

Mary Poppins Show Synopsis

The jack-of-all trades, Bert, introduces us to England in 1910 and the troubled Banks family. Young Jane and Michael have sent many a nanny packing before Mary Poppins arrives on their doorstep. Using a combination of magic and common sense, she must teach the family members how to value each other again. Mary Poppins takes the children on many magical and memorable adventures, but Jane and Michael aren't the only ones upon whom she has a profound effect. Even grown-ups can learn a lesson or two from the nanny who advises that "Anything can happen if you let it."

Mary Poppins Character Breakdown

Bert: The narrator of the story is a good friend to Mary Poppins. An everyman, Bert has many occupations, including hurdy-gurdy player, sidewalk artist, and chimney sweep. Bert watches over the children as well as the goings on in Cherry Tree Lane. He has charm, speaks with a Cockney accent, and is a song-and-dance man.

Gender: Male/Age: 30 to 35/Vocal Range top: F#4-bottom: B2

Mary Poppins: Jane and Michael Banks's new nanny. She is extraordinary and strange, neat and tidy, delightfully vain yet particular, and sometimes a little frightening but always exciting. She is practically perfect in every way and always means what she says. A mezzo soprano with strong top notes, she should be able to move well. She can have a more traditional soprano sound, but precision and diction is the key.

Gender: Female/Age: 20 to 25/Vocal range top: C6-bottom: Gb3

George Banks: The father to Jane and Michael Banks, is a banker to the very fiber of his being. Demanding "precision and order" in his household, he is a pipe-and-slippers man who doesn't have much to do with his children and believes that he had the perfect upbringing by his nanny, the cruel Miss Andrew. His emotional armor, however, conceals a sensitive soul.

Gender: Male/Age: 40 to 45/Vocal range top: Eb4-bottom: Bb2

Winifred Banks: George's wife and Jane and Michael's mother. A former actress, she is a loving and distracted homemaker who is busy trying to live up to her husband's desire to only associate with "the best people" as well as be the model wife and

mother. She suffers from the conflicting feelings that she's not up to the job of "being Mrs. Banks," yet, she is, and more. She has great warmth and simplicity to her tone.

Gender: Female/Age: 30 to 35/Vocal range top: D5-bottom: A3

Jane: The high-spirited daughter of Mr. and Mrs. Banks, is bright and precocious but can be willful and inclined to snobbishness.

Gender: Female/Age: 11 to 12/Vocal range top: F#5-bottom: A3

Michael: The cute and cheeky son of Mr. and Mrs. Banks. Excitable and naughty, he adores his father and tries to be like him. Both he and Jane misbehave in order to get the attention of their parents.

Gender: Male/Age: 9 to 10/Vocal range top: E5-bottom: A3

Katie Nanna: Jane and Michael's nanny at the beginning of the show. Overwhelmed and upset, she has absolutely had her fill of the Banks children.

Gender: Female/Age: 30 to 35, speaking feature

Policeman: A neighborhood fixture who is respected by and observant of households on his beat.

Gender: Male/Age: 30 to 40, speaking feature

Miss Lark: The haughty next-door neighbor of the Banks family who treats her dog, Willoughby, as if he were her child.

Gender: Female/Age: 30 to 35, speaking feature

Admiral Boom: A retired Royal Navy man and neighbor of the Banks family. A physically large man with a loud and booming voice, he speaks in Navy jargon and has a soft spot for his neighbor, Miss Lark. Can be any vocal range as needed. If Admiral Bloom doubles as the Banks Chairman, he can be a baritone.

Gender: Male/Age: 50 to 55, speaking feature

Mrs. Brill: The housekeeper and cook for the Banks family. Overworked and harassed, she's always complaining that the house is understaffed. Her intimidating exterior is a cover for the warmth underneath. Mrs. Brill doesn't have a high opinion of nannies in general and Mary Poppins in particular. She does not have to be a strong singer.

Gender: Female/Age: 50 to 55/Vocal range top: D#5-bottom: F#3

Robertson Ay: The houseboy to the Banks family. Lazy, sleepy and grumbling, he never gets things right and believes himself to be useless. He doesn't do a lot of singing, but his "Spoonful" solo can be a fun surprise.

