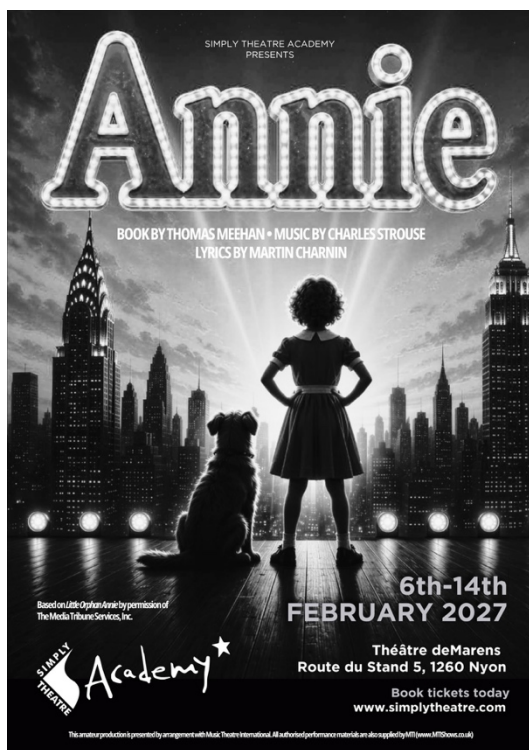




AUDITION PACK



Production details

Our production of Annie will take place at:
Théâtre de Marens, Nyon

Production dates

Saturday 6 February 2027 – 6:30pm
 Sunday 7 February 2027 – 11:30am & 3:30pm
 Friday 12 February 2027 – 7:30pm
 Saturday 13 February 2027 – 2:30pm & 6:30pm
 Sunday 14 February 2027 – 11:30am & 3:30pm

Want to audition?

If you are aged between 8 and 18 you can book your audition time by signing up at
www.simplytheatre.com/audition

Audition details

Auditions for Annie will take place on **31st October and 1st November** at **Simply Theatre Studios, Av de Choiseul 23, Versoix, 1290**. If you are selected for a CALLBACK, you will need to be available on the evening of Sunday 1st November. If you want to audition but cannot make any of these dates, please let us know and we may be able to help.

Audition times are:

Saturday 31st October

Session 1: 12:40–13:50
 Session 2: 13:30–14:40
 Session 3: 14:45–15:55
 Session 4: 15:35–16:45
 Session 5: 17:05–18:15 (Reserved for Lord of the Flies cast)

Sunday 1st November

Session 6: 11:00–12:10
 Session 7: 11:50–13:00
 Session 8: 13:45–14:55
 Session 9: 14:35–15:45

Recalls to be held from 17:30 – 20:30 on Sunday 1st November (by invite only)

Other ways to get involved!

If you are unable to audition for Annie, or fancy doing something a bit different, there are still ways you can be involved in the production!

If you are over 10 you can volunteer to help Front of House (tickets & programme selling)

If you are over 14 you may be able to help backstage – with sound and lights, stage management, costume or hair & makeup.

Please email **productions@simplytheatre.com** to register your interest!

What will I be doing in the audition?

Auditions for Annie will include acting, singing and dance.

We want the audition to feel as much like a workshop as possible. You should prepare thoroughly and give yourself the best opportunity to show us what you can do, but there is no need to be nervous – the production team wants to help you do your best.

Acting

You will be asked to prepare one of the audition extracts included later in this pack. Your chosen extract should be memorised wherever possible.

When preparing, think about:

- Who your character is
- Who they are talking to
- What has just happened
- What they want from the other person
- How they are feeling

You may choose any of the extracts, regardless of the role you are interested in. Everyone will be considered for all suitable roles, irrespective of which extract they perform.

During the audition, you may be asked to perform your piece again in a different way or work on another short piece of material. This isn't because you did anything wrong – we want to see how you respond to direction and explore different choices.

Singing

Please prepare a musical theatre song in a style appropriate to *Annie*. Songs from *Annie* itself are welcome, or you may choose a song from another traditional or character-driven musical. Please avoid contemporary pop/rock songs or songs that are primarily pop in style.

