



FRANKLIN FOOTLIGHT THEATRE



**SUMMER  
PRODUCTION!!**

**AUDITIONS MAY 27 OR 29: 7-9:30 PM**

**FHS CAFETERIA**

## PERFORMANCES:

August 13- 16, 2005

- Mandatory Strike on Sunday, August 17
- All Performances at Hamilton Hall, Tilton Prep in Tilton, NH
- Open Weds. night through Saturday Night- one double show day on Saturday, August 16 (5 performances total)

## AUDITIONS:

May 27 or 29: 7-9:30 pm

FHS Cafeteria

- Please fill out the Google Audition Form Prior
- Come dressed to move! Bring water!
- There will be cold readings from the show
- Vocal Auditions:
  - All Men should prepare "You Give Love a Bad Name" by Bon Jovi (Dennis Dupree, Drew, Lonny, Stacey Jaxx, Franz or Hertz Klinemann)
  - All Women should prepare the end of "Hit Me With Your Best Shot" by Pat Benatar (Sherrie, Justice, Regina)
- If you wish to audition for Franz or Hertz, please be prepared to speak/ read in a German Accent.

## READ THROUGH:

Sunday, June 1: 7-9:30 pm

FHS Cafeteria

## REHEARSALS:

Tuesdays and Thursdays from 7-9 pm

Sundays from 6-9 pm

There are some optional dance reviews at 6 pm on T & TH as well

## PLOT SUMMARY

It is 1987, and the fabled West Hollywood club the Bourbon Room is the seedy, sordid, vibrant heart of the Sunset Strip. The music venue has seen better days, but as run by chilled-out former rock impresario Dennis Dupree, and tended to by Dennis's mischievous assistant Lonny, it is the essence of rock and roll. When bright-eyed young hopeful Sherrie Christian, a small-town girl who wants to make it as an actress, arrives in town, she bumps into Drew, a Bourbon Room busboy with dreams of rock and roll stardom. Love-struck Drew convinces Dennis to hire Sherrie, and the stage seems set for their romance. But when the Mayor of West Hollywood, persuaded by a couple of scheming German real estate developers, announces his intention to demolish the Bourbon Room and the entire gritty Sunset Strip, the stakes are raised. Dennis convinces rock god Stacey Jaxx, lead singer of megaband Arsenal, to play the band's last show at the Bourbon Room, hopeful that the money raised will stop the building from being demolished. But Stacey, a man of massive charisma and massive ego, leaves destruction in his wake, sleeping with Sherrie and getting knocked out by his own band before the concert is over. In the midst of violent anti-demolition protests, Sherrie flees to a nearby strip club and Drew falls into the clutches of a boy band. Who can save the Bourbon Room, the young lovers, and the feuding Germans? Only Lonny, the "dramatic conjurer", knows for sure. *Rock of Ages* is a big, brash, energetic tribute to classic rock, to over-the-top ballads and fierce guitar, to the gritty glamor and rough energy of the Sunset Strip. This jukebox musical features '80s hits such as "We Built this City", "I Wanna Rock", and "Don't Stop Believin".

## CHARACTERS

**DREW:** An appealing, good-guy rocker with great, easy comedic timing, a boyish charm, vulnerability, and a very strong rock tenor voice. Drew works at the legendary Bourbon Room hoping and waiting for his dreams to come true. He finds an instant attraction to Sherrie, the beautiful new arrival from the Midwest, who encourages him to go after his dreams.

**SHERRIE:** Caucasian female, an in-shape, pretty, fresh faced, innocent Midwestern girl stepping right off the bus into a new world to pursue her dreams of stardom. Strong comedic timing, strong rock belt, good movement ability. Should be comfortable in revealing/skimpy clothing.

**LONNY:** The narrator of the piece, charming, mischievous, welcoming, vibrant personality, a guy who would be fun to spend one drunken night with. Strong, honest comedic timing and improv skills, and strong rock vocals.

**DENNIS DUPREE:** Classic stoner type guy who runs the famous Bourbon Room club. Torn about whether he should sell the club to Hertz, a German businessman. Very strong comedic timing. A laid back, easy going dude. Bari-tenor rock vocals.