Gender: Male/Age: 20 to 25/Vocal range top: G#4-bottom: F3

Park Keeper: Uniformed and officious, he makes sure no one breaks park regulations. His life is defined by rules, but he secretly hankers after his childhood. Has baritone vocal feature.

Gender: Male/Age: 40 to 40/Vocal range top: Eb4-bottom: Bb2

Neleus: The statue of a boy posed with a dolphin in the park. Neleus was separated from his father, Poseidon, and misses him very much. A small and lonely being, he is very happy to befriend Jane and Michael. This role is a wonderful opportunity to feature one of the strong dancers in your ensemble. He doesn't necessarily have to be a small boy.

Gender: Male/Age: 16 to 20/Vocal Range top: F#4-bottom: B2

Queen Victoria: A statue in the park.

Gender: Female/Age: 40 to 45, feature

Bank Chairman: The head of the bank where Mr. Banks is employed. Is an Edwardian stuffed-shirt. He can speak/sing his lines if necessary.

Gender: Male/Age: 50 to 60/Vocal range top: D4-bottom: C3

Miss Smythe: The Bank Chairman's humorless secretary.

Gender: Female/Age: 40 to 45, speaking feature

Von Hussler: A businessman seeking a loan from the bank for a shady business deal. He speaks with a German accent.

Gender: Male/Age: 30 to 35/Vocal range top: D4-bottom: C3

John Northbrook: An honest businessman seeking a loan to build a factory for his community. He speaks with an accent from Northern England.

Gender: Male/Age: 30 to 35/Vocal range top: D4-bottom: C3

Bird Woman: Covered in a patchwork of old shawls, and her pockets are stuffed with bags of crumbs for the birds. She tries to sell her crumbs to passersby, who ignore

her as if she doesn't exist. Sings "Feed the Birds." There can be a gruff, folksy quality to her voice that reflects the hardness of her life.

Gender: Female/Age: 50 to 55/Vocal range top: C5-bottom: Gb3

Mrs. Corry: Owns a magical gingerbread shop. She is a mysterious woman of great age who may speak with an accent that would make her seem quirky. Sings in Supercal.

Gender: Female/Age: 40 to 45/Vocal range top: D5-bottom A3

Annie and Fannie: Mrs Corry's daughters who are just as eccentric as she is who work in her shop with her.

Gender: Female/Ages: 16 to 25, speaking feature

Miss Andrew: George's overbearing and scary nanny. With her bottle of nasty-tasting brimstone and treacle to keep naughty children in line, she is a bully who only knows one way of doing things – her way. A soprano with an alto belt, there can be some heaviness to her voice along with range.

Gender: Female/Age: 50 to 60/Vocal range top: F5-bottom: Gb3

Valentine: One of Jane and Michael's neglected toys. Gender: Flexible / tenor vocal range top: E4 bottom: A3

Teddy Bear: One of Jane and Michael's neglected toys. Gender: Flexible/ vocal part alto or baritone

Doll: One of Jane and Michael's neglected toys. Gender: Female/ vocal part soprano/alto

Mr. Punch: One of Jane and Michael's neglected toys, speaking feature.

Ensemble:

- Parkgoers in *Jolly Holiday*
- Bank clerks and customers in *Precision and Order* and more
- Chatterboxes shopping for letters in *Supercalifragilisticexpialidocious*
- Toys like circus monkeys, soldiers, harlequins, etc. in *Playing the Game*
- Chimney Sweeps in *Step in Time*
- Starlighters creating constellations in *Anything Can Happen*
- and MORE!



Tulare County
Office of Education
Tim A. Hire, County Superintendent of Schools

Mary Poppins Audition Information

For students who will complete 3rd-12th grade this Spring of 2025.

Location: Auditions and callbacks will be held on TCOE's Liberty Campus in the Planetarium and Science Center (PSC) building at 11535 Ave. 264 in Visalia.

Vocal and Acting Audition Day Option 1*: Monday, April 28, 2025

Vocal and Acting Audition Day Option 2*: Tuesday, April 29

**Choose and attend only one day of vocal and acting auditions listed above.*

Grades 6-12 Dance Audition Day: Wednesday, April 30

Grades 3-5 Dance Audition Day: Thursday, May 1

- **Check-in begins each day at 4:00 p.m. The entire group will begin auditions at 4:30 p.m.** The audition form will be available on our website prior to auditions so you can bring it with you, but you will still need to check in on the day of.
- End times for all audition days are impossible to estimate at this time because the number of people who will attend is unknown. Parents/Guardians will sign up for the Remind communication app onsite so we can share when we are wrapping up.
- Tuesday's audition **MUST END** by 7:15 p.m. due to another event. If there are any auditioners left at that point, they will complete their audition on Wednesday at 4:00 p.m. before dance auditions begin.