Choose something that suits your voice and allows you to show character, storytelling and personality, rather than simply choosing the biggest or most difficult song you can sing.

We will hear approximately one minute, so please choose the section of your song you would like to perform carefully.

You must bring a backing track on a phone or tablet, ready to play at the audition. Please ensure your device is charged and that the track is downloaded and easily accessible without relying on Wi-Fi. The backing track must not contain lead vocals, and we are unable to hear songs performed a cappella.

You may be stopped before reaching the end of your chosen section. Please don't worry if this happens – it simply means the audition team has heard what they need.

Dance

Everyone will take part in a group dance audition.

You do not need to be an experienced dancer to audition for Annie. We are interested in how you respond to choreography, your sense of rhythm, energy, performance and willingness to have a go.

Please wear comfortable clothing that you can move freely in and suitable footwear.

Please also bring a bottle of water.

Rehearsal Commitment

Being part of a Simply Theatre Academy production is an exciting experience – but it is also a significant commitment.

Cast members are expected to attend all rehearsals for which they are called.

We understand that occasional existing commitments may be unavoidable. Any absences must therefore be declared on your conflict schedule before casting and agreed by the production team when a role is offered.

Please review the rehearsal and conflict schedule carefully with your parent or guardian before auditioning.

Once you have accepted a role, we expect you to honour the availability agreed as part of your casting.

Production Fee

If offered and accepting a role in the production, performers will be required to pay a production fee.

The production fee for Academy students enrolled on weekly Academy courses is a one-off fee of CHF495.

Students who are not members of the Academy will pay a fee of CHF900.

Welcome to Annie!



One of the world's best-loved musicals is coming to Simply Theatre – and we are looking for a brilliant company of young performers to bring it to life!

Set in 1930s New York, *Annie* is bursting with unforgettable characters, fantastic songs, big dance numbers, comedy and heart. From the chaos of Miss Hannigan's orphanage to the grandeur of Warbucks' mansion and the bustling streets of New York City, this is a wonderful opportunity to be part of a truly iconic musical.

But *Annie* isn't simply about one girl.

This is a big ensemble production with fantastic opportunities throughout the cast – from Annie and the orphans to Miss Hannigan, Rooster, Lily, Grace, Warbucks and the many colourful characters who inhabit Annie's world.

We are looking for performers who are enthusiastic, committed and ready to throw themselves into the experience. Strong acting, singing and movement will all play an important part in the production, but above all we want performers who are willing to work hard, support one another and become part of a fantastic company.

Whether you have performed in lots of Simply Theatre productions before or this would be your first audition, we would love to see what you can bring to the room.

Good luck – and enjoy the audition!

Synopsis

New York City, 1933. Eleven-year-old Annie lives in an orphanage run by the formidable Miss Hannigan. Despite the hardships of her life, Annie remains determinedly optimistic and dreams that one day she will be reunited with the parents who left her as a baby.

When Annie is unexpectedly invited to spend Christmas at the home of billionaire businessman Oliver Warbucks, her life changes overnight. She quickly wins over Warbucks, his secretary Grace Farrell and the household staff – but Annie's greatest wish remains the same: to find her family.

Determined to help, Warbucks launches a search for Annie's parents. But when a substantial reward is offered, the opportunity attracts the attention of Miss Hannigan, her scheming brother Rooster and his girlfriend Lily.

Packed with unforgettable songs including *Tomorrow*, *It's the Hard-Knock Life*, *Maybe*, *Easy Street* and *You're Never Fully Dressed Without a Smile*, *Annie* is a joyous story about optimism, family, friendship and finding somewhere to belong.

Themes and Style

Annie is a big-hearted Broadway musical combining comedy, drama, music and dance.

Whilst there is plenty of fun throughout the show, performers will also explore themes including:

- Hope and optimism
- Family and belonging
- Friendship and loyalty
- Resilience
- Wealth and poverty
- Kindness and generosity

The production will require strong characterisation, confident singing, committed movement and dance work, and excellent ensemble skills.

