

GREATEST SHOW - 2019

AUDITION PACKET

Please read all information thoroughly.
Often times, your answers can be found in the packet.

Character rehearsals are Sundays, with the exception of the last, which is Saturday!

Packet includes the following:

- 1.) **Audition Information – Read Carefully**
- 2.) **Permission Slip – *Date Sensitive***
- 3.) **Audition Schedule & Character Descriptions**
- 4.) **Character Tentative Rehearsal Schedule**
- 5.) **Audition Dialogue**

Attendance is very important – read below!!!!

If you have completed make-ups for missed classes, please give them to your teachers no later than *Saturday, January 19th (noon)*! Angela will no longer take make-up sheets. This must be handled with your base teachers.

Positive consideration will be given to those students who attended their base class versus doing make-up classes to achieve the requirement for attendance.

Audition Dialogue: Each student is expected to memorize lines for their character audition (see attached dialogue sheet). However, there are some roles that do not require dialogue. Memorized lines will be spoken live. No sheets will be allowed in the audition. Put your own *natural* movements and/or characterization to the lines.

Audition Dress Code: Dress in traditional dancewear only. The teachers/judges want to see your body and do not appreciate layers or baggy clothing. *No jewelry or nail polish.* You will lose points. See below for specific guidelines.

Ballet: Black leotard, pink tights, hair in bun, ALL hair should be secure

All other art forms: Black leotard, black or pink tights or black jazz style pant, hair in bun

Eligibility: For each role, there are different requirements. The requirements are based on the students' grade and class levels. We try to establish as much opportunity for all ages as possible. Please see the Character Audition Information for exact requirements.

Dance Style: All dances are taught at the audition. The feature roles are based off of a variety of dance forms. The art form is chosen according to the type of character and the director's interpretation. After feature roles are chosen in the audition, it is possible to incorporate other art forms into the performance piece according to the strength of each dancer chosen and the choreographer's preference.

Audition Procedures and Judging: The DDC&G teachers serve as judges. The audition is presented in a positive, fun environment. The best way a student can learn how to audition is to audition. *Students are encouraged to think of the audition as a learning experience.*

The dances are taught in a large group. Then, the students are broken into smaller groups of three or four for the actual judging.

Audition scores are defined as *Dance, Dialogue and Performance Quality (30 points maximum)*. Teachers are also asked to give an in-classroom evaluation for each dancer who auditions. The students are scored on the following: *Attitude, Behavior, Effort (10 point maximum) and Attendance (10 point maximum)*. There are 50 points in total. The in-class score accounts for 40% of the total score while the audition is 60%. (See judge's sheets and teacher evaluations posted in the office window.)

The director and teachers reserve the right to place students in leads as they see best fit the needs of the lead and dancer.

Attendance: Students are expected to manage their attendance with their teachers. Student's regular class attendance must meet studio guidelines (75% non-placement & 80% placement). Your attendance must be maintained throughout the rehearsal and performance season. Students in higher levels of Placement Ballet, where core/conditioning is required, must maintain 80% attendance for eligibility; however, this score is not calculated in the attendance score for the audition. Positive consideration will be given to those students who attended their base class versus doing make up classes to achieve attendance requirements.

Results will be posted in the office window and emailed. You may call the office for results after 6:00pm, Saturday, January 26th. (We reserve the right to extend this time if necessary.)

Character Fees: Each lead character has a fee that is relative to participation (see chart on audition information sheet). This fee includes each character's costume. Fees are due **no later than Friday, February 1st.**

Audition Hints: Show CONFIDENCE and poise! If you make a mistake, smile and keep going! Rehearse at home in front of anyone who will listen! Dress as noted!

Most Important – HAVE FUN!!!!!!

The nature of being a character in the June Performance is different than being in a regular class performance piece. Assuming a character role brings on additional responsibilities and commitments.