Everyone must participate in all three disciplines involved in the audition (vocal, acting, and dance) in order to be considered for casting. The directors and audition panel fully understand that students have strengths and weaknesses and varying levels of experience and confidence in the three disciplines. There are plenty of roles in every show that are not dance-heavy or don't necessarily have a vocal solo. Just try your best and learn from the experience no matter what happens!

Callbacks: Saturday, May 3

- 9:30 a.m. Tap Callback
- 10:00 a.m. Vocal/Acting Callbacks begin
- Participants will be released from Vocal/Acting callbacks in smaller groups as we learn more. We will communicate with parents/guardians via Remind as we are wrapping up with certain characters. If you are called back for multiple parts or large parts, please plan to work until at least 4:00 p.m. Bring snacks and water. It's a very long but exciting day.

No parents/guardians are permitted in the building during auditions/callbacks. Please plan accordingly.

If you have a scheduling conflict with auditions/callbacks, please reach out to bethany.rader@tcoe.org by April 23 to see if we can accommodate you.

Mary Poppins Audition Instructions and Tips

Vocal and Acting Audition:

You choose your own audition song from a stage or film musical, including animated films, preferably NOT a song from *Mary Poppins*. Select 16 to 32 bars of music (30 to 60 seconds) of the song that you feel most confident about, and that shows off your singing and acting abilities.

Bring the piano sheet music (with the appropriate edits clearly marked) with you to the audition for our piano accompanist. You are not allowed to perform with a pre-recorded backing track or a capella. If you need help with this, email charlotteg@tcoe.org.

You will be given the acting audition scene/slides to review and prepare when you arrive at the audition.

Sing and speak with strong volume, clear words, confident posture, and appropriate expression.

Dance Audition:

Please wear dance attire or athletic/gym/P.E. clothing for your dance audition. You may wear jazz or ballet shoes if you have them. If not, light and flexible sneakers are great. Pull your hair securely off your face. No jeans, dresses, open-toed or slip-on shoes, or hats.

You will be taught the dance combination on-site. We will go through it several times as a group, then you will be divided up into smaller groups for your actual audition. If you have any further questions, email mckenna.hoffman@tcoe.org.

Callbacks:

There will be **invitation-only callbacks in vocals and acting** for students from whom we wish to see more. For this specific show, there will also be a **tap dance callback** for *Step in Time* and other tap sections in the show. Anyone who received a vocal/acting callback for Mary, Bert, Jane, or Michael must participate in the tap callback. The choreographer may also invite some students in grades 6th-12th to the tap dance callback based on their dance audition. Tap shoes are not required. If you do not have tap shoes, you may wear hard-soled shoes without a lot of grip/traction.

We will be giving out any callback materials after each dance audition is complete OR we will be sending out an email to students. **It is VERY important your email is legible on your audition form.**

Always remember, just because you didn't get a callback doesn't mean you didn't get cast or didn't get a role. Callbacks are just for those we want to see more from.

Rehearsal and Show Information for Mary Poppins

*Please review the following so that you may have an idea of the time commitment for this project. **Please list any and all scheduling conflicts on your audition form.** Know that while we try our best to accommodate all your amazing extracurricular activities, your conflicts may affect your casting. We want this experience to be as stress-free as possible for everyone (including you!) and we want to honor those who are able and willing to make this project a priority in their lives. If you have any questions or concerns, please feel free to contact bethany.rader@tcoe.org*

Cast and Parent Meeting Day

If you are cast in the show, attend this mandatory meeting to mingle with your fellow cast mates and members of the production team, complete your registration, download the Google Drive folders, pay your \$85 tuition, sign up for our communication platform, get measured for your costume, and take home your script and other materials!

- Tuesday, May 13, 2025 from 5:30 to 7:00 p.m. at the Planetarium (PSC).

