



## **Artistic Team**

**Director:** Kristy Griffin  
**Musical Director:** Katrina Tang  
**Choreographer:** Kirsten Smith  
**Assistant Director:** Hayden Croweller

**ERINDALE THEATRE 19 August 21 – 04 Sept 21**

## **Auditions**

**Where:** The Philo Hut, 18 Collie St Fyshwick.

**Date:** May 1<sup>st</sup> & 2<sup>nd</sup> (some roles will attend dance call-backs on Sunday 2<sup>nd</sup> May in the evening, with principal role call-backs Monday 3rd May in the evening).

***\*\* Philo will take all precautionary steps to minimise the spread of COVID-19, including observing social distancing practices during auditions. If you are unable to audition due to self-isolation, please contact [auditions@philo.org.au](mailto:auditions@philo.org.au) and we will discuss alternate arrangements. If the situation changes, Philo will make the necessary decisions and announcements. \*\****

## **Important information about Casting**

*Grease* takes place in, and was written for, an American community that is rich with diversity. Due to the popularity of the 1970's film version, there are iconic moments and performances that audiences connect with that are implicit to staging *Grease*. While we aim to deliver many of those expectations, we will also bring our own stamp of originality and new life to *Grease*.

Our casting choices will take place around performers' ability to bring truth to each character as well as their technical skill. Auditionees do not need to have a similar look to the actors in previous film or professional iterations of *Grease*. Auditionees are also not expected to imitate existing performances or interpretations of principal characters from the film or otherwise (however we will still pay homage to parts of these, such as iconic choreography).

We want to see your own interpretation and originality in your audition, using the character information we have provided. We encourage auditionees of all backgrounds and looks to audition for any principal or ensemble character that they connect with.

## **Audition Breakdown**

Preliminary auditions will be held in groups of up to 10 people. Your audition will take place in 2 parts:

- The first section will be individual singing and acting auditions. During this time, you will present your selected song(s) and a cold read script excerpt for the panel. Singing and acting auditions will take place individually with the panel – not with the rest of your audition group.
- The second section will involve learning a small prepared choreographed routine with your audition group.

If you are required to attend a call-back for a principal role or further dancing, you will be notified after your initial audition, and call-back material advised via email after all first-round auditions have been completed.

Call-backs for principal roles (and some ensemble / supporting roles) will involve further singing and acting, and in some cases dancing. Casting will take place at the end of call-backs and all auditionees will be informed of the outcome as soon as possible.

## **Audition Requirements**

### **First Round Singing / Acting Auditions**

All auditionees are asked to prepare each of the following:

- ONE song from the show.  
(Choose the song that best suits your voice type).
- ONE song of your choice, not from the show  
(Choose a song that best demonstrates your connection to storytelling and ability to commit to characterisation).

***In both cases, please be familiar with the entire song, however be prepared to only present your best 32-64 bars (or about 90 seconds if you're using a backing track).***

- On the day of your audition, you will also be required to do a cold script read with minimal preparation time. Scripts will be provided at the audition venue. Select the script for the character you connect the most with.

## **Important Notes for all Auditionees**

- Audition time is strictly limited, so use your time to show the panel what you can do. No extra time will be available.
- Please bring sheet music (in the correct key).
- Please wear comfortable clothes that you can move in.
- Please bring appropriate footwear (dance shoes or runners), water and non-restrictive clothing for the dance component of your audition. No thongs, sandals, high-heels, jeans or restrictive skirts/dresses should be worn in the dance section.
- There will be an accompanist at the audition; however you may bring your own accompanist if you wish.
- Backing tracks are acceptable if they do not contain any pre-recorded vocals. No CD's please – an aux chord and speaker will be available for use.
- Please be aware that you may not get to sing your entire prepared songs. We are expecting large numbers of people to audition, so if the Audition Panel feels they have heard enough to determine your vocal quality they may stop you before you finish your song. This is regular practice and should not be taken as any indicator of whether you will or will not be cast.
- Please allocate at least 1.5 hours for your audition.
- Audition pieces should be well prepared. Remember, it is in your own interests to present yourself well.
- Singing unaccompanied is **not acceptable**.
- All auditions are private and may only be attended by the panel and auditionees.
- And most of all enjoy it!! This is your moment to shine!
- If you are unwell and still wish to audition please contact [auditions@philo.org.au](mailto:auditions@philo.org.au)

*Please note that Canberra Philharmonic Society reserves the right, at its sole and absolute discretion, to not cast any role from these auditions if, in the opinion of the Audition Panel, the right person for the role is not found. In this event the Society may pursue other means to fill a vacant role.*

## **How to Book an audition**

To book your audition, complete the online audition booking form available through our website [www.philo.org.au/auditions](http://www.philo.org.au/auditions). Identify your preference of audition time and the roles in which you are auditioning for. Our Production Manager will be in touch with you within 24 hours of receipt to confirm your audition time.

## Rehearsals

Rehearsal will start on **Sunday May 23, 2021** and will be:

**Monday** evenings 7pm -10 pm

**Thursday** evenings 7pm -10 pm

**Sundays** 1pm- 5pm

(Please note that some Sunday rehearsals will run from **10am – 5pm** depending on the schedule, and particularly closer to the show opening).

