

# What's in this Audition Packet?

Show Descriptions (p.1)

Program & Audition Info (p. 1-4)

Character Descriptions (p.5-9)

Audition Form (p.10)

## **The Emperor's New Clothes    June 17-June 29    Ages 11-14**

This family-friendly adaptation of the Hans Christian Anderson satirical tale features two con men, Stitch and Sew, who wreak havoc at Wits Ends Palace. They present the Emperor with a special gift: an exquisitely beautiful "magic" suit of clothes, invisible to all but the wisest of men. The dangers of vanity are hilariously addressed with a host of delightful characters as Emperor Maximilian the Most dons his most expensive, least visible outfit. It looks like it's up to the lowliest of the Emperor's staff, Chester the Jester, to imbue His Highness with some common sense.

**REHEARSAL HOURS:** Monday-Friday, June 17-28, 8:30 am-3 pm

**PERFORMANCES:** Friday, June 28 at 4 & 7 pm and Saturday, June 29 at 1 & 4 pm

## **Matilda    July 3, 5, & 6 and July 8-21    Ages 14-19\***

Inspired by the genius Roald Dahl, this uplifting story celebrates the power of imagination. Matilda is a little girl with wondrous wit, intelligence, and special powers. She is forgotten and unloved by her outrageous parents and her school's cruel headmistress, Miss Trunchbull. Matilda finds an ally and friend in her loving teacher, Miss Honey, who not only recognizes but appreciates her extraordinary personality. Through Matilda's courage and cleverness - and her dream of a better life - she dares to take a stand against the oppressive forces that have tried to hold her back as she begins to create her own destiny.

**REHEARSAL HOURS:** Th-Sat, July 3, 5, 6: 9 am-6 pm S, M, W, June 30, July 1,2, & 5: 9 am-6 pm; Mondays-Fridays, July 8-18: 12-5:30 pm\*\*

**PERFORMANCES:** Thursday & Friday, July 18 & 19: 7 pm, Saturday, July 20: 2 & 7 pm, Sunday, July 21: 1 & 6 pm

## **Sweeney Todd    June 30, July 1, 2 and July 22-August 4    Ages 15-19\***

With a book by Hugh Wheeler, the operatic thriller tells of Sweeney Todd's application of the barber's dangerous trade to the guilty and innocent alike. Returning to London after his unjust incarceration in Australia, Todd is bent upon revenge. His intended victim, Judge Turpin, earned Todd's murderous disfavor by luring away his wife and transporting Todd for unsubstantiated crimes. When Todd learns that his daughter, Joanna, is not only the Judge's ward, but also his intended, the vengeful barber-ous plot upon the Judge becomes more urgent. Todd engages innocent love-struck Anthony in the scheme and makes a willing accomplice of the devilishly ingenious Mrs. Lovett by way of a new bloody ingredient in her infamous meat pies. No one is safe from the barber's knife - especially those he loves most. This Stephen Sondheim masterpiece is sure to both thrill and delight!

**REHEARSAL HOURS:** S, M, W, June 30, July 1,2, & 5: 9 am-6 pm; Mondays-Fridays, July 22-Aug 1: 12-5:30 pm\*\*

**PERFORMANCES:** Thursday & Friday, Aug 1 & 2: 7 pm, Saturday, Aug 3: 2 & 7 pm, Sunday, Aug 4: 1 & 6 pm

\*Adults 20+ may be considered for the roles of the adults, at the discretion of the team.

\*\*Call times may be staggered on any given day, and any cast member may be called at 10 am in the last 2 weeks. Also, expect significant numbers of advance rehearsals in May and June, generally held on weeknight evenings, and/or on weekends.

## Who are the members of the Artistic Teams?

**The Emperor's New Clothes:** Alex Hudson, Karen Amirault, & Jen Greenwood

**Matilda:** Amy Riley, Gina Fearn, Danielle Sertz, Andrea Maas, & Stefanie Weigand

**Sweeney Todd:** Gina Fearn, Amy Riley, Ryan Addario, Randal Pierce and Stacy Chadwell

## Are these camps or shows?

They're both! Work on performance skills in an intensive multi-week rehearsal process, strengthening your "chops" as you prepare for the standing-room-only performances in FlynnSpace. We also provide opportunities to participate offstage on costumes, props, lights, sound, scenery, or stage management, if being in the limelight is not your thing. Contact us to learn more at [ariley@flynncenter.org](mailto:ariley@flynncenter.org).

