



October 2018

Dear Auditioner,

It's the tail end of the big, bad 1980s in Hollywood, and the party has been raging hard. Aqua Net, Lycra, Heavy Metal flow freely at one of the Sunset Strips last legendary venues, a place where legendary rocker Stacey Jaxx takes the stage and groupies line up for their chance at an autograph. Amidst the madness, aspiring rock star (and resident toilet cleaner) Drew longs to take the stage as the next big thing (and longs for small-town girl Sherri, fresh off the bus from Kansas with stars in her eyes). But the rock and roll fairy-tale is about to end when German developers sweep into town with plans to turn the fabled Strip into just another capitalist strip mall. Can Drew, Sherri, and the gang save the strip—and themselves—before it's too late? Only the music of hit bands Styx, Journey, Bon Jovi, Whitesnake and more hold the answer.

ROCK OF AGES: HIGH SCHOOL EDITION takes you back to the times of big bands with big egos playing big guitar solos and sporting even bigger hair! This Tony Award -nominated Broadway musical features the hits of bands including Night Ranger, REO Speedwagon, Pat Benatar, Twisted Sister, and others.

***Read this packet thoroughly*** and if you audition be prepared to commit yourself to a process that every member of our team, both on and off stage, will be proud of. I wish you the best of luck at auditions and if not cast, we hope you will participate in one of the many roles backstage.

Adam Brown, Director of Theatre Ink

***Rock of Ages*** Perusal here <https://goo.gl/txXbWo>

## **Audition Workshops**

10/26 (2:30pm-3:30pm) - Music Workshop for Male songs  
10/26 (3:30pm-4:30pm) - Music Workshop for Female songs  
11/8 (6:30pm-8:30pm)-Dance Workshop  
11/9 (2:30pm-4:30pm)- Monologue Workshop

## **Singing/Monologue Auditions**

11/14 (3:00pm-6:00pm) - Singing/Monologue Auditions  
11/16 (3:30pm-6:00pm) - Singing/Monologue Auditions

## **Dance Auditions**

11/14 (6:30pm-9:00pm) - Dance Auditions  
11/16 (6:30pm-9:00pm) - Dance Auditions

## **Callbacks**

11/19 (3:30pm-7:00PM) - Callbacks

## **Cast List Posting**

11/21-11/22

## **Costume Measurements/Headshots**

11/21-12/15

## **1st Rehearsals**

12/17 (3:30pm-6:30pm) - Read-Thru/Listen-Thru Full Cast  
12/18 (3:30pm-6:00pm) - Table Session (Kevin/Principals)  
12/19 (3:30pm-6:00pm) - Table Session (Kevin/Principals)

## **Sign-Up Process**

1. Fill out online information form here: [ROA Information Form](#)
2. Sign up for 1 ½ hour slot for singing/acting and 1 ½ hour dance slot on the call-board across from Room 170.
3. Fill out and bring audition card from the printed packet to your audition.

*(1 and 2 above must be completed no later than 11/10/17)*

## **Questions?**

Taya Frishman (Stage Manager) at [Rockofagesms@gmail.com](mailto:Rockofagesms@gmail.com)  
or Mr. Brown (Producer) at [Adam\\_Brown@newton.k12.ma.us](mailto:Adam_Brown@newton.k12.ma.us)

## Director's Note from Kevin Mark Kline

Hello!

It is an honor and a privilege to welcome each of you to auditions for *Rock of Ages*! My name is Kevin Mark Kline and I will be directing this production for Newton North. I couldn't be more excited to begin this process with each of you.

Please arrive at your scheduled audition *prepared* and with a working knowledge of the material. Read the script at least once before your audition. Select and memorize a song and monologue that excites you and that you are comfortable with. Know who these characters are, what they want, where they are going, and what's standing in their way. Ask yourself "How are these characters like me?" "How are they different from me?" Decide for yourself how these characters walk, how they talk... As a director, I'm always excited by actors who make their *own* choices. None of us are looking for copies of previous actors' performances - we want to see *you* - *your* choices, *your* ideas, *your* versions of these characters. Make bold, brave choices. Know who you are singing to and what you are singing about. Be specific and most importantly - have FUN!

If you have any questions at all, please feel free to email me at [kevin.mark.kline@gmail.com](mailto:kevin.mark.kline@gmail.com) - looking forward to seeing you at auditions.