## Character Breakdowns

- **Playing Range for all characters is 18 – 30's.**

- **Strong dance and movement skills are required for all cast members. You do not need to have formal dance training for the audition but do need to be able to demonstrate that you can pick up movement and / or dance and work hard at choreography throughout the rehearsal period.**

Character Name	Vocal Range	Character Description
Sandy Dumbrowski	Soprano A3-F#5	Sweet, and wholesome, Sandy is made of strong moral fibre and determination. Though sweet, she is tough, and she defends herself even when outnumbered. Throughout the show she embarks on a journey of personal identity, undergoing huge change to demonstrate her power and get what she wants. Strong movement / dance abilities.
Danny Zuko	Tenor (with falsetto ability) D3-B4	The leader of the “Burger palace Boys.” An air of cool easy-going charm. Confident. Ultimately torn between being an alpha leader for his friends and his love for Sandy. Strong movement / dance abilities.
Jan	Alto A3-C5	Loves life, food and friends. Bubbly and positive. She cares for Roger and understands his vulnerabilities, even though he can be harsh towards her. Strong movement / dance abilities.
Marty	Alto C4-C5	Looks and acts older than the other girls, but betrays her real age when she opens her mouth. Tries to act sophisticated and have relationships with older men. Strong movement / dance abilities.
Frenchy	Alto/Mezzo A3-D5	A dreamer. Good-natured with high emotional intelligence however she struggles to get through school. Strong movement / dance abilities.
Betty Rizzo	Alto A3-C5	Leader of the Pink Ladies. She is tough, sarcastic and outspoken but vulnerable. Has a tendency to have unstable relationships but sticks strongly by her beliefs. Strong movement / dance abilities.
Doody	Tenor D3-A4	Youngest of the Burger Palace Boys with a hero-worshipping attitude toward the other guys. He also plays the guitar. Has a connection with Frenchy. Strong movement / dance abilities.
Roger	Tenor D3-A4	The “anything-for-a-laugh” type. Full of mischief, half-baked schemes and ideas. Enjoys bold pranks and mooning people. Is interested Jan however can be harsh towards her in front of the other boys. Strong movement / dance abilities.
Sonny Lattierri	Baritone/Tenor G2-A4	A braggart who thinks he is a gift to women. Has an ongoing dynamic with the Principal, Miss Lynch, who routinely places him in detention. Is interested in Marty but is regularly rejected by her. Strong movement / dance abilities.
Kenickie	Baritone/Tenor C3-F4	A dominant presence in the Burger Palace Boys. Tough, tattooed, surly, avoids any show of affection. Has a love for cars and is street smart. Strong movement / dance abilities.
Patty Simcox	Alto	A cheerleader. Athletic. Aggressive, sure of herself, given to bursts of

/ Ensemble	D4-A4	disconcerting enthusiasm. Patty has feelings for Danny and misuses her friendship with Sandy to get to him. She ends up with Eugene. Strong movement / dance abilities. Additional member of the Greasers ensemble.
Eugene Florczyk / Ensemble	Baritone/Tenor A2-E4	The class valedictorian. Physically awkward, smug and pompous but gullible. Is in love with Patty Simcox. Strong movement / dance abilities. Additional member of the Greasers ensemble.
Miss Lynch / Ensemble	Alto A3-C5	The dry, quick-witted Principal of Rydell High. She is also an English teacher. A 'tough love' kind of teacher, who is professional but has seen and heard everything. Her main mission is to get Sonny Lattierri to graduate, despite his defiance. Strong movement / dance abilities. Doubles in Greasers ensemble.
Vince Fontaine / Ensemble	Non-singing featured role	A typical "teen audience" radio disc jockey. Slick, egotistical, fast-talking. A veteran "greaser." Strong movement / dance abilities. Doubles in Greasers ensemble.
Johnny Casino / Ensemble	Baritone/Tenor G3-E4	A "greaser" student at Rydell who leads a rock 'n' roll band and likes to think of himself as a real rock 'n' roll idol. Larger than life when he performs at the Dance. Strong movement / dance abilities. Doubles in Greasers ensemble.
Teen Angel / Ensemble	E3-F4	A teen icon. Could be a modelled off a male movie star / rock star or a female pop-culture icon. Someone that teenage fans would obsess over. Teen Angel belongs in Frenchy's fantasy, who motivates her to believe in herself and finish school. Strong movement / dance abilities. Doubles in Greasers ensemble.
Cha Cha / Ensemble	Non-singing featured role	A blind date from another school. Excellent dancer and highly competitive. Loud-mouthed and over-confident. Loves trouble. Strong dance abilities. Doubles in Greasers ensemble.
Ensemble	All ensemble members will be required to sing. All vocal ranges are needed, and ensemble members need to be able to blend well and be confident with holding harmonies.	A wide variety of high-energy 'Greasers', on the brink of graduating high school. They are tough, love rock music, and push sexual and social boundaries. They are vastly diverse in their looks, shapes and sizes. Many of the Greasers despise authority, oppression and are not afraid of trouble. Strong vocal and movement / dance abilities including partner work. This is an active show for the ensemble and all need to be team players.

## Synopsis

*Grease* is a series of vignettes and rock songs dedicated to the 'Greaser' popular culture of the 1950's period in America. The rom-com style musical was originally set in Chicago and was adapted to a Californian setting for the iconic 1970's film starring John Travolta and Olivia Newton-John.

It loosely follows the lives, mishaps, and teenage shenanigans of two tough gangs – The Burger Palace Boys - and their female counterparts - The Pink Ladies - while they navigate friendship, love and gang politics during their final year at Rydell High School in 1958. Each character presents a unique viewpoint of the timeless struggles of adolescence. Central to the musical's loose plotline is the romantic relationship between Sandy Dumbrowski (sweet, well-mannered and eager to please) and Danny Zuko (iconic local Greaser and leader of the Burger Palace Boys) and their struggles with personal identity.

Iconic, full of excellent production values and high-energy performance numbers, *Grease* is a cult-classic with a huge following of adoring audiences.