Classroom Rehearsals

Please review this information thoroughly so you may accurately and completely list your conflicts on your audition form.

Table Read

- **Tentatively** Monday, May 26 from 5:00 - 9:00 p.m.
- All leads and featured parts (those with speaking parts) are asked to attend this rehearsal to read and sing through the entire show! Vocal and character development tips will be given as well as talking through the vision for the show. It's a super fun experience!

Vocal Coaching Sessions

- Tuesday-Friday, June 3-6, Charlotte will schedule coaching sessions with leads and vocal features to get a head start on solos, duets, and small group songs. These rehearsals will happen in the afternoons between 2 and 6 p.m. based on student availability.

Classroom Rehearsals

- Begin the week of June 9 using the attached draft schedules. They are different for each grade.
- Rehearsals for 6th-12th graders (**and students cast as Jane and Michael, no matter their grade**) are from **1:00-6:00 p.m.** Please note this is different from previous summer schedules. Not all cast members will be called for all rehearsal times.
- The cast should have all music and lines memorized by the very first rehearsal.
- Cast members may be called for costume fittings outside their regularly scheduled rehearsals.

- Final classroom rehearsal before loading into the theatre venue is Wednesday, July 3.
- Conflicts after our final classroom rehearsal are **not** allowed.

Theatre Rehearsals and Performances

- Performance Venue: LJ Williams Theatre at 1001 W. Main in Visalia.
- Load-In: Monday, July 7 at 9:00 a.m. Load-in is mandatory for most cast members in 6th- 12th grade and requires trucks, trailers, power tools, and elbow grease from our teens and parent/guardian volunteers.
- All of Mary and Bert's call times will be longer and in the mornings due to flying rehearsals.
- Sitzprobe is on Thursday, July 10 from 7:00 - 10:00 pm (tech rehearsal will end early to take an hour unsupervised dinner break before Sitzprobe begins). 3rd-5th graders will be released at 8:00 pm. Sitzprobe location: COS.
- Call times for dress rehearsals and show days (beginning Monday, July 14) are tentative and are subject to change as we get closer and learn more about the show.
- The all-day tech/dress rehearsal on July 12 is a long day! Students should eat a filling and sustaining breakfast to get them through the run. They should bring clean* snacks (for emergencies during the run) and a packed lunch. Students will *not* receive a break to eat their lunch out of costume until after the run is complete (usually around 2 p.m.). *Clean snacks mean food that can be eaten neatly without the possibility of spilling, staining, etc. Examples might include apples, pretzels, raw almonds, celery sticks, and clear water. Snacks that do not fit this criteria include chips, cheesy items (due to grease stains and orange cheese dust), berries, peanut butter, chocolate, anything oily or with sauces/dips/dressing, drinks with any color, etc.
- You can see that our release times for the final two weeks are late! We may release students earlier than those times and will do our best to communicate plans as we get closer.
- Strike occurs Sunday, July 27, the day after the final show. Strike is mandatory for most 6th-12th grade cast members and requires trucks, trailers, power tools, and elbow grease from our teens and parent/guardian volunteers.
- Our program survives on the help of our parent/guardian volunteers! Be prepared for calls to help with crafting, sewing, building, painting, cleaning, laundering, chaperoning, etc. throughout the entire process.

Conflict Requests

Please list any and all conflict requests with the dates and times listed on the General Rehearsal Schedule on your audition form. Know that while we try our best to accommodate all your amazing extracurricular activities, your conflict requests may affect your casting. We want this experience to be as stress-free as possible for everyone (including you!) and we want to honor those who are willing to make this project a priority in their lives. We expect students to attend all required rehearsals unless absences have been approved by the directing team ahead of time and as soon as possible. While we do our best to schedule around pre-approved absences, understand that you are not guaranteed to be included in the scene, song, or dance being taught while you are out. Two excused absences are allowed during the June 9 - July 3 rehearsal period. We recommend leaving at least one of those excused absences unclaimed as a back-up in case something comes up or you aren't feeling well one day. While illnesses and unexpected family emergencies are reviewed on a case-by-case basis, missing more than the two allotted absences may result in your removal from specific scenes or numbers, or the production entirely. We are unable to accommodate any conflicts beginning July 7.