ALL REHEARSALS ARE MANDATORY. THE ONLY REASON FOR MISSING WOULD BE DUE TO A FAMILY EMERGENCY.

MAINTAINING ATTENDANCE REQUIREMENTS IN ALL CLASSES IS NECESSARY TO PARTICIPATE.

IF YOU ARE TARDY MORE THAN 10 MINUTES, IT WILL COUNT AS AN ABSENCE.

Any dancer not able to meet the guidelines above will force us to replace that dancer with either an understudy or someone in a parallel role.

There are nearly 100 soloists who must learn staging, character interaction, dramatics, dialogue and dances within an eight-week rehearsal schedule. If one character is permitted to have an excused absence, then all characters must be allowed to do the same. Since there are no “catch-up” rehearsals, we would never be able to complete the objective on schedule. If a character has staging and interaction with other characters, any makeup would require scheduling ALL of the characters involved in that particular scene.

Most characters are scheduled to learn a scene in one rehearsal and review it in the next. After all of the scenes are learned and reviewed, the entire flow of the show is rehearsed with all of the characters. This only gives us a minimal amount of time to learn all that is required.

We understand that there are many good reasons to miss rehearsals. Some include weddings, family reunions, family vacations, stage shows, birthday parties, graduations, etc. There is no way we can say which one of these reasons is more important than another. Knowing how busy spring weekends can be, we include the character rehearsal schedule with the audition information. We advise everyone to check the rehearsal schedule prior to auditioning because of the mandatory rehearsal policy. Students who know ahead of time they have a schedule conflict may choose not to audition for that role. It would be extremely unfair to the students who did not audition, if we excused characters from the rehearsals for any reason other than a family emergency.

IMPORTANT NOTICE: REHEARSALS WILL BE SUNDAY LATE AFTERNOON INTO EVENINGS WITH THE EXCEPTION OF THE LAST REHEARSAL WHICH WILL BE SATURDAY (LATE AFTERNOON).

Please cut off the bottom portion and return to DDC&G on or before Auditions, Sunday, January 20th. Please keep top portion for your records.

DDC&G CHARACTER PERMISSION SLIP

This slip must be turned into the office on or before Sunday, January 20th. Students without a signed permission slip will be unable to audition for a character. Deadline is Saturday, January 19th at noon.

I have read the rehearsal schedule and understand which rehearsal days I am responsible for attending. I also understand that the schedule available is tentative and subject to change.

I understand that as a character in the June 2019 performance, **GREATEST SHOW**, **ALL** scheduled rehearsals, for my character, are **MANDATORY**. I also understand that I must maintain my regular class attendance requirements in order to be eligible to perform. Also, if I am tardy more than 10 minutes, it will be considered an absence. If I fail to follow these guidelines, I will be replaced.

If I encounter a serious illness, which would prevent me from attending a rehearsal, I understand that a doctor's excuse will be necessary upon my return. **Notification** to either Angela or office prior to the missed rehearsal is required.

Student's Signature

Parent's Signature

Date

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Character Audition Schedule & Description

Audition Date: Sunday, January 20th Signup Deadline: Saturday, January 19th (noon)

***Must meet deadline in order for teachers to evaluate each student's classroom participation and attendance.**

- Results will be posted by Saturday, January 26th, after 6:00pm The delay is due to the classroom participation evaluations.

- Student's classroom evaluation scores are based on their attendance, attitude and behavior.

- We encourage everyone to audition for all of the characters for which they are eligible.

- Please arrive 30 minutes prior to your audition time as a room will be available for warm-up and audition numbers will be assigned.