**STACEE JAXX/FATHER:** A sexy rock star. Decided to leave his successful hair/metal-rock band to try it solo. Self important, confident intriguing in all the wrong ways, the ultimate bad boy; he is all about sex, drugs, and rock-n-roll. Great comedic timing and strong rock tenor voice.

**JUSTICE/ MOTHER:** African-American female, strong presence, an easy sensuality about her. Once a performer, she now operates a strip club where Sherrie winds up working. Takes on the maternal role for the girls that work for her. Strong, soulful vocals and belt needed.

**HERTZ KLINEMANN:** An attractive older German male. Uptight, cold, intimidating businessman trying to buy up the Strip to develop it. The bad guy of the piece. Strong comedic timing and baritone vocals.

**FRANZ KLINEMANN:** Hertz's son, a young German male. Works for his father, but not by choice. Pressured and intimidated by his father. Shy, gentle with a big heart. Strong vocals and comedic timing.

**REGINA:** A fun, hippie type, in shape, earthy girl who fights against the attempted takeover of The Strip. Strong comedic timing, belt vocals, and comfortable in revealing/skimpy clothing.

**MAYOR/ JA'KEITH/ ENSEMBLE:** A strong character actor with good comedic timing to play numerous roles, strong rock tenor, and strong dance/movement ability.

**JOEY PRIMO:** A young male with the rocker sensibility, strong rock tenor and strong/ dance/movement ability

**ENSEMBLE:** Will need strong dancers proficient in jazz and modern, comedic ability, and strong rock vocals. Females may be sassy and comfortable in very skimpy/sexy clothing. Also need protestors and people who "frequent" the Sunset Strip!

**Dear Auditioner:**

**Thank you for your interest in our 31st Summer Musical Production for Franklin Footlight Theatre! The performance dates for this production are August 13- 16, 2025 with a mandatory strike for all cast/ crew on Sunday, August 17.**

**Before auditioning, please consider all of the following:**

- 1. DATES:** Please double check all calendars against the rehearsal calendar included at the end of this packet. If you have a conflict with a performance and the week prior to performance, you should not audition. If you have a few rehearsal conflicts, please note them on the audition form as we can generally schedule around you.
- 2. FEES:** Footlight membership needs to be renewed each May, so regardless of whether you had a membership or not, you will need to renew that at the start of this production. No one can participate without having their membership for insurance purposes. The minimal fee is \$15 but there are higher memberships available as well.
- 3. TIME COMMITMENTS:** Producing a successful musical is very rewarding, but it requires a lot of hard work and dedication. Theater is just like any team sport: every player is very important and when one is missing, it affects everyone. Please make sure you are aware of the schedule up front and can follow through on your commitment as it impacts everyone in the production.
- 4. ABSENCES:** Absences that we are aware of up front are all excused. If something comes up or you become ill, please immediately reach out to the stage manager so we can make adjustments to the schedule if possible. Letting us know right before we start is not helpful in making the most of the time we have, and making up an excuse that is not real to skip out of a required rehearsal, is just bad practice. In today's day of social media, it's hard to keep it a secret. Please plan other events around your commitment if possible and if something comes up, please be upfront and honest and give us notice. Saying "I'll work on my stuff on my own" does NOT help the group overall. A gap is a gap.
- 5. TECH WEEK:** Please be sure that this time is cleared as much as possible as it will be crucial that we have everyone to ensure our production is ready to open on time.
- 6. TIMES:** It is very important to us that we value your time, so please be respectful of that in return. Please be on time and let us know if you will be late. We will do our best to start and end on time and to only call you if you will be utilized.
- 7. CONFLICTS:** Please use the calendar and indicate any conflicts on your audition form. Conflicts do not mean you will not be considered for a role- they allow us to plan out the rehearsal schedule breakdown and utilize everyone's time. A tremendous amount of conflicts may affect the size of your role as we often need principals there consistently.

8. **POLICIES:** Please read the Casting information as well as the Footlight Code of Conduct attached in this packet. You must sign off on your audition form that you have read both documents and understand the content.