## Where will we perform?

All 3 musicals will perform in FlynnSpace, the intimate blackbox theater downstairs.

## What's the rehearsal schedule?

Camp-time rehearsals for *Emperor's* are be 8:30 am-3 pm, Mondays-Fridays, June 17-June 28.

Camp-time rehearsals for *Matilda* are 9 am-6 pm, June 30, July 1 & 2 (Sun, Mon, Tues only), and 12-5:30 weekdays July 8-19.

Camp-time rehearsals for *Sweeney Todd* are 9-6, July 3, 5, 6 (Wed, Fri, Sat only), and 12-5:30 weekdays July 22-Aug 2. *Note for the older shows:* Call times may be staggered on any given day, and any cast member may be called at 10 am in the last 2 weeks. Also, expect significant numbers of advance rehearsals in May and June, generally held weeknight evenings, and on weekends.

## What's the show schedule?

*The Emperor's New Clothes* runs Friday, June 28 at 4 pm & 7 pm, Saturday June 29 at 1 pm & 4 pm.

*Matilda* runs July 18-21 (7 pm Thu, 7 pm Fri, 2 & 7 pm Sat, and 1 & 6 pm Sun)

*Sweeney Todd* runs Aug 1-4 (7 pm Thu, 7 pm Fri, 2 & 7 pm Sat, and 1 & 6 pm Sun)

## What if I can't make all the rehearsals?

Because these are ensemble shows, everyone relies on everyone else - so you'll need to be committed to the rehearsal schedule. If you have a conflict, list it on the form and we'll see if it might be manageable. If you're going to miss a whole day or multiple days, we will probably not be able to cast you. BE HONEST AND THINK AHEAD, because what you write on the form is firm – our casting decisions are based on being sure that you will have enough time to learn the role assigned, and for your cast-mates to have enough time to rehearse with you present. **You may not change your camp week availability after casting.** Doing so may mean forfeiting your role, or your presence in certain scenes and songs.

## What's the tuition? Do I pay now?

Tuition is \$745 for the older shows, and \$645 for Junior show. At auditions you will be asked to provide your credit card # (or a check) for a \$350 deposit on tuition. If you are not cast, your card will not be charged/check will not be cashed. The remaining tuition will be due June 1<sup>st</sup>. Payment plans are available to split your tuition into multiple installments. Limited scholarships are available for students whose families cannot afford the full tuition. Please inquire about either form of aid at 802-652-4537 [flynnarts@flynncenter.org](mailto:flynnarts@flynncenter.org).

## When are auditions?

Ages 11-14 may audition Saturday, February 16 at 9am to be considered primarily for *Emperor's*. Ages 14-19 audition Saturday, Feb 16 to be considered primarily for *Matilda (14-19\*)* & *Sweeney Todd (15-19)*, and secondarily for *Emperor's* (ages 14 only). College students may audition on Tuesday, Jan 8 while home for the holidays. Please sign up for an audition time slot by calling 802-652-4537, or emailing [flynnarts@flynncenter.org](mailto:flynnarts@flynncenter.org). We decide how many audition time slots to run based on the numbers of students signed up, so *we need to know if you are coming!*

## When are callbacks?

Sunday, February 17.

**How old do I have to be to audition?** You must be 11-14 as of opening night for *Emperor's*, 14-19\* years old as of opening night for *Matilda*, and 15-19\* years old as of opening night for *Sweeney Todd*.

## **Do I have to audition 2 times for the 2 shows?**

No, you are coming to one audition. We will be casting you based on which show best fits you, and which of you best fit the different shows. You may be called back for multiple shows as we work out the casting puzzle.

## **What kind of performers are you looking for?**

We're seeking performers who act, sing, and can move with energy. Not everyone needs to be a dancer, as some of the movement is more expressive staging than dance – although we will always make good use of any dancers who are cast! At the audition, we are looking for you to interpret a character with clear choices about what he/she wants, what he/she is doing in order to get what he/she wants, and how he/she speaks and moves that distinguishes the character as unique. Those choices should be evident not just in your reading, but in your singing and dancing too. It is musical theater, which means it's *always* theater – even when we're moving or making music!

## **Can I be cast in more than one show?**

The main purpose of having multiple shows is to provide lots of opportunities for more young performers. Our intent will be to first find the right cast for each show, maximizing opportunities. We have occasionally cast someone in multiple shows as an exception to the rule, and only because they brought something that was essential to both shows, and because there was not anyone else *not* getting cast who was missing out on the opportunity to play that role.