- By committing to the production, you are agreeing to schedule personal commitments (like vacations, birthday parties, doctors appointments etc.) around our rehearsal schedule.
- All conflict requests (like school functions, sports activities, dance classes, etc.) should have been submitted on your audition form. If you have questions about conflicts, please email bethany.rader@tcoe.org.
- TCOE Theatre Company's Conflict Appeals Policy: We make a great effort to create a detailed calendar that allows students to only come to rehearsal when we are working on material in which they are involved. For this reason, if a student requests to be absent from a rehearsal or performance date, and if this request was not submitted by callbacks, then the absence may not be excused, and the student may face adverse action including being replaced by another student for the performance and production. Requests for absences received after callbacks may or may not be approved based on the discretion of the directors. In determining whether to grant the request for the absence, the directors shall take into consideration factors including, but not limited to: (1) whether the absence is school related; and (2) the impact of the absence on the rehearsal process and the rest of the production. If the directors deny the request for an unscheduled absence or absence date change, the student or the parent/guardian may appeal in writing the directors' decision to the County Superintendent or his designee. The appeal to the County Superintendent or his designee must be filed within three (3) business days of the directors' decision to deny the absence. The decision of the County Superintendent or his designee on appeal shall be final.

Parent/Guardian Commitments

Financial Commitments

PLEASE NOTE: Scholarships and financial support are always available. Do not let this section deter you from participating. Please email bethany.rader@tcoe.org for more information.

- \$85 tuition fee for the entire summer. This also includes one souvenir show t-shirt.
- Performers will be asked to provide their own specified show shoes, specific costuming undergarments, hair/makeup supplies, and potentially some simple costuming items (e.g., their own white t-shirt). We suggest planning for an additional ~\$100 to cover these supplies.
- There are no complimentary tickets. All audience members must purchase a ticket (\$17).
- Optional onsite lunch during two-show days (~ \$20 each)
- Optional cast party (~ \$15-\$25)
- Optional show DVD (~ \$10)
- Requested concessions and water donations (\$25+)

Again, we never want a student to feel they can not participate due to cost. If you feel this might be an issue, please speak with Bethany.

Volunteer Commitments

- Parents/guardians are encouraged to join our Theatre Company Boosters Club. More information will be available once casting is complete. Our Boosters are responsible for our concession stand, ticket taking and ushering, lunches on our two-show days, keepsake show t-shirts, videography and photography, and many other important tasks. Stay tuned!
- Our program survives with the help of our parent/guardian volunteers! Be prepared for calls to help with crafting, sewing, building, painting, cleaning, laundering, chaperoning, etc. throughout the entire process. Some of our parents/guardians spend countless hours working on multiple projects, and we can't thank them enough! We also want to help lighten the load so we are asking that each parent/guardian of each cast member volunteer for **at least 6 hours this summer**. To put that into perspective, costume or set building workdays are usually 2-3 hours each. Chaperoning at one performance is around 4 hours. Taking home one load of laundry counts as 30 minutes. When you register your student, you will select how you would like to volunteer your time. If we all pitch in, who knows what we can accomplish for the success of our show and our students!

June 2025 for 3rd-5th grade

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9 <u>ALL LINES AND MUSIC MEMORIZED</u>	10 Rehearsal 9:30-11 @ PSC	11 Rehearsal 9:30-11 @ PSC	12 Rehearsal 9:30-11 @ PSC	13	14
15	16 Rehearsal 9:30-11 @ PSC	17 Rehearsal 9:30-11 @ PSC	18 Rehearsal 9:30-11 @ PSC	19	20	21
22	23	24 Rehearsal 9:30-11 @ PSC	25 Rehearsal 9:30-11 @ PSC	26 Rehearsal 9:30-11 @ PSC	27	28
29	30 Rehearsal 1-4 @ PSC					

The students cast as Jane and Michael, no matter their grade level, will more closely follow the 6th-12th grade schedule!

PSC = Planetarium
11535 Ave. 264
Visalia

Please review the **conflict policy** in the audition information packet.