## **Franklin Footlight Theatre Code of Conduct for Production Teams, Members and Performers**

**Code of Conduct Defined:** A display of control, respect and professionalism in all activities; Be courteous in dealings with others; Control tempers; Refrain from any violent behavior.

**Mutual Respect Defined:** 1. Being respectful to each other, including listening to different perspectives. 2. Equality and inclusion – ensuring people with different backgrounds and skills are able to participate; challenging discriminatory and oppressive behavior. 3. Understanding you are representing a group and organization and maintaining that in the public eye.

### **Code of Conduct**

This Code of Conduct is designed to clarify Franklin Footlight Theatre's expectations on how members, performers, production staff and all volunteers must conduct themselves whilst involved in the activities of the company. By following this Code of Conduct, your reputation, and the brand and reputation of Franklin Footlight Theatre, will be upheld and protected. The Code also seeks to provide for a safe, enjoyable and equitable environment for all, in undertaking their role within Franklin Footlight Theatre.

### **Aim**

Franklin Footlight Theatre is committed to ensuring the integrity and highest ethical standards in respect of our members, our staff and our volunteers. Underlying this commitment is the need for Franklin Footlight Theatre to ensure that all persons contributing to the success of Franklin Footlight Theatre act with dignity, honesty, integrity and with respect towards others.

### **How Does the Code of Conduct Apply To You?**

Every member, performer, production staff and volunteer of Franklin Footlight Theatre is expected to perform his/her role in accordance with this Code of Conduct.

### **Performers and production staff are encouraged to:**

- Participate, for the enjoyment you will receive through theatrical performance.



- Work equally for yourself and the production, the production will benefit and so will you. Be on time and respectful of everyone else's time.
- Abide by the principles of theater etiquette.
- Abide by the policies and practices of Franklin Footlight Theatre as they apply.
- Cooperate with the director, all members of the production team and fellow cast members.
- Commit wholeheartedly to the production, rehearsals and activities.
- Treat the building with respect. Please help keep the theater's appearance clean and professional. Pick up and clean up after yourself and ensure the space is ready for the next group or people.
- Adhere to our no smoking policy. It is a non-smoking building through city ordinance. Please adhere to any non-smoking areas outside the building. NEVER smoke in costume.
- Wear appropriate shoes at all times and safety gear when operating power tools and equipment.

**Any Person in a Leadership Position on the Production Team (Director, Producer, Technical Director, Stage Manager, Costume Manager, etc.)**

- You have the responsibility for your cast and production team – exercise it. Be respectful of everyone's time and try to plan ahead to avoid wasting anyone's time.
- Be reasonable in your demands on performers' time, energy and enthusiasm. Remember that they have other interests and demands on their time.
- Treat cast and crew members with respect and acknowledge that they are "volunteering" and giving of themselves just as you are. You may not always agree, but understand that you are representing our organization.

- Teach your cast the principles of theater etiquette and stagecraft and encourage gratification through achievement. Model the behavior and etiquette you expect from your team and cast.

Franklin Footlight Theatre will provide every member, performer, production staff and volunteer with a copy of this Code and brief volunteers, where requested. If anyone has a question on the Code they should consult any Footlight Board members or Producer of a production in the first instance.

This Code may be amended from time to time, where necessary, after Board discussion and vote. Franklin Footlight Theatre will distribute updated copies and changes of the Code will be expected to be adhered to. This document is not designed to be exhaustive, but all involved in Franklin Footlight Theatre activities will be expected to uphold both the letter and spirit of the Code.

**In addition to complying with the above, all members are expected to:**

- treat everyone with dignity and courtesy;
- be fair, considerate and honest in all dealings with others;
- refrain from any behavior which may bring Franklin Footlight Theatre into disrepute;
- display control, respect and professionalism in all activities;
- observe proper meeting conduct and protocols;
- be courteous in dealings with other Franklin Footlight Theatre people;
- control their temper: verbal abuse of others in the course of Franklin Footlight Theatre activities is unacceptable; and not behave in any manner, or engage in any activity, whilst on Franklin Footlight Theatre business which is likely to impair positive public perception of Franklin Community Theatre and its members;
- help promote and strengthen the organization in a variety of ways
- abide with the code of conduct or conditions of use, of the venue being used.