## **What if I only want to be in a certain show (or shows)?**

You will be able to indicate on your audition form if you only want to be considered for a certain show(s). We understand that schedules might only permit one or another, or that you may have a specific interest in one or another. BUT be sure that you have asked yourself whether you'd rather get NO ROLE AT ALL than a role in your second or third choice show. In the past some students have not been cast at all because they did not want to be considered for the show in which we would have cast them, and they were not right fit or there was not room for them in the show they asked to be considered for. Some of them have later told us that they were kicking themselves for not being open to both shows. Be smart about seizing opportunities. We aim to equalize the experience and skill sets in all our summer shows, so we promise a great social, learning, and performance experience in all. Our casts have often found that a show they did not know in advance (*13*, *Zombie Prom*, *Carrie*, *Drood*) became an absolute favorite. As a young performer, say yes to opportunity! You never know what doors it will open in the long run.

## **But I want to be in the same show as my best friend!**

We know that there are a lot of good friends who wish to be in the same show, but we remind you that many of you became friends *through* one of our shows or show choir, and that there are new great friends to be made, in whichever show you might be cast. If you live at a great distance from rehearsals (Stowe, Montpelier, Canada, New Hampshire) and rely on getting a ride from someone else in the same area, please note on your audition form the area in question. We can't promise to cast you in the same show as the ride you're accustomed to, but we can try to be attentive to whether or not there is *anyone* in that general vicinity cast in the same show. *If you absolutely cannot do a show without a carpool ride, we need to know that – note it on your form.*

## **At auditions do we sing?**

Yes. In order for everyone to feel comfortable with the songs before auditions, we will upload the sheet music to our website. The links should be right below the link for the audition packet. If you don't see them, check back in a week or so. And remember two things: Not everyone needs to be a solo singer; try to relax and give it your best shot. Second, your singing audition is an acting audition too. Express the character's wants through clear physical and expressive choices. Know who you are singing to and why. Be specific! It will help. Junior auditions will be very gentle and relaxed.

## **At auditions do we dance?**

We'll learn some movement/dance together, but not everyone needs to be a technical dancer. There will be room for dancers and non-dancers alike. What we really want to see is if you can let go of your nerves and inhibitions to express yourself physically, with attitude and energy! Also important: paying attention and trying hard. We have a lot to create in only a few short weeks, so we need people who will focus and concentrate when there's material to be learned. We will aim to find ways for skilled dancers who are cast to be able to exercise those skills in the shows.

## **At auditions do we act?**

Absolutely, and always! You will be given “sides” (portions of the script) to perform. You will be able to choose from a few options when you arrive at registration, so if you need to take a little time to read them through and familiarize yourself, please arrive early. These readings give you the opportunity to act as if you already have been cast in the role. No matter what happens in casting, nobody can take away from you the chance to perform those roles AT auditions. So have fun trying on the different characters! And remember to make clear choices about how the character moves and talks, as well as what the character wants (objective), and what they are doing in order to GET what they want (tactics).

## Do I have to stay at auditions the whole time?

Yes. We will give parents an estimated end time when we meet in the morning, but ask understanding of the unpredictability of audition length.

## What should I wear?

Wear something comfortable that you can bend and move in. Tight jeans are not a good idea. Neither are flip-flops. Sneakers are fine, no need for dance shoes.

## How do callbacks work?

Callbacks are Sunday February 17, starting at 10am, with staggered times. Please hold these times open. Not getting a callback does not mean you won't be cast. Neither does getting a callback mean you WILL be cast. Nothing is certain until casting decisions are posted. At callbacks you may be asked to sing or act more specific material, with directorial adjustments.

## When will I hear if I got into a show?

We will post the cast lists by 7pm on Monday, February 18, at [www.flynnarts.org](http://www.flynnarts.org). All cast tuition deposits will be cashed/charged on Tuesday morning, February 19, and you will be committed to the program at that time. If you have questions or concerns about a role, you will need to communicate with Amy Riley on Monday before 9 pm at 802-652-4546. But please note that we should know your casting limitations in advance. *Changing your mind later is problematic and unfair to your peers. Think in advance of all the possibilities that could preclude you committing to a role, and be clear on your form about your casting limitations.*

## I don't want an onstage role. Do I still come to auditions?

No, you should simply email us at [ariley@flynncenter.org](mailto:ariley@flynncenter.org) to let us know your interests and background in technical theater. We need to know those things in order to see if we can meet your needs and interests sufficiently.