Above all, *Annie* needs a company who can fill the stage with energy, personality and joy.

An Ensemble Production

Although *Annie* is at the centre of our story, this is very much an ensemble production.

The orphans, Warbucks' staff, the citizens of New York, Hooverville residents, radio performers and many other characters create the world around *Annie* and feature in some of the biggest musical numbers in the show.

There are opportunities for performers of many different ages, strengths and performance styles, and we encourage everyone to approach auditions with an open mind.

There are no unimportant roles in this production. Every member of the company will play their part in bringing *Annie's* New York to life.

Annie Characters



Please note: Playing ages are provided as a guide to the age and relationships of the characters, rather than the actual age of the performer. Students may be considered for any role the production team feels they can portray convincingly.

Casting will be based on a combination of acting, singing, movement, character suitability, chemistry between performers and the overall needs of the production.

Annie (Playing age: approximately 11)

Optimistic, determined, warm and fiercely independent, Annie has learned to look after herself and the other children around her. Despite everything life has thrown at her, she refuses to give up hope that her parents are still out there somewhere.

Annie needs enormous warmth and charisma. She must be able to carry both the comedy and emotional heart of the story whilst commanding the stage in some of the show's best-known musical numbers.

We are looking for a performer who can demonstrate:

- Strong acting ability and emotional honesty
- A powerful and confident singing voice
- Excellent stage presence
- Energy and personality
- The ability to build strong relationships with the rest of the cast

The Orphans

The orphans are a hugely important part of *Annie*. They are funny, energetic, mischievous and full of individual personality. They need to work brilliantly as an ensemble whilst ensuring that each character feels distinct.

Molly (Playing age: 6-8)

The youngest of the principal orphans. Energetic, affectionate and sometimes vulnerable, Molly looks up to Annie and brings plenty of humour to the group.

Pepper (Playing age: 10-13)

Tough, outspoken and confident. Pepper isn't afraid to challenge Annie or the other girls and needs a performer with plenty of personality.

Duffy (Playing age: 11-14)

One of the older orphans. Confident and strong, with a mischievous streak.

July (Playing age: 11-14)

Quieter and gentler than some of the other orphans, but very much part of the group.

Tessie (Playing age: 9-12)

Emotional, dramatic and frequently worried – often to comic effect.

Kate (Playing age: 7-10)

One of the younger orphans: lively, enthusiastic and always part of the action.

For all orphan roles we are looking for:

- Strong ensemble singing
- Confident movement and dance
- Individual characterisation
- Excellent energy and teamwork
- Strong acting and reaction skills

Miss Hannigan (Playing age: Adult)

The matron of the orphanage.

Bad-tempered, theatrical, chaotic and completely overwhelmed by the children in her care, Miss Hannigan is one of musical theatre's great comic characters.

She is larger than life, but the best performances also allow us to glimpse the unhappy and frustrated person underneath.

We are looking for:

- Excellent comic timing
- Strong character acting
- A confident singing voice
- Strong physical comedy
- A performer willing to make bold choices

Oliver Warbucks (Playing age: Adult)

A hugely successful billionaire businessman who is far more comfortable running an empire than dealing with children.

Warbucks is commanding, confident and accustomed to getting his own way, but Annie gradually reveals a warmer and more vulnerable side to him.

We are looking for:

- Strong stage presence
- Maturity and authority
- Warmth beneath the character's formidable exterior
- Strong acting and singing ability

Grace Farrell (Playing age: Adult)

Warbucks' intelligent, capable and warm-hearted private secretary.

Grace is composed and confident and immediately takes Annie under her wing. She brings warmth and humanity to the Warbucks household and is often the person who understands what everyone else needs before they do.

We are looking for:

- Warmth and maturity
- Strong acting
- A confident singing voice
- Poise and stage presence

Rooster Hannigan (Playing age: Adult)

Miss Hannigan's charming but thoroughly untrustworthy brother.