## **Discrimination, Sexual Harassment and Bullying**

Members, performers, production staff and volunteers are expected to respect the rights, dignity and worth of others regardless of their gender, ability, cultural background or religion or of their physical or psychological disabilities.

Franklin Footlight Theatre will not tolerate discrimination. Discrimination is any behavior or practice which reflects an assumption of superiority of one group (or individual) over another or disadvantages people on the basis of their real or perceived membership of a particular group and includes such behavior as less favorable treatment, unfair exclusion and asking discriminatory questions.

Franklin Footlight Theatre will not tolerate sexual harassment. Sexual harassment is any unwanted, unwelcome or uninvited behaviour of a sexual nature which makes a person feel humiliated, intimidated or offended.

Equally, Franklin Footlight Theatre will not tolerate bullying. Bullying is behavior that intimidates, offends, degrades, insults or humiliates another person. Bullying can be physical or psychological. Words, comments, degrading conversations or defamation of the group or any representation of the group is not appropriate for Board members, volunteers or members of any production.

### **Examples of bullying include:**

- aggressive or frightening behavior;
- threats of assault against a colleague or damage to their property or equipment;
- rude comments;
- standing in someone's way or deliberately blocking their path in an intimidating manner.
- Spreading defamation or negative information that degrades the program, the organization or those representing it

If anyone feels they have been discriminated against, bullied or harassed in any way they should immediately contact the Producer or Director of a production or Franklin Footlight Theater Board members in the first instance for immediate and confidential assistance.

## **Health and Safety**

Everyone has the right to participate in an environment that is physically and emotionally safe. Members, performers, production staff and volunteers are asked to take responsibility for their own health and safety, ensuring that their actions do not risk the health and safety of others. All are required to take reasonable care at all times by following all lawful instructions from those in authority at Franklin Footlight Theatre in its efforts towards providing a healthy and safe environment.

All hazards, accidents or injuries must be reported to the Franklin Footlight Theatre representative in charge of the activity. Incident report forms are required to be completed and forwarded to the administrative officer.

## **Alcohol and Drug consumption**

Illegal or prohibited drugs are not to be consumed by members, performers, production staff and volunteers while performing duties with Franklin Footlight Theatre. These should never be consumed during any rehearsal, performance or strike. There is an alcohol ordinance for the building we use and we must abide by it. We also do not want people arriving to a rehearsal, performance or strike under the influence as that is a safety issue for everyone else involved.

In the context of this provision, anyone exhibiting signs of being intoxicated or under the influence of alcohol, or an illegal or prohibited drug will be prevented from commencing, recommencing or continuing their activity.

## **Grievances**

If anyone has a grievance or feels that they have been unfairly treated they are encouraged to raise this issue with any member of the committee for immediate and confidential assistance. The Board of Franklin Footlight Theatre is committed to uphold both the letter and spirit of this Code and the mediation and resolution of any grievance in an expeditious manner.

Any grievance reported will immediately be routed through the Footlight Theatre Conflict Resolution Policy.

## Casting

Please note that casting decisions are made by the entire casting committee and are done for the good of the show and based on the vision of the director. We are not always able to cast everyone depending on the style of the show and the needs of the show. Decisions are made based on character traits, physicality, actor abilities, chemistry, actor combinations and more. Sometimes, there are a variety of reasons that you are not right for a certain role or were not cast. Please note, that just because things may not turn out the way you hoped, being a member of any cast or crew requires full commitment and a positive attitude. If you are not cast this time around, please remember that there are so many other opportunities out there and you should keep trying!

