we insist that we run an open door auditions process, and therefore invite anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, to audition for one of our productions. If you have a keen hunger and are prepared to put the work in, then go for it!

Tips for the big day…

- Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves.
- Warm yourself up in advance both physically and vocally using exercises you will have used in Academy classes to help warm up the voice and body. If you are short on time, you can easily do vocal warm-ups in the car on the way there!
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day, giving you the best chance of showing yourself off to the best of your ability.
- It is advisable to learn the pieces of script if possible, again to be able to perform it fully and confidently.
- Arrive in comfortable clothing (no skirts as they hinder movement) that is easy to move around in for the dance audition. No jewellery please.
- Students with long hair should ensure they have their hair tied back.
- Try to enjoy the audition and use it as a fun, learning experience.
- Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.

- Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
- Do not worry if something goes wrong in the audition. The audition team is there to see the potential, not to see a finished, polished routine.
- Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible.

Good Luck!

THE TEMPEST

AUDITION FORM (2 pages)

To be completed and returned at your audition

Student's Name (as it should appear in the programme) _____

Age at time of audition _____

Course attended _____

Gender Male / Female

Student's Email _____

Parent/Guardian's Details

Full Name _____

Email (for production notices) _____

Home Phone _____ Mobile _____

Please list your last 3 Academy auditions (if any)

Terms and Conditions

- All students must have the permission of a parent/guardian in order to audition and participate.
- If successful, on gaining a part, students must agree to pay the show fee of 250chf/600chf for non-members in full, in advance of the rehearsal start date.
- **On accepting a role, each cast member agrees to attend all relevant rehearsals unless agreed AT THE TIME OF AUDITION with the production team.**
- Simply Theatre Academy reserves the right to withdraw a cast member from the show if their behaviour is deemed detrimental to process, or if they miss too many rehearsals without permission.
- No refunds will be given once rehearsals have commenced.
- Photographs and videos may be taken of students during Simply Theatre Academy shows / rehearsals for promotional purposes. Simply Theatre Academy reserves the rights to use these photos in print, media and online.

I agree to the terms and conditions above and give my permission.

Signature of parent/guardian named above: _____ Date: _____

Signature of student named above: _____ Date: _____

THE TEMPEST CONTINUED (page 2 of 2)

CONFLICT SCHEDULE

We need to know your conflicts so we can set the final casting and rehearsal schedule. Please do understand that the more conflicts you have, the more difficult it will be to cast you.

Month/Date	Day	Times	**YES, I can attend rehearsal**	**NO, I cannot attend rehearsal**	**REASON why I am not available**
September 22	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
September 23	Sunday	10am-6pm	Attendance Required	Attendance Required	
September 29	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
September 30	Sunday	10am - 6pm	Attendance Required	Attendance Required	
October 6	Saturday	1pm - 6pm			
October 7	Sunday	10am - 6pm			
October 13	Saturday	1pm - 6pm			
October 14	Sunday	10am-6pm			
October 20	Saturday	1pm - 6pm			
October 21	Sunday	10am-6pm			
October 27	Saturday	1pm - 6pm			
October 28	Sunday	10am-6pm			
November 3	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
November 4	Sunday	10am-6pm	Attendance Required	Attendance Required	
November 5	Monday	5pm - 9.30pm	Attendance Required	Attendance Required	
November 6	Tuesday	5pm - 9.30pm	Attendance Required	Attendance Required	
November 7	Weds	5pm - 10pm	Attendance Required	Attendance Required	
November 8	Thursday	5pm – 10pm	Attendance Required	Attendance Required	
November 9	Friday	5pm – 10pm	Attendance Required	Attendance Required	
November 10 onwards		Call times TBC	Attendance Required	Attendance Required	

Your Signature _____

Guardian/Parent Signature _____

PLEASE BRING TO YOUR AUDITION COMPLETED