Audition Times

Character

Character

11:30am - 12:30pm	Iris (6 th - 8 th)	Jewel (9 th - 12 th)
12:30 - 1:30pm	Dottie (6 th - 8 th)	Calista (9 th - 12 th)
1:30 - 2:30pm	Adeline (6 th - 8 th)	Scarlette (9 th - 12 th)
2:30 - 3:30pm	Younger Unusuals (5 th - 7 th)	Presto (8 th - 12 th)
3:30 - 4:00pm	BREAK	BREAK
4:00 - 5:00pm	Mimi (4 th - 7 th)	Older Unusuals (8 th - 12 th)
5:00 - 6:00pm	Maisie (3 rd - 5 th)	Priscilla (8 th - 12 th)
6:00 - 7:00pm	Daisy (3 rd - 5 th)	

- Dancers who audition must have been enrolled & attending the required classes by November 1st, 2018. Consideration for transferring students is taken.

- Character's regular class attendance must meet studio guidelines (75% non-placement & 80% placement) in all of the classes for which they are enrolled. *Be certain to contact your teachers and make sure they have noted your make-ups prior to the signup deadline. In order to receive maximum points, you must have maximum attendance. Positive consideration will be given for those who attended their primary class versus meeting their attendance requirements by doing make-up classes.*

- It is possible dancers may not perform their other class pieces in the show where they appear as a character unless it is a detriment to the choreography, storyline, or other dancers. There are cases where timing allows the leads to perform their class dances. If a character is assigned where they are in a class piece only once, they will perform with their class also. Otherwise, we will look at individuals and decide in which pieces they will appear. At times, it is appropriate for the lead character to appear with the class.

- Most character dances are performed as solos and/or partial duets, trios etc.

- If you are in an open level class, these will be looked at for each individual and will be based on the dancer's other class level and previous experience. Please contact Angela through email (angela@dublindance.com) for consideration.

- Performing Companies: Ensemble and Tap Co satisfies the Advanced Level requirement. Youth Co does not qualify as an Advanced level.

- Placement Ballet is considered two classes per week.

- If the audition requirement calls for a specific level and your class is a combined level, that class satisfies the requirements for the audition

(ie. Intermediate/Advanced would satisfy the Advanced level requirement).

Character	Art Form/s	Class Requirements	Grade	Character Description	Dialogue	Fee ^(due 2/1)
Ballerina Calista	Pointe	Intensive Ballet	9 th - 12 th	Leader, confident, strong, elegant, poised	Yes	\$310
Oldest Sister Jewel	Contemporary Ballet	2 classes/week. One must be Placement Ballet or Placement Contemporary. The 2 nd class can be any art form Placement & higher.	9 th - 12 th	Tender, compassionate, confident, kind, nurturing	Yes	\$275
Evil Magician Presto	Jazz	2 classes/week. One must be Placement Jazz. The 2 nd class can be any art form Placement & higher.	8 th - 12 th	Inflated Ego, Evil, controlling, sly, dominant, boisterous	Yes	\$275
Ring-mistress Scarlette	Jazz Contemporary	2 classes/week. One must be Placement Jazz or Placement Contemporary. The 2 nd class can be any art form Placement & higher.	9 th - 12 th	Energetic, Commanding, Firm, Decisive, Authoritative	Yes	\$275
Middle Sister Adeline	Contemporary Ballet	2 classes/week Advanced or higher. One must be Ballet or Contemporary. The 2 nd class can be any art form.	6 th - 8 th	Sensitive, reassuring, tender, attentive, soft hearted	Yes	\$275
Little Sister Maisie	Contemporary Ballet	2 classes/week Advanced or higher. One must be Ballet or Contemporary. The 2 nd class can be any art form.	3 rd - 5 th	Adorable, innocent, persuasive, stubborn	Yes	\$275
Magician Assistant Priscilla	Jazz	2 classes/week Advanced or higher. One must be Placement Tap. The 2 nd class can be any art form.	8 th - 12 th	Clueless, crass, tactless, outspoken, opinionated	Yes	\$275
Ring-mistress Asst Iris	Jazz Contemporary	2 classes/week Advanced or higher. One must be Jazz, Ballet or Contemporary. The 2 nd class can be any art form.	6 th - 8 th	Reliable, attentive, pleaser, loyal	Yes	\$190
Unusuals w/dialogue	Modern, Jazz, Hip Hop, Ballet	2 classes/week Advanced or higher. One must be Jazz, Modern, Ballet or Hip Hop. The 2 nd class can be any art form. <i>* Dancers who are interested in group dialogue only can opt out of the dialogue portion during the audition</i>	5 th - 7 th	Convicted, powerful, bold, strongminded, outspoken	Yes	+ \$160
Unusuals * w/group dialogue			8 th - 12 th			
			5 th - 7 th			
			8 th - 12 th			
Circus Harlequin Daisy	Ballet Contemporary	2 classes/week Advanced or higher. One must be Ballet, Contemporary or Modern. The 2 nd class can be any art form.	3 rd - 5 th	Positive, encouraging, overly dramatic	Yes	\$250
Circus Harlequin Dottie	Modern		6 th - 8 th			
Circus Mime Mimi	Mime Little Dancing	2 classes/week Advanced or higher. Miming experience not required. ☺	4 th - 7 th	Very dramatic, Huge facials, Expressive	No	\$175