Here are some things that go into casting decisions:

1. You're just not right for the part. You may be too short, too tall, don't match up with the characters you would be playing against, too big, too little, or just don't *look* the part or maybe aren't willing to take the risks needed to make the role come alive.
2. Skill development. Obviously there are people out there that are very capable and others that are still learning. Learning is a process and everyone should push themselves. Just be aware that others may be further along.
3. Role was precast. Sometimes, for various reasons, directors or casting staff precast a role so they can go into auditions more prepared for making other decisions and to ensure they can begin preparation work.
4. Role went to someone they have worked with before. This is where your hard work, commitment and follow-through comes in handy. If directors have worked with you and know they can trust in your work, they will want you again.
5. Unprofessional behavior. Missing rehearsals often, being late, being not prepared, not memorizing by deadlines, not bringing necessary materials, having poor attitude or causing drama – those are all things that can make it hard for someone to cast you again if there have been prior poor experiences.
6. Conflicts. Sometimes you may be the very best for the role, but if you cannot be there during the times you are needed, the role may go to someone else.
7. Bad audition. Face it – it happens. Luckily, if it's a company that you are a regular with, it may not matter. But you want to treat every audition as if it's your very first and no one knows you – so that you give it your all every time. And then, sometimes, your all may just not be good enough – and that's OK!
8. You are the only one that can do that! Although sometimes you feel discouraged because you were cast in a way that you were not hoping for, you

need to remember that sometimes that is a compliment. There are times that because a director needs you for a specific thing – because you are the only one talented enough to be able to pull it off – you are cast in a certain direction. Those are moments to relish in and not be discouraged. Maybe your singing or dancing talents were needed for the good of the show which means you cannot be the lead who is not in those big dance numbers. Take it for what it is!! You're too good!!

Here is a recent Social Media post from another director in a NH Theater Company:

*Theater friends - I need to share some thoughts on auditions. Many of you are currently auditioning for various productions around the seacoast. As a musical director and producer, I participate in casting at several high schools, a college, the Rochester Opera House, Prescott Park and more. In the past week I have reviewed over 100 video submissions. There are many things that we consider when casting depending on the piece: singing, acting, dance, age, need for housing, Equity status and more. Casting is hard and is not personal. Casting also takes time. If you don't hear back right away, it may be because we are still reviewing submissions. If you don't get a callback, it doesn't necessarily mean you won't be offered a role depending on the theater and how they work.*

*We need to remove the word "rejection" from the conversation. If I go to a restaurant and order chicken, I am not rejecting the steak. If I cast Judy, I am not rejecting Sally. When I see posts on Facebook of my friends getting excited about an audition and the comments saying "You got this", "they would be a fool to not cast you", "their loss" etc. it makes my job more difficult. 15 years ago I auditioned 3 friends for the same role. Obviously only 1 was chosen and it was based on vocal range and tone for the character's song. One of the women who was not chosen was upset and felt rejected, which I understand, but was able to console her and we moved on.*

*Your posts are public. I read them and I am sure other producers and directors do as well. Try to stay positive about this and don't trash us for making decisions that are difficult to make without knowing the reasons for the decisions. Thank you.*

**Moral of the story is that there is no easy, quick decision making in the world of casting. There is a lot of discussion and thought that goes into putting a cast together to make the best show! Always follow up and check with casting people if you have auditioned and ask for their feedback if you're not sure why. Every experience is growth – no matter how old you are.**

### **AUDITION PROCEDURES:**

- 1. Upon arrival, you will be asked to sign in and gather any paperwork you are missing.**
- 2. The Audition form MUST be filled out prior to auditioning. This is an online form, but there will be paper copies available.**
- 3. Auditions will include three portions:**
  - a. DANCE AUDITION: Everyone will be asked to learn a short dance. This dance will be posted early so people can work on it ahead of time. Dress to move! We are not looking for perfection during this, but in performance-ability. Can you move with confidence in the right direction and smile? We are looking for some strong dancers for specific roles, but stage presence and confidence are key!**
  - b. SCRIPT READING: Everyone will be asked to do a cold reading from the show. You will not see the lines ahead of time. This is to see how quickly you can interact with others and make bold character choices. We will set up the scene for you.**
  - c. VOCAL AUDITION: Those who are interested in a solo role, whether it is a principal lead or small solo bits, must prepare a 36 (OR LESS) bar solo from a contemporary musical. Please do not pick a pop song, a country song or some other genre. Look up Contemporary Musical Audition songs for options.**
- 4. The final cast list will be emailed out, posted on the Footlight Website ([www.franklintheatre.org](http://www.franklintheatre.org)) and FB pages by Saturday, May 31 at noon.**