Rooster is quick-thinking, charismatic and always looking for his next opportunity. He is a fantastic character role with plenty of comedy and larger-than-life personality.

We are looking for:

- Excellent comic timing
- Strong characterisation
- Confidence and charisma
- Strong singing and movement ability

Lily St. Regis (Playing age: Adult)

Rooster's glamorous and equally scheming girlfriend.

Lily is bold, funny and more perceptive than people sometimes give her credit for. Together with Rooster, she forms one of the show's great comic partnerships.

We are looking for:

- Strong comic instincts
- Confident character acting
- Excellent chemistry with Rooster
- Strong singing and movement skills

Featured Roles

Annie is packed with colourful featured characters alongside its principal roles. Many of these performers will also form part of the ensemble throughout the production. All playing ages for featured roles are 'Adult'.

WARBUCKS' STAFF

Drake – Warbucks' English butler and head of the household staff.

Mrs Greer – The housekeeper.

Mrs Pugh – The cook.

Cecile – A French maid.

Annette – A French maid.

THE PEOPLE OF NEW YORK

Lieutenant Ward – A New York police officer.

Policeman – One of New York's finest.

Bundles McCloskey – The laundryman who visits Miss Hannigan's orphanage.

Dog Catcher – On the lookout for stray dogs on the streets of New York.

THE RADIO STARS

Bert Healy – The charismatic host of the popular *Oxydent Hour of Smiles* radio programme. A fantastic featured role for a confident singer and performer with plenty of personality.

The Boylan Sisters – Bonnie, Connie & Ronnie – A glamorous close-harmony singing trio who perform on Bert Healy's radio show.

Fred McCracken – A radio personality appearing on the *Oxydent Hour of Smiles*.

THE WHITE HOUSE

Franklin D. Roosevelt – President of the United States. A character role requiring authority, warmth and confident comic timing.

The Cabinet:

Cordell Hull

Frances Perkins

Harold Ickes

Henry Morgenthau

Louis Howe – Associate to President Roosevelt

ENSEMBLE

Alongside these roles, we will be casting a large ensemble who will bring the world of 1930s New York to life, including additional orphans, servants, Hooverville residents, New Yorkers, Cabinet members and members of the radio production team.

Many ensemble performers will play multiple roles throughout the production, giving them the opportunity to create a variety of different characters and appear in some of the show's biggest musical numbers.

AUDITION EXTRACTS



Auditioning for ANNIE?

Performers wishing to be considered for the role of Annie should prepare both Annie audition extracts. These contrasting pieces have been selected to allow us to see different sides of the character.

ANNIE – AUDITION PIECE 1

It is the middle of the night at the orphanage. Molly has woken from a nightmare about her mother, disturbing the other girls. Annie comforts her and tries to settle everyone back to sleep.

Pipe down, all of you. Do you want Hannigan to hear you? I know, she's talking in her sleep.

Shhhh, Molly. It's all right, Annie's here. Blow. It was only a dream. Now we've all got to get back to sleep. It's after three a.m.

All right, I'll read you my note again if you promise to go back to sleep.

(Clears throat.)

"... Please take care of our little darling. We've named her Annie. She was born on Oct. 28 ..."

So, you're laughing, are you? Do you want to sleep with your teeth inside your mouth or out?

ANNIE – AUDITION PIECE 2

Annie is staying with Oliver Warbucks for Christmas. He has bought her a new silver locket and tries to remove the old, broken one she has always worn.

No! No please don't make me take my locket off. I don't want a new one.

This locket, my Mom and Dad left it with me when ... when they left me at the Orphanage. And there was a note, too.

They're coming back for me. And, I know, being here with you for Christmas, I'm real lucky. But ... I don't know how to say it... The one thing I want in all the world ... more than anything else is to find my mother and father. And to be like other kids, with folks of my own.

MISS HANNIGAN – AUDITION PIECE

Miss Hannigan catches Annie attempting to sneak out of the orphanage in the middle of the night. Furious, she wakes all of the girls.

Ah-ha! Caught ya! I hear ya! I always hear ya! Get up! All of ya!