Tulare County
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July 2025 for 3rd-5th grade

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Rehearsal 1-4 @ PSC	2 Rehearsal 1-4 @ PSC	3 Rehearsal 1-4 @ PSC	4	5
6 <u>NO CONFLICTS FROM THIS POINT FORWARD</u>	7 Tech 1:30-5 @ LJ	8 Tech 1:30-5 @ LJ	9 Tech 1:30-5 @ LJ	10 Tech 1:30-5 @ LJ Sitzprobe 7-8 @COS	11 Tech 1:30-5 @ LJ	12 Dress 10-5 @ LJ
13	14 Dress 4:30-10 @ LJ	15 Dress 4:30-10 @ LJ	16 Dress 4:30-10 @ LJ	17 Dress 4:30-10 @ LJ	18 Opening Night 4:30pm call @ LJ	19 Two Show Day 10:30am call @ LJ
20	21	22	23 Rehearsal 11:30-3 @ LJ	24 Evening Show 4:30pm call @ LJ	25 Evening Show 4:30pm call @ LJ	26 Two Show Day 10:30am call @ LJ
27	28	29	30	31		

Please note that call and release times in the theatre are **subject to change** depending on show needs.

LJ = LJ Williams
1001 W. Main St.

COS = College of Sequoias
915 S. Mooney
in Sierra Bldg.

Sitzprobe = first rehearsal with orchestra

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DATES AND REHEARSALS SUBJECT TO CHANGE; MORE DETAILED SCHEDULE GIVEN ONCE CAST.
Classroom rehearsals for 6th-12th graders begin promptly at 1 p.m. and end at 6 p.m. (except for a few who might be scheduled later), Monday-Friday at the Planetarium. All cast members are expected to be at every rehearsal unless prior arrangements have been made with the director and stage manager. **Students cast as Jane and Michael, no matter their grade level, will more closely follow this 6th-12th grade schedule.*

June 3-6 Leads vocal coaching with Charlotte, depending on schedule.

Music and lines memorized from this point forward.

June 9 Music, Dance
 10 Music, Dance
 11 Music, Dance
 12 Music, Dance
 13 Music, Dance

 16 Music, Dance, Blocking
 17 Music, Dance, Blocking
 18 Music, Dance, Blocking
 19 Cleaning, Blocking
 20 Blocking

 23 Finish Blocking, Cleaning
 24 Run Act I
 25 Clean
 26 Run Act II
 27 Clean

July 30 Run-through
 1 Run-through
 2 Run-through
 3 Run-through
 4 OFF

We take great effort to make a detailed calendar that allows students to only come to rehearsal when we are working on material in which they are involved. For this reason, if a student requests to be absent from a rehearsal or performance date, and if this request was not submitted by the call-back date (**May 3rd**), then the absence may not be excused and the student may face adverse action including being replaced by another student for the performance and production. Requests for absences received after May 3rd may or may not be approved based on the discretion of the directors. In determining whether to grant the request for the absence, the directors shall take into consideration factors including, but not limited to: (1) whether the absence is school related; and (2) the impact of the absence on the rehearsal process and the rest of the production. If the directors deny the request for an unscheduled absence or absence date change, the student or the parent/guardian may appeal in writing the directors' decision to the County Superintendent or his designee. The appeal to the County Superintendent or his designee must be filed within three (3) business days of the directors' decision to deny the absence. The decision of the County Superintendent or his designee on appeal shall be final.

No conflicts are allowed from this point forward. Mary and Bert will have morning and extra flying rehearsals.

Mon	7	Load-In to LJ Williams	9 a.m.
	& 7	Run-through	1-7 p.m.
	8	Run-through	1-7 p.m.
	9	Run-through	1-7 p.m.
	10	Run-through	1-6 p.m. at LJ Williams
	& 10	Sitzprobe w/Orchestra	7-10 p.m. at COS in Sierra Building
	11	Tech Act I	1-7 p.m.
Sat	12	All Day Tech/Dress	9 a.m. to 5 p.m. (Bring lunch)

Call times are subject to change as we learn more about the show.

Mon	14	Dress Rehearsal w/Orch	4:30 p.m. Call / 7 p.m. Curtain
	15	Dress Rehearsal w/Orch	4:30 p.m. Call / 7 p.m. Curtain
	16	Dress Rehearsal w/Orch	4:30 p.m. Call / 7 p.m. Curtain
	17	Final Dress w/Orch	4:30 p.m. Call / 7 p.m. Curtain
	18	Opening Night!	4:30 p.m. Call / 7 p.m. Curtain
Sat	19	2 Performances	10:30 a.m. Call / 1 p.m. Curtain/7 p.m. Curtain
Wed	23	Brush up rehearsal	11:30 a.m. at LJ
	24	Performance	4:30 p.m. Call/7 p.m. Curtain
	25	Performance	4:30 p.m. Call/7 p.m. Curtain
	26	2 Performances	10:30 Call/1 p.m. Curtain/7 p.m. Curtain
Sun	27	Strike	9 a.m. until ???