**CALENDAR:** Reminder about mandatory STRIKE on August 17 at 10 am

<b>Date</b>	<b>Day</b>	<b>Times</b>	<b>Purpose</b>	<b>Date</b>	<b>Day</b>	<b>Times</b>	<b>Purpose</b>
<b>May 27</b>	Tues	7- 9:30 pm	Auditions	<b>July 13</b>	Sun	6-9 pm	Run/ Work
<b>May 29</b>	Thurs	7- 9:30 pm	Auditions	<b>July 15</b>	Tues	7- 9:30 pm	Run/ Work
<b>June 1</b>	Sun	6-9 pm	Read Through	<b>July 17</b>	Thurs	7- 9:30 pm	Run/ Work
<b>June 3</b>	Tues	7- 9:30 pm	Music	<b>July 20</b>	Sun	6-9 pm	Run/ Work
<b>June 5</b>	Thurs	7- 9:30 pm	Choreo	<b>July 22</b>	Tues	7- 9:30 pm	Run/ Work
<b>June 8</b>	Sun	6-9 pm	Blocking	<b>July 24</b>	Thurs	7- 9:30 pm	Run Act 1
<b>June 10</b>	Tues	7- 9:30 pm	Music	<b>July 27</b>	Sun	6-9 pm	Run Act 2
<b>June 12</b>	Thurs	7- 9:30 pm	Choreo	<b>July 29</b>	Tues	7- 9:30 pm	Run Act 1
<b>June 15</b>	Sun	6-9 pm	Blocking	<b>July 31</b>	Thurs	7- 9:30 pm	Run Act 2
<b>June 17</b>	Tues	7- 9:30 pm	Music	<b>Aug 3</b>	Sun	6-9 pm	Full Run Through
<b>June 19</b>	Thurs	7- 9:30 pm	Choreo	<b>Aug 5</b>	Tues	7- 9:30 pm	Full Run Through
<b>June 22</b>	Sun	6-9 pm	Run/ Work	<b>Aug 7</b>	Thurs	7- 9:30 pm	Full Run Through
<b>June 24</b>	Tues	7- 9:30 pm	Music	<b>Aug 9</b>	Sat	9 am- 7 pm	Move in Day!
<b>June 26</b>	Thurs	7- 9:30 pm	Choreo	<b>Aug 10</b>	Sun	12 pm- 8 pm	All Day Tech & Dress
<b>June 29</b>	Sun	6-9 pm	Run/ Work	<b>Aug 11</b>	Mon	5- 10 pm	Dress Rehearsal
<b>July 1</b>	Tues	7- 9:30 pm	Run/ Work	<b>Aug 12</b>	Tues	5- 10 pm	Dress Rehearsal
<b>July 6</b>	Thurs	7- 9:30 pm	Choreo	<b>Aug 13</b>	Weds	5- 10 pm	Opening Night! 7:30 pm Show
<b>July 8</b>	Tues	7- 9:30 pm	Run/ Work	<b>Aug 15</b>	Thurs	5- 10 pm	7:30 pm Show
<b>July 10</b>	Sun	6-9 pm	Run/ Work	<b>Aug 15</b>	Fri	5- 10 pm	7:30 pm Show
				<b>Aug 16</b>	Sat	12- 10 pm	2 pm & 7:30 pm Show

**LINK TO GOOGLE AUDITION FORM:**

**[https://docs.google.com/forms/d/e/1FAIpQLSd5\\_uOx1NDHM7jbWs5T1C7gCO8o5NTenmGws4LcFORLIWgg3Q/viewform?usp=sharing](https://docs.google.com/forms/d/e/1FAIpQLSd5_uOx1NDHM7jbWs5T1C7gCO8o5NTenmGws4LcFORLIWgg3Q/viewform?usp=sharing)**

**DANCE AUDITIONS**

**Learning Video:** **<https://www.youtube.com/watch?v=WZRN-MgU0os&t=6s>**

**Dance Video with Music:** **[https://www.youtube.com/watch?v=Fm8W3Wj\\_CG4](https://www.youtube.com/watch?v=Fm8W3Wj_CG4)**