## Choreographer's Note from Elena Maimonis

Dance auditions are another opportunity for you to demonstrate your work ethic, personality, and storytelling skills. The audition combination will be taught at the Dance Workshop and the dance auditions will consist of small groups where we will review the combination before auditioning the piece.

How to prepare:

1. Wear clothes you can move in: dance attire, sweatpants, dance shoes, or sneakers.
2. Stretch: I will lead a short warm up, but it is important to stretch beforehand so that your muscles are warm and ready to move.
3. Ask questions: The dance workshop is time to learn the choreography before you have to perform it as your audition piece. Use it wisely.
4. Practice, practice, practice: The more confident you are with the steps, the more time you will have to focus on actually performing the choreography and having fun with it.

## Music Director's Note from Chris Roppola

Hellloo Newton!! Are you ready to rock? Producing gnarly theater is hard and the work we will do during rehearsals and performances will be challenging. Don't have a cow though, because if done right, it will be totally rad. To do our best work and build the best show possible we must have the best auditions possible.

For your totally bodacious production staff, this means being prepared, in sync, and knowing exactly what we are looking for in terms of our righteous vision. For you, the actor, it means taking your audition material to the max--knowing the music and lyrics is just the beginning.

When choosing and preparing an audition piece, take a chill pill and consider the following:

- Is the song appropriate for the role for which you are auditioning?
- What character is singing the song?
- What is the dramatic or comedic moment happening in context when the song is done during the show? (You may need to do a little research to answer this.)
- Will you perform the song in that way or interpret it differently?

Remember, you only have a few minutes to convince the audition panel to give you a callback. Book it and make those minutes count! Here are some of the things to expect at the vocal workshops:

- We'll do some light warm-ups and talk through ideas for warming up on your own before auditions.
- We'll talk about the vocal technique Top Five:
  - Breathe.
  - Sing through to the *ends* of your phrases/words/notes.
  - Know *when* to breathe.
  - Sing with the volume and energy you sing when you're at home alone in your room and you *think* no one is listening!
  - Breathe *more*.
- We'll sing through each of the audition selections once or twice.

If you do reference a recording or video to familiarize yourself with a number, please note there will be slight differences with the score and the songs in our show will mostly be in lower keys--don't wig out when you hear how high they are on the recording(s). We do not expect nor want you to sing a number exactly as it is on the recording. As if! We want to hear your interpretation of the song. D'uh! Alternatively, you may sing an audition piece of your own choosing. It should be in the style of the show and around 32 bars. Please bring sheet music for your song. And now you know...and knowing is half the battle!!

### ***Audition Materials***

There are six selections this year. Pick one. Your selection should be memorized for your audition. An accompanist will be provided.

Female Roles	#6 <i>More than Words</i> (m. 9 - 31)
	#10 <i>Shadows of the Night</i> (m. 58 - 78)
	#15 <i>Hate Myself for Lovin' You</i> (m. 1 - 14, 49 - 58)
Male Roles	#7 <i>Dead or Alive</i> (m. 19 - 32)
	#8 <i>I Want to Know What Love is</i> (m. 9 - 31, including Sherrie's lines, sung in your octave)
	#17 <i>I can't Fight This Feeling</i> (m. 23 - 40)

If you have any questions, feel free to contact me via email at: [chris@roppola.com](mailto:chris@roppola.com)

p.s. If you think this note is cheesy, wait until you read the show!

## Monologues - Select One And Memorize For Auditions

A: YEAHHH! What's going *down* audience?!? Go ahead... say hello to the person next to you. The one you don't know yet. The one you are going to be making out with by the end of the show! We're going back to a sexier time! The Reagan Era! That's right, my babies. Welcome to the Sunset Strip. The time? You got it! Mid to late eighties... roughly. When L.A. was a beacon of rock 'n' roll excess! A majestic acid wash epicenter! A time when no one on the stage was born.

B: Here's our boy Drew Boley.. our little "rock wannabe!" Course, let's be honest. For every trillion that roll into town, only like four ever really make it. (Looks at Drew) Oh... but you will dude, I just know it. Drew's a barback here at the legendary Dupree's Bourbon Room. Course as I told you before, all the guy really wants to do is rock your face off like Sebastian Bach.