Well, is this the way you say good morning?

I know it's four o'clock in the morning. That's your problem.

Now what do you say? What ... do ... you ... say?

Tell me how much you love me. Rotten orphans! You kids in here, get up! Get up! Put them things away.

For this one's shenanigans, you'll scrub the floors and strip them beds for the laundry man.

Miss Hannigan takes a drink from a bottle. Molly looks at her.

It's medicine!

All right. Rise and Shine!

OLIVER WARBUCKS – AUDITION PIECE

Warbucks is trying to explain something deeply personal to Annie. He tells her about his childhood and the ambition that has driven him throughout his life.

I was born into a very poor family in what they call Hell's Kitchen, right here in New York. Both of my parents died before I was ten. And I made a promise to myself — some day, one way or another, I was going to be rich. Very rich.

By the time I was twenty-three I'd made my first million. Then, in ten years, I turned that into a hundred million.

Boy, in those days that was a lot of money.

Anyway, making money is all I've ever given a damn about. And I might as well tell you, Annie, I was ruthless to those I had to climb over to get to the top. Because I've always believed one thing: You don't have to be nice to the people you meet on the way up if you're not coming back down again.

But, I've lately realized something. No matter how many Rembrandts or Duessenbergs you've got, if you have no one to share your life with, if you're alone, then you might as well be broke and back in Hell's Kitchen.

You understand what I'm trying to say?

GRACE FARRELL – AUDITION PIECE

Grace arrives at the orphanage on behalf of Oliver Warbucks. Miss Hannigan mistakenly assumes she has come to investigate Annie's recent escape.

Good afternoon. Miss Hannigan, is it? I'm Grace Farrell and the New York City Board of Orphans suggested that I—

Miss Hannigan, I am not “peddling” anything. I'm private secretary to Oliver Warbucks.

THE Oliver Warbucks.

Miss Hannigan, Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home.

She should be friendly. And intelligent. And cheerful. Age doesn't really matter. Say, eight or nine.

Grace notices Annie desperately signalling to her.

Ten.

Annie signals again.

Eleven. Yes. Eleven

MOLLY / YOUNGER ORPHAN – AUDITION PIECE

This piece may be prepared by anyone wishing to be considered for Molly or one of the younger orphan roles.

It is the middle of the night at the orphanage. Molly has woken from a frightening dream about her mother. Annie is comforting her and trying to settle her back to sleep.

Mama! Mama! Mommy!

I was dreamin' 'bout my Mama, Annie. We was on the merry-go-round and she was smiling and holding my hand. And then, she was gone.

I couldn't stop the merry-go-round and I couldn't find her no more, no where.

Annie, will you read me your note again, please? It always makes me feel better.

I promise I'll go to sleep after you read me your note.

PEPPER / OLDER ORPHAN – AUDITION PIECE

This piece may be prepared by anyone wishing to be considered for Pepper or one of the older orphan roles.

It is the middle of the night at the orphanage. Molly has woken from a nightmare and disturbed the other girls. While Annie tries to comfort Molly, Pepper is much less pleased about being woken up.

Shut up, Molly! Can't anybody get any sleep around here?

Don't feel sorry for her. We're the ones who ain't getting any sleep!

Shut your trap, Molly!

What? You're telling me to pipe down? You must have meant that tone of voice for someone else.

You wanna make somethin' of it?

You're just beggin' for a black eye, pal.

ROOSTER HANNIGAN – AUDITION PIECE

Rooster has recently been released from prison and turns up unexpectedly at his sister Miss Hannigan's orphanage, accompanied by his girlfriend, Lily St. Regis.

Hiya, Sis. Long time no see. They finally let me out of Leavenworth. I got six months off for good behavior.

You wanna know what I was in for? Ahh, some old geezer from Yonkers said I swindled him outta eleven hundred bucks.

Ya know why he said that?

Because the Rooster swindled him outta eleven hundred bucks!

Sis, I'd like you to meet a friend of mine from... Jersey City. Miss Lily St. Regis.