+ The dancers **may** have a duplicate costume from class (PrePro Modern), however additional features will be added to the lead costumes.

Fees will be reduced \$50 to reflect.

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Character Dialogue & STAGING Rehearsal Schedule - TENTATIVE

All 8 rehearsals are MANDATORY!

One miss will be tolerated for **FAMILY EMERGENCIES ONLY!**
A call/text to Angela (614-563-6114) prior to a missed rehearsal is required.

DO NOT BE LATE - IT WILL COUNT AS AN ABSENCE AFTER 10 MINUTES.

This schedule applies to dialogue and staging only. There will be an *additional dance rehearsal* schedule determined at a later date. The times will coincide with the schedule below. They are typically before or after each character's dialogue rehearsal begins. The final dance rehearsal schedule will be included in the characters' rehearsal packets.

Students need to attend all rehearsal dates & times where their character is listed, only!

Sundays: March 31st, April 14th, May 5th

4:00-8:30pm This will be divided into specific arrival times according to scenes once the script is finalized.	Opening: Out of the Shadows	Scarlette, Iris <i>(Unusuals – dance only rehearsal required)</i>
	Transition A: Relations	Presto, Priscilla
	Scene I: Dreams	Maisie, Adeline, Jewel
	Transition B: Track Trap	Presto, Priscilla
	Scene II: Travel Troubles	Scarlette, Iris, Calista
	Transition C: Did You Hear That?	Maisie, Adeline, Jewel
	Scene III: Finding Balance	Calista, Zeke, Jewel
	Transition D: Everything's Coming Up Roses	Presto, Priscilla
	Scene IV (1 st half): Raising	Scarlette, Iris, Calista, Zeke, Jewel

Sundays: April 7th, April 28th, May 19th

4:00- 8:30pm This will be divided into specific arrival times according to scenes once the script is finalized.	Scene IV (2 nd half): Raising	Maisie, Adeline, Daisy, Dottie
	Transition E: "Poof"	Presto, Priscilla
	Scene V: Circus Yummies	Maisie, Adeline, Daisy, Dottie
	Transition F: Slippery Slope	Presto, Priscilla
	Scene VI: Daring Feats	Scarlette, Zeke, Jewel, Calista
	Transition G: All Mine	Presto, Priscilla
	Scene VII: Peculiarly Perfect	Maisie, Adeline, Daisy, Dottie, Aura, Jade
	Scene VIII: Everyone Belongs	Maisie, Adeline, Daisy, Dottie, Presto, Priscilla, Jewel, Calista, Scarlette, Zeke, Iris

Sunday, May 26th (3:00 – 8:30pm) - Entire Run Thru – All Characters and Costuming*

Arrival times will be finalized when you receive the rehearsal packet. These times will vary according to show order.