C: (uses prop as an Oscar while looking in mirror) This is so unexpected... First, I'd like to thank my director, my captain, Mr. Spielberg... I salute you! And of course to my co-stars Corey and Corey. I love you both. We did it! And yes, last but certainly not least, I have to thank my parents who were always so... so...

D: Here are your flyers! It's time to show those foreign fat cats that there's a history here and it won't be destroyed by their euro-trash strip malls and discount yogurt shops. Who's with me? We're not gonna take it! No! We ain't gonna take it! We're not gonna take it anymore! Power to the proletariat! Hunger strike starts tomorrow! Until then, only seven hundred more choruses of this song to go! Let's do it!

E: (Flirting, badly) Hey... This place is kinda noisy. Maybe you'd like to hang out in the men's bathroom where we can talk about our dreams and stuff. (Beat) You think I'm amazing? That's so beautiful. Looking forward to the show? I'm so nervous. It's like you see right through me. It's crazy right? I mean, could you even love an above average guy like me, livin' life full throttle, not carin' if I live or die? Because I'm dangerous to even my own heart when I love this hard, Rachel. (Beat) Shelly?

F: Sure baby, you can talk to Mama. Is this about a boy? I ever tell you about Maxine Diamond sugar? Before all of this, I came out here just like you. Soul singer - the new disco diva! Maxine Diamond. And I was good. Even sang backup on a couple big records, But I tell ya, the sweetest memory I got is still with Edgar Calhoun... April 14, 1975. Why did I leave him? I don't know baby - I suppose back then being adored by one person didn't seem to be enough.

## The Story

**ACT ONE:** Lonny Barnett, who serves as the show's narrator, sets up the story: In 1987, an aspiring rocker named Drew Boley works as a busboy in the Hollywood club called the Bourbon Room, owned by Dennis Dupree and assisted by Lonny. Drew falls instantly for a girl, Sherrie Christian, who just arrived from Paola, Kansas, hoping to make it big in acting. Drew convinces Dennis to hire Sherrie as a waitress. A pair of German developers, Hilda Klinemann and her son Franz, persuade the city's mayor to abandon the "rock-n-roll" lifestyle of the Sunset Strip and introduce "clean living" into the area, much to the anger of the City Planner, Anita Bath. When Dennis learns that part of the plan involves demolishing The Bourbon Room, he believes the club can generate more money by having rock star Stacee Jaxx and his band Arsenal, who recently announced their break-up, perform their last show at the Bourbon. He calls Stacee and convinces him to play the band's last show in the club where he had begun. As Drew struggles to write new lyrics, Sherrie urges him to go after his dreams. Anita begins protesting Hilda and Franz's redevelopment plans. Later, after arguing with her parents during a phone call, Sherrie begins to discover feelings for Drew, who supports her dream. Also, Drew, auditioning to open for Arsenal, finds the lyrics he has been searching for and realizes that they have come from his feelings for Sherrie. After obtaining the opening slot for Arsenal, Drew invites Sherrie to have a picnic in the hills overlooking Los Angeles. There, he mistakenly suggests that the two are merely friends to calm their nerves, disappointing both of them and ruining the date. Stacee Jaxx arrives at the Bourbon and gives an interview about his life. Sherrie is immediately smitten with him, and believing she means nothing to Drew, kisses Stacee. Meanwhile, Drew opens for Stacee and Arsenal, not knowing a record producer is in the audience. After their kiss, Stacee tells Dennis to dismiss Sherrie before the concert begins. His guitarist realizes what Stacee did and knocks him out. The record producer in the club was impressed with Drew's performance and suggests he take over for Stacee. He then offers Drew a contract, which he accepts. Sherrie seeks comfort from Drew after she is fired, but having seen her kiss Stacee, he dismisses her. In the midst of these events, Anita continues her protest. An upset and unemployed Sherrie meets Justice Charlier, the owner of a nearby club. She relates to Sherrie's story, saying that many of the small-town girls hoping to hit it big in LA end up working in clubs. Grudgingly, Sherrie accepts Justice's offer to work in her club. As the act closes, everyone is alone - Drew, as an upcoming rock star; Sherrie, fending for herself; Anita protesting the redevelopment; and Dennis, trying to save his club.