Whatdaya think, Sis? She's named after the hotel.

(Chuckles.)

No, I'm not sure which floor.

LILY ST. REGIS – AUDITION PIECE

Lily St. Regis has arrived at Miss Hannigan's orphanage with her boyfriend, Rooster. Lily isn't particularly bright, but she certainly doesn't know it. She is glamorous, confident, outspoken and completely at home in Rooster's crooked world.

Why did the old geezer from Yonkers say that Rooster swindled him outta eleven hundred bucks?

Because Rooster **did** swindle him outta eleven hundred bucks!

I'm Lily St. Regis. From Jersey City. You know, like the hotel. I'm named after it!

So, you live in this dump?

The city may foot your bill, but this ain't exactly Buckingham Palace.

And your pearls ain't even real!

Rooster, I thought you said your big sis was livin' in clover.

She's livin' on the skids!

BERT HEALY / FEATURED ROLE

This piece may be prepared by anyone wishing to be considered for Bert Healy or one of the production's other featured or ensemble roles.

Bert Healy is the charismatic host of the popular radio programme, The Oxydent Hour of Smiles. Annie and Oliver Warbucks have appeared on his show to make a nationwide appeal to find Annie's parents.

Thank you, Annie. Thank you, Annie. On America's favourite radio program, the Oxydent Hour of Smiles, starring your old softy, Bert Healy.

Say, Wacky, who's that who just walked into our WEAFF studio? Why, it's none other than that wealthy industrialist and Wall Street tycoon, Oliver Warbucks!

Now, Oliver Warbucks, I understand that you are conducting a coast-to-coast, nationwide search for Annie's parents and offering a certified check for fifty thousand dollars to any persons who can prove that they are Annie's parents.

Wow!

So, Annie's parents, if you're listenin' in, write to Oliver Warbucks, care of this station, WEAFF, New York.

ENSEMBLE / HOOVERVILLE – AUDITION PIECE

This piece may be prepared by anyone wishing to be considered for one of the production's featured or ensemble roles.

It is 1933, during the Great Depression. Across America, people who have lost their jobs and homes are living in makeshift communities known as Hoovervilles. This character is one of the residents of a Hooverville in New York City.

Stew again? We had stew last night – and the night before. There wasn't any meat in it.

I know, beggars can't be choosers.

Will you look at this? We made the papers again.

"...In Hoover they trusted and now they are busted..."

The story of our lives.

"...thousands of once affluent Americans are today living in makeshift towns known as Hoovervilles..."

It says here that in New York City alone there are more than a dozen Hoovervilles.

We're famous!

SIMPLY THEATRE AUDITIONS – HELP FOR AUDITIONEES AND PARENTS



We want our auditions to be a positive, rewarding and fair experience.

An audition is not about arriving with a finished performance. It is an opportunity for us to see your potential, learn more about you as a performer and explore how you might fit within the production.

Our auditions are open to everyone within the advertised age range. You do not need to have performed in a Simply Theatre production before, and you do not need to wait for someone to suggest that you audition. If you have the enthusiasm, commitment and determination to take part in the rehearsal process, we encourage you to give it a go.

Casting a show involves many different considerations. These may include acting, singing and dance ability, playing age, vocal range, chemistry between performers, suitability for particular characters and the overall balance of the company.

Not being offered the role you hoped for does **not** mean that you gave a bad audition or that you are not a talented performer. There are always more talented performers than there are roles available, and every production requires a different combination of people.

We therefore encourage everyone to audition with an open mind about casting. You may arrive with a particular role in mind, but the production team may see something in you that makes you right for a completely different part.

How Should I Prepare?

If you have been asked to learn an extract, learn it as thoroughly as possible. The better you know the words, the more freedom you will have to concentrate on acting rather than trying to remember what comes next.

Think about who your character is, what has just happened, who they are speaking to and what they want from them. The short introductions provided with each audition extract will help you understand where the piece takes place, but you may also find it useful to do a little research into the character and the story.

Acting isn't simply about saying words convincingly – it is about communicating with another person.