SATURDAY, June 1st (4:00 – 9:30pm) – Entire Run Thru – All Characters/Full Dress Rehearsal

Arrival times will be finalized when you receive the rehearsal packet. These times will vary according to show order.

NOTE: WE WILL NOT MEET April 21st IN OBSERVANCE OF EASTER OR MAY 12th IN OBSERVANCE OF MOTHERS DAY.

Please understand that this is a TENTATIVE schedule. The dates and times will be finalized when the characters receive their rehearsal packets.

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Below is the dialogue the dancers will perform for the auditions. They will be required to speak and dramatize the situation. The dialogue does not have to be recited exactly; however, it must carry the same meaning. No sheets will be permitted in the audition. If your character has more than one line, you must learn both.

BALLERINA/CALISTA

Setting: Calista is telling Zeke (boyfriend), who just arrived about the mysterious issues they have been having since their last stop.

Dialogue: *I'm so happy to see you. These things keep happening. Lights flashing and obstacles on tracks. It started at our last stop and now here again. It's all too strange to be a coincidence.*

OLDEST SISTER/JEWEL

Setting: After hearing the train whistle, Jewel comes in to Adeline and Maisie's room to find they're gone, and they left a note.

Dialogue: *Girls did you hear? The circus train! It came! I heard the whist...le...Addi? Maisie? What's this (note)? "Dear Jewel, I took Maisie to see the circus. Be back soon. PS Please don't be angry. Don't be angry? I'm beyond angry!"*

RING-MISTRESS/SCARLETTE

Setting: Scarlette is talking with Iris (assistant) in regard to bringing the unwanted, the unusual to the circus.

Dialogue: *I want to give them a place, a place in this world where they can be appreciated. We'll have the greatest show and it will include the unusual.*

EVIL MAGICIAN/PRESTO

Setting: Presto is referring to Adeline and Maisie and finds them to be the opportunity to steal the circus.

Dialogue: *Not only are they lost but that sweet little Maisie would like to join the circus. Lucky for her, she can be the first to join my circus.*

RINGMASTER ASSISTANT/IRIS

Setting: Scarlette has asked Iris to unload the animals from the train.

Dialogue: *And just to be clear, you did mean all of the approximately 200 animals. This will take a while. After all there are 60 cars full stretched across a mile of track.*

EVIL MAGICIAN ASSISTANT/PRISCILLA

Setting: Priscilla is confronting the Magician as she doesn't have faith in the plan.

Dialogue: *Yeab well, I'm pretty sure you're full of "poof" and I don't mean the disappear'n kind!*

SISTER/ADELINE

Setting: Maisie is telling Adeline she wants to join the circus. Adeline is explaining why she can't.

Dialogue: *Unfortunately, Maisie, the circus stays here only for a little while. They'll leave soon and go to the next town and the next until they've traveled all over the country.*

SISTER/MAISIE

Setting: Maisie is begging Adeline to come to the circus with her.

Dialogue: *Please Adeline, come with me. I know mother used to tell us not to allow what others think or say to hurt us, but she also said we could do anything if we believed with our heart.*

CIRCUS HARLEQUIN/DAISY

Setting: Maisie asked Daisy and Dottie if they belonged to the circus.

Dialogue: *We sure do and we wouldn't have it any other way.*

CIRCUS HARLEQUIN/DOTTIE

Setting: Dottie and Daisy are telling the girls about living with the circus.

Dialogue: *Not only is this the greatest show on earth, it's the greatest place on earth.*

UNUSUAL/AURA

Setting: Aura is talking to the girls, referring to the diversity of everyone and encouraging her to believe in herself.

Dialogue: *Oh, I see. Well look around honey! (small pause) The question is what are you going to believe?*

UNUSUAL/JADE

Setting: Jade is trying to support Maisie as she struggles to get Adeline to understand why she wants to join the circus.

Dialogue: *Now hold up. She can want to, can't she? Tell us what makes you want to join.*