## Oh no! I can't make the audition date!

Call us at 802-652-4537 or email [ariley@flynncenter.org](mailto:ariley@flynncenter.org) and we'll see if there are any other possibilities. We can't promise anything, except that it is *always* wiser to make arrangements to attend auditions at the scheduled time if at all humanly possible. That way every member of the team sees you in action, live, in person!

## Do I really have to get a parent to sign my form?

Yes. You may be totally self-sufficient and the decision to audition may be entirely yours, but we need to know that your parents are on board for both the schedule and the tuition. A parent/guardian **MUST** sign your form.

## Wait, I've got more questions!

Please feel free to email any questions to [flynnarts@flynncenter.org](mailto:flynnarts@flynncenter.org)

## **SIGN ME UP!**

Hooray! Fill out the audition form on the last page and send it to us [flynnarts@flynncenter.org](mailto:flynnarts@flynncenter.org) as an attachment. If you'd rather fax it, our number is 802-863-8788, or you can snail-mail or drop it off at the Flynn's admin offices at 153 Main Street, Burlington, VT 05401 (the door with the black and white “FlynnSpace” marquee. Take the elevator at the end of the hall to the 2<sup>nd</sup> floor). You WILL be able to make changes to your form on the day of auditions.

# CHARACTERS IN *The Emperor's New Clothes*

**Chester:** The court jester and romantic lead of the story. Boyish and nimble, he works with Verity to help expose Stitch and Sew.

Vocal range top: F4

Vocal range bottom: C3

**Maximillian The Most:** The Emperor of the land, he is well-endowed with clothes. Stitch and Sew trick him into wearing "invisible clothes" for his royal procession. Lovable and gullible with an elegant, light, comedic touch.

Vocal range top: D4

Vocal range bottom: C#3

**Carlotta The Least:** The Empress of the land, with much less clothes than her husband. Learning to play the trumpet. Brassy with a down-to-earth quality, but also kind and lovable.

Vocal range top: E5

Vocal range bottom: A3

**Sinister:** The Prime Minister and villain of the story, who pilfers and schemes to become the next Emperor. Crafty, arrogant, and acts with great style.

Vocal range top: G4

Vocal range bottom: C3

**Lady Winifred:** In charge of the Emperor's wardrobe. Stuffy and officious.

Vocal range top: D5

Vocal range bottom: E4

**Sir Ivan:** In charge of the inventory of the Emperor's wardrobe. Has a bit of a foppish touch.

Vocal range top: Eb4

Vocal range bottom: E3

**Royal Herald:** The royal announcer. He proclaims the entrances and other announcements of the Court in a comically stentorian manner.

Vocal range top: D4

Vocal range bottom: C3

**Stitch:** The con artist of his day. He is the more educated member of his partnership with Sew. Pretends to be a tailor to swindle the Emperor. Fast-paced with mesmerizing gestures and keen wit.

Vocal range top: F#4

Vocal range bottom: C3

**Sew:** Stitch's counterpart, he is the lackey of their partnership. Gentle and vulnerable to try and keep pace with Stitch.

Vocal range top: G4

Vocal range bottom: C3

**Verity:** A beautiful scullery maid and the female romantic lead of the story. An orphan, she dreams of being a princess. Honest with a bit of naiveté.

Vocal range top: G5

Vocal range bottom: C4

## **Ensemble**

Members of the court and townspeople.

# CHARACTERS IN *Matilda*

**Matilda Wormwood:** An imaginative girl who is clever and wise far beyond her years. She has a thirst for learning that cannot be quenched. Her bold bravery and creativity in the face of bullies create magic.

Age: 6 to 12

Vocal range top: D5

Vocal range bottom: A3

**Miss Honey:** Matilda's kind-hearted and skilled teacher. She is tired of living in fear under Miss Trunchbull. She is inspired by Matilda's bravery and intelligence

Age: 25 to 40

Vocal range top: D5

Vocal range bottom: F3

**Mrs. Wormwood:** Matilda's self-absorbed, negligent mother and an amateur ballroom dancer.

Age: 35 to 45

Vocal range top: F5

Vocal range bottom: A3

**Miss Agatha Trunchbull:** The tyrannical headmistress at Matilda's school who despises children. She was once a famous athlete.