Prepare your song carefully and make sure it is comfortable for your voice.

Most importantly, arrive ready to listen, respond and try things.

A director may ask you to perform something differently. This is not a correction or a sign that your first attempt was wrong. We often do this simply to see how you respond to direction and what other possibilities you can find.

And don't worry if something goes wrong. Forgetting a line, missing a step or making a mistake will not automatically cost you a role. We are interested in how you recover and continue just as much as whether everything goes perfectly.

Tips for the Big Day

- Arrive in plenty of time.
- Wear comfortable clothing and footwear that allows you to move freely.
- Students with long hair should bring something to tie it back for the movement audition.
- Bring water.
- Warm up your voice and body beforehand.
- Know your audition material as thoroughly as you can.
- Listen carefully to instructions.
- Be supportive of the other auditionees.
- Don't worry if something goes wrong – keep going!
- Be willing to try something differently.
- Keep an open mind about the roles you may be considered for.
- Most importantly – enjoy it!

The audition team is not looking for perfection. We are looking for potential, personality, commitment and performers who are excited to work with us.

Good luck!

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ANNIE

AUDITION FORM (2 pages)

To be completed and returned at your audition

IMPORTANT

Please
attach a
recent,
clear photo
of yourself

Student's Name _____

Age at time of audition _____

Course attended _____

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)

Please tell us about anything you think the production team should be aware of:

Terms and Conditions

- All students must have the permission of a parent/guardian in order to audition and participate.
- If offered and accepting a part, students must agree to pay the show fee of 495chf/900chf for non-members in full, in advance of the rehearsal start date.
- On accepting a role, each cast member agrees to attend all rehearsals for which they are called. Any known conflicts must be declared on the Conflict Schedule before auditioning and agreed by the production team at the time of casting.
- Simply Theatre Academy reserves the right to withdraw a cast member from the production if their behaviour is detrimental to the rehearsal process, or if they are absent from rehearsals without prior agreement.
- No refunds will be given once rehearsals have commenced.
- Photographs and videos may be taken of students during performances and 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: _____

CONFLICT SCHEDULE

We need to know about any conflicts so that we can create the final casting and rehearsal schedule. Please understand that the more conflicts you have, the more difficult it may be for us to cast you.

All dates listed below are rehearsal dates and cast members must be available to attend if called. Dates marked **ATTENDANCE REQUIRED** are for the full cast; on all other dates, cast members will be called as required. **These dates are not optional unless an absence has been declared below and agreed at the time of casting.**

All conflicts must be declared before auditioning. Additional absences will not be allowed.

Month/Date	Day	Times	YES, I can attend rehearsal	NO, I cannot attend rehearsal	REASON why I am not available
November 28	Saturday	1pm – 6pm	Attendance Required	Attendance Required	
November 29	Sunday	10am – 6pm			
December 5	Saturday	1pm – 6pm			
December 6	Sunday	10am – 6pm			
December 12	Saturday	1pm – 6pm			
December 13	Sunday	10am-6pm			
January 9	Saturday	1pm – 6pm			
January 10	Sunday	10am – 6pm			
January 16	Saturday	1pm – 6pm			
January 17	Sunday	10am-6pm			
January 23	Saturday	1pm – 6pm			
January 24	Sunday	10am-6pm			
January 30	Saturday	1pm – 6pm	Attendance Required	Attendance Required	
January 31	Sunday	10am – 6pm	Attendance Required	Attendance Required	
February 1	Monday	5pm-9pm	Attendance Required	Attendance Required	
February 2	Tuesday	5pm-9.30pm	Attendance Required	Attendance Required	
February 3	Wednesday	5pm-10pm	Attendance Required	Attendance Required	
February 4	Thursday	5pm-9.30pm	Attendance Required	Attendance Required	
February 5	Friday	5pm – 10pm	Attendance Required	Attendance Required	
February 6	Saturday	11.30am onwards	Attendance Required	Attendance Required	

PLEASE BRING TO YOUR AUDITION COMPLETED