TCOE THEATRE COMPANY SUMMER 2025 AUDITION FORM Grades 3-12

NO. (Leave blank.)

Please fill out this form completely and clearly and bring it to the audition. **PLEASE WRITE LEGIBLY!** If you have a headshot and resume or list of past productions, please attach it to this form (not required). You may always use the back of this page to complete answers, if necessary.

Student First and Last Name _____ Nickname (if applicable) _____

School Name _____ Current grade this Spring 2025: _____

Home Address _____ City _____ Zip _____

Student Email _____ & Phone _____

Guardian Email _____ & Phone _____

Age _____ Hair Color _____ Eye Color _____ Height _____ (Leave this blank; we will measure you onsite.)

- While I understand that I **must keep my appearance similar to how I look at auditions unless I get permission to change it**, I would be willing to alter my hairstyle for the show, including cutting and/or coloring my hair. **(circle) YES / NO**

Gender **(circle)**: Male he/him | Female she/her | Nonbinary they/them | Other: _____

Consider me for **(circle)**: Male Characters | Female Characters | All Genders

List specific role(s) you wish to be considered for (if applicable): _____

PLEASE READ THE FOLLOWING TWO OPTIONS CAREFULLY AND ASK IF YOU HAVE QUESTIONS.

- Check option 1:** _____ If I am not cast in the specific role(s) listed above, I would still like to participate in any other role or ensemble part. I am willing to accept any role.
- Or option 2:** _____ I am **ONLY** interested in this show if I am cast in the specific role(s) listed above. I understand that if I am not cast in one of those roles, the panel will honor my wishes, and I will be cut from the show.

EXPERIENCE: Please list any drama, dance, or music classes/performances. Also include any tap, gymnastics, sign language, or other special skills.

CONFLICTS: Refer to the rehearsal schedules and list ANY AND ALL conflicts with the dates/times listed between June 9 and July 3. **Two** excused absences are allowed between June 9 and July 3. **No conflicts are permitted after July 6.** Be specific and thorough! Talk to Bethany Rader if needed.

- If interested in Jane or Michael: refer to the 6th-12th grade schedule as you will be called to those rehearsals no matter your grade level.
- If interested in Mary or Bert: discuss availability for morning and extra rehearsals to train with the flight instructors once we load into the theatre.

We take great effort to make a detailed calendar that allows students to only come to rehearsal when we are working on material in which they are involved. For this reason, if a student requests to be absent from a rehearsal or performance date, and if this request was not submitted by callbacks (May 3), then the absence may not be excused and the student may face adverse action including being replaced by another student for the performance and production. Requests for absences received after callbacks (May 3) may or may not be approved based on the discretion of the director. In determining whether to grant the request for the absence, the director shall take into consideration factors including, but not limited to: (1) whether the absence is school related; and (2) the impact of the absence on the rehearsal process and the rest of the production. If the director denies the request for an unscheduled absence or absence date change, the student or the parent/guardian may appeal in writing the director's decision to the County Superintendent or their designee. The appeal to the County Superintendent or their designee must be filed within three (3) business days of the director's decision to deny the absence. The decision of the County Superintendent or their designee on appeal shall be final. A detailed rehearsal schedule will be available at our office or on our website. Go to www.tcoe.org/theatreco

- I am interested in (no fear of heights), and I'm allowed to fly, if I am cast as Mary or Bert **(circle) YES / NO** Parent Initials _____
- Whether or not I am cast, I am interested in being a Production Assistant (high schoolers only) **(circle) YES / NO** and attach interest form.
- If I am not cast in the show, I would like to be considered for backstage crew. **(circle) YES / NO**

Is there anything special we need to know about you/your student? _____

By signing below, I certify all information above is true and correct to the best of my knowledge. Date _____

Student Signature: _____ Parent/Guardian Signature: _____

(While a parent/guardian signature is always preferred, if student is 18+, a birthdate listed here may replace signature.)