Age: 35 to 55

Vocal range top: G4

Vocal range bottom: A2

**Lavender:** Matilda's classmate and friend. Quirky and curious.

Age: 7 to 12

**Mrs. Phelps:** A nice librarian who encourages Matilda's love for books and stories.

Age: 25 to 45

**Mr. Wormwood:** Matilda's uncaring father. A slimy, greedy used-car salesman.

Age: 35 to 45

Vocal range top: A4

Vocal range bottom: D3

**Michael Wormwood:** Matilda's older brother. He is not very bright and favored by their parents.

Age: 10 to 15

**Bruce:** Matilda's classmate. He is subject to extreme punishment by Miss Trunchbull.

Age: 7 to 14

Vocal range top: E5

Vocal range bottom: C4

**The Escapologist (solo singing):** The Acrobat's husband can escape any lock ever invented. The hero of the tragic love story Matilda tells to the librarian.

**The Acrobat (solo singing):** The Escapologist's wife who was so skilled that it seemed like she could actually fly. The heroine of the tragic love story Matilda tells to the librarian.

**Cook:** The school cook, able to craft delicious goodies for Trunchbull's tea as well as foul meals for the children.

**Sergei:** The Russian mafioso swindled by Mr. Wormwood, he seeks revenge until Matilda charms him with her intelligence and ability to forgive. Speaks Russian and English.

**Henchman 1,2,3:** Sergei's Russian-speaking bodyguards.

**Mechanic:** Works with Mr. Wormwood on used cars.

**Doctor (solo singing):** Mrs. Wormwood's general practitioner who suddenly becomes her obstetrician. Overwhelmed with the beauty and the miracle of a newborn.

**Rudolpho (solo singing):** Mrs. Wormwood's competitive ballroom dancing partner. Dance moves burst out of him like nervous reactions.

**Students (ages 10-16):**

Amanda - wears pigtails. She may or may not be picked up by them and swung like a hammer.

Nigel - may or may not have poured a can of treacle on Trunchbull's chair and needs Matilda to save him. He also may hyperventilate at the idea of reading.

Eric- may or may not have put a newt in Trunchbull's water. Must have flexible ears.

Alice- may or may not have put honey on her brother.

Hortensia - may or may not be as tiny and as shiny as a mirror ball.

Tommy - may or may not be daddy's little soldier.

Big Kids 1, 2, 3 - work very hard to make sure the rumors of the evils of Trunchbull scare the new kids

**Parents 1 (solo singing):**

Think their daughter is an angel, with advanced emotional development.

**Parents 2 (solo singing):**

Think their perfect daughter should smile for the camera and stop putting honey on her brother.

**Parent 3 (solo singing):**

Thinks the perfect son's poor grades are due to bad teacher and inferior school.

**Parents 4 (solo singing):**

Charmed by their delightful son's intellect.

**Children's Entertainer (solo singing):**

Performer (Juggler, Magician) at the Children's party, perhaps a bit skeptical of the children's special qualities of gifted-miracle-ness - but with a big fat smile for which the parents are paying.

# CHARACTERS IN *Sweeney Todd*

**Sweeney Todd/Benjamin Barker:** (30s-50s) A Master barber, wrongly accused he was separated from his wife and daughter and imprisoned. After 15 years he has returned to London seeking vengeance against his accuser Judge Turpin. Brooding, morose, intelligent, forceful, with a cynical charm. He also has a vulnerability that evokes empathy despite his evil compulsion. He must have a commanding presence. Vocal range: Baritone - F2 - Gb4

**Mrs. Lovett** (30s-50s) an entrepreneurial and unscrupulous meat pie shop owner. She is in love with Todd and turns his desire for revenge into a profitable business venture. She is talkative, cheerful, manipulative, devious and ambitious with a sexual prowess. Great comedic timing is necessary. Vocal range: Mezzo w/belt - G3 - E5

**Anthony:** (20s) a naive and youthful sailor returning to London. He rescues and befriends Todd. Anthony falls in love with Johanna at first sight. He plots with Todd to rescue her from the lecherous Judge Turpin. Strong, brave and full of hope, he has yet to inhabit the cynical qualities of Todd. Vocal range: Tenor - Bb2-F4.

**Joanna:** (16) a high-spirited girl, full of innocence with a flirtatious demeanor. She is constantly yearning for freedom and is terrified of her guardian Judge Turpin. Joanna, Todd's long-lost daughter, falls in love with Anthony and plans to run away with him. Vocal range: Soprano - Bb3-A5

**Toby:** (may be cast as a child or a young man 16-20s) a poor apprenticed to Pirelli who finds a surrogate mother in Lovett. He is loyal, truthful and innocent to a fault with a heart of gold and a sharp eye. He symbolizes how the cruelty of man can destroy even the most innocent. Vocal range: Tenor - Bb2-Ab4.

**Beggar Woman (Lucy):** (30s) an eerie, poor soul living on the streets of London making her living prostituting herself to sailors at London docks. She is a deranged and schizophrenic woman who sees the encroaching evil and harbors a dark, surprising secret. She is actually Todd's wife unrecognizable, but a consistent character through the show. Her interjections go unheeded. Vocal range: Mezzo - Ab3 - F5

**Judge Turpin:** (50 plus) a lecherous, corrupt and evil public official who portrays himself as sanctimonious. He takes advantage of his position in the city and is responsible for imprisoning Todd. He lusts after Joanna and plans to marry her. Vocal range Bass - E2-Gb4.

**Beadle Bamford:** (30s-50) a pompous public official, deeply loyal to Judge Turpin. He is eager, violent, unscrupulous and terrorizing. Vocal range: High Tenor - D3-D5 A

**Adolfo Pirelli:** (30s-40s) An Irish charlatan and former employee of Todd's who has since developed a public persona as a flashy and flamboyant Italian barber. He is crooked, calculating and conniving with a hot temper. A comedic role. Both Italian and Irish accents are required for performance. Vocal range: High Tenor - B2-C5 (this may also be cast as a non singing role as in the 2005 Broadway revival)

**Male & Female Ensemble:** A strong ensemble needed for this show. They act as a Greek Chorus commenting on the action and augmenting the story. Some of the roles they will portray include; Storytellers, Townspeople, Police, Lunatics and Customers. The Ensemble gets ample opportunity for vocal challenges and is showcased throughout.



# AUDITION FORM

Circle the shows we can consider you for: Emperor's (11-14) Matilda (14-19\*) Sweeney Todd (15-19\*)

\*Alums & Adults 20+ may be considered for the roles of the adults, at the discretion of the team.

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Date of Birth: \_\_\_\_\_

Student Email: \_\_\_\_\_ Parent Email: \_\_\_\_\_

Do you have any casting limitations that we should know about? (Carpoolers, Shows, Roles...)

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Do you have any health issues or allergies that we should know about? If YES, please describe:

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Please check each box below to confirm that by auditioning you are making a commitment to:

- Attend ALL camp-time rehearsals in the summer for 2 (*Emperor's*) or 3 (*Matilda/Sweeney*) weeks.
- Arrive early or stay late during the camp period for extra rehearsal, if requested.
- Attend preliminary rehearsals on weekends in May, and/or June, as needed.
- Attend all performances.
- Participate in strike following the last show.

List any and ALL conflicts with the summer camp dates listed above and ALL Fridays, Saturdays, and Sundays in May, & June. (You do not need to list Show Choir.) Conflicts for *camp weeks* given to us after casting **will not be honored** and could result in losing your role. Conflicts for *May & June* given to us after casting *may not* be honored, and could result in losing your role. This includes deciding to do a spring show that is not listed below without giving *that* show the weekend conflicts for Flynn shows. In other words, anything not listed below you are reserving for Flynn rehearsals until the advance rehearsal schedule comes out. Contact us with questions, should any arise.

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Tell us about your theater, dance, tech, vocal experience, and special skills. Nothing's too silly or too small!

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What appeals to you about participating in our summer youth theater program?

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**PARENTS READ/SIGN:** *I have read and understand the packet of show and audition information. I realize that participation in this camp/show is both a time commitment and a financial commitment. I agree to fulfill all obligations. If my child is auditioning for Sweeney Todd, I have looked into the show, understand the emotionally dark content, and give permission for him/her/them to participate in the kinds of conversations and stagecraft that will necessarily follow.*

Student Signature: \_\_\_\_\_ Parent Signature: \_\_\_\_\_

**(A PARENT MUST SIGN THIS FORM BEFORE AUDITIONS.)**

*This is the AUDITION FORM. You must also fill out the REGISTRATION FORM, either online or by printing out the PDF. Please include a check or credit card number for \$350.00 tuition deposit. If your child is cast, your check will be cashed or your card charged on 2/19/19. Your remaining balance is due June 1. Payment plans are available. Parents with questions or concerns about Sweeney Todd, please feel free to talk with the Producing Artistic Director, Amy Riley at ariley@flynncenter.org*

*Note: If you only circle one show, **WE WILL NOT CONSIDER YOU** for the other show. Be sure you have asked yourself whether you'd rather get **NO ROLE AT ALL** than a role in the other show. (In years past, most auditioners who were not cast at all circled only one show, limiting their options.)*