Student Production Assistant (P.A.) Positions

These positions are open to current 9th-12th graders who are familiar with the TCOE Theatre Company approach. Positions are voluntary and for educational purposes only; no financial compensation will be provided. Community service or school credit may be available if discussed with all parties in advance.

Please check which position(s) you are interested in below. If you are interested in multiple positions, designate them in order of preference, numbering them next to the checkmark (#1 being your first choice, and so on). Our staff will contact you to discuss further after auditions.

Student Name: _____ Grade: _____

Email: _____ Phone: _____

I give my student permission to participate as a Student Production Assistant, which may include helping outside of rehearsal hours and completing tasks at home.

Parent/Guardian Signature: _____ Date: _____

_____ **Assistant Stage Manager** (Cannot be cast member or combined with other positions)

- Reports to the stage manager(s) and director. Great for someone who is a problem solver, takes direction well, and is detail-oriented.
- Responsibilities may include:
 - Maintaining the rehearsal space.
 - Record-keeping during rehearsals.
 - Coordinating load-in and strike and managing the deck crew after load-in.

_____ **Assistant Box Office and House Manager** (Cannot be cast member; may be combined with other positions)

- Reports to theatre support staff member. Great for someone focused and good with people.
- Responsibilities may include:
 - Assists in marketing the show.
 - Planning and managing ticket sales and box office.
 - Managing elements of lobby, ushering, and concessions.

_____ **Assistant Set Designer** (May be combined with other positions)

- Reports to the set designer. Great for someone creative and responsible.
- Responsibilities may include:
 - Talking through set concepts and researching set construction and paint techniques.
 - Assisting in building set pieces; using power tools.
 - Helping to coordinate load-in and strike.

_____ **Lighting Assistant** (May be combined with other positions)

- Reports to lighting designer. Great for someone who is patient and communicates effectively.
- Responsibilities may include:
 - Talking through lighting concepts, researching different lighting techniques and styles.
 - Assisting in hanging and focusing lighting.

Sound Assistant (May be combined with other positions)

- Reports to sound designer and vocal director. Great for someone who is musically inclined and adaptive.
- Responsibilities may include:
 - Assisting vocal director with planning mic lists, sound effects, and pre-recorded audio.
 - Assisting with programming show and sound board.
 - Assisting with putting mics on performers and mic check.

Prop Master (May be combined with other positions)

- Reports to stage manager and choreographer. Great for someone crafty and organized.
- Responsibilities may include:
 - Sourcing/making, maintaining, and inventorying of props, etc.
 - Coordinating load-in and strike.

Wardrobe Assistant (May be combined with other positions)

- Reports to costume designer. Great for someone who is a quick learner, creative, and persistent.
- Responsibilities may include:
 - Creating and maintaining costume plots, recording measurements, pulling costumes.
 - Sewing, crafting, mending, etc.

Hair and Makeup Assistant (May be combined with other positions)

- Reports to hair and makeup designer. Great for someone artistic and good with people.
- Responsibilities may include:
 - Assisting with hair and makeup design and pulling wigs.
 - Assisting during dress rehearsals and show prep time.

Social Media Ambassador (May be combined with other positions)

- Reports to theatre support staff member. Great for someone innovative, confident, and who can speak to multiple audiences.
- Responsibilities may include:
 - Film and photograph self and others for content.
 - Design visual posts, write captions, and plan and schedule campaigns.

Section Leader (Must be in the cast; may be combined with other positions)

- Reports to vocal director. Great for someone who is a strong vocalist and leader.
- Responsibilities may include:
 - Taking vocal notes/recording and remembering vocal parts.
 - Warming up cast before rehearsals and assisting students with vocal questions.
 - Leading sectionals & cleaning rehearsals.
- Open invitation to observe vocal planning and pre-production sessions with the vocal director.

Dance Captain (Must be in the cast; may be combined with other positions)

- Reports to choreographer. Great for someone who is a strong dancer and leader.
- Responsibilities may include:
 - Writing/Recording and remembering choreography and spacing.
 - Warming up cast before rehearsals and assisting students with choreography questions.
 - Leading cleaning rehearsals.
- Open invitation to observe choreography planning and pre-production sessions with the choreographer and assistant choreographer (if applicable).