**ACT TWO:** Hilda and Franz begin demolition on the Sunset Strip, alienating them from each other as Franz falls for Anita and sees "the error of their ways." Dennis and Lonny join the fight with little success. Drew's rocker image is upsetting the record producer, and Sherrie is learning how things work at Justice's club. When they meet on the street, Sherrie is embarrassed about her job and Drew is upset that his record company is attempting to

reshape him into part of a hip-hop boy band. They argue and Sherrie admits that she was crazy about Drew, but failed to make a move because he said they were friends. They part ways more troubled by these new revelations. Stacey arrives at Justice's club and is pleased to see Sherrie. Drew arrives to admit his feelings to her, but becomes angry when he sees the two of them and storms off. Justice later tells Drew that as soon as he left, Sherrie had punched Stacey in the jaw. Anita continues her protest against the destruction of the Strip, but yields no success. She convinces Franz to stand up to his mother if he does not believe in his mother's vision. Franz admits that he has his own dream, namely to open a confectioner's store in Germany. He rebels against his mother and admits his love for Anita. Meanwhile, Dennis and Lonny, upset at the loss of The Bourbon Room, admit that they have a bromance. Sherrie decides to leave the club after the scene with Drew, and Justice tells her that she had a similar experience with her first love. Everyone is in turmoil as they attempt to move on with their lives. Franz leaves for Germany and Hilda begins to regret the hurtful way she treated her son. Anita arrives and explains to Hilda that Franz does not hate him; he simply wants his mother to support his dream. Hilda decides to return the deed to the Bourbon Room to Dennis and invest in Franz's confectionery store. Drew, now a pizza delivery boy, realizes none of his dreams have come true—he still is not a rock star, and Sherrie is leaving on a midnight train. Lonny arrives and breaks the fourth wall by explaining to Drew that his life is so miserable because they are all characters in a musical and that it was their book writer who made it so. He also reveals to Drew that he serves as the show's "dramatic conjurer" and that if Drew wants a happy ending, it is up to him to get the girl. After hearing this, Drew realizes that he does not need fame to make him happy, only Sherrie. He reaches her at the train station in time, and they realize that their love has survived all their trials and reconcile. In the epilogue, The Bourbon Room is spared from demolition and Stacey Jaxx, now a washed-up has-been who has been charged with a crime, flees to Uruguay. Franz opens his confectionery store in Germany and has a long distance relationship with Anita, who becomes the new mayor of West Hollywood. Dennis passes away, leaving the Bourbon Room to Lonny, and Sherrie and Drew move to Glendale and start a family. Lonny notes that on The Strip, sometimes the dreams with which you enter are not always the dreams with which you leave, but they still rock.

## Characters

**DREW BOLEY** - Drew is a young aspiring recording artist who works as a barback in Dupree's Bourbon Room. He's originally from Detroit, MI and he's hoping and waiting for his dreams to come true. He is an appealing, good-guy rocker with an easy sense of comedic timing. He's got boyish charm, vulnerability, and a strong rock Tenor.

**SHERRIE CHRISTIAN** - Sherrie is a charming, funny, fresh-faced, and innocent girl from Kansas who has moved to Los Angeles to become a star. She has a strong sense of comedic timing, solid rock belt, solid movement abilities.

**LONNY BARNETT** - Lonny is the narrator of *Rock Of Ages*, former drummer, now current "Sound God" at Dupree's Bourbon Room. He is charming, funny, mischievous and welcoming. He's got a vibrant personality, excellent comedic timing and strong rock vocals. Develops romance with Dennis Dupree.

**DENNIS DUPREE** - Classic "hippie" and former rocker and now current owner of Dupree's Bourbon Room. Develops bromance for Lonny Barnett. He cannot decide if he should sell the club to developer Hilda Kleinmann. Laid back, easy going, with great comic timing. Develops romance with Lonny Barnett.

**STACEE JAXX** - A charismatic rock star, lead singer for Arsenal who is looking to develop a solo career. Self important, confident, intriguing, mysterious... in all the wrong ways. The ultimate bad boy. Strong stage presence.

**ANITA BATH** - A funny, relatable, earthy, tree-hugging, hippie-type. Fights the developers who are trying to demolish the Sunset strip. A City Planner from Berkeley, CA. Great comedic timing.

**HILDA KLINEMANN** - Older, uptight, cold, intimidating, German. Mother of Franz Klinehaus. Hilda works for Klinehaus, Inc. and is trying to buy up land to develop it. The "villain" of the musical. Will work with dialect coach on German sound changes.

**FRANZ KLINEMANN** - Hilda's foppish and flamboyant German son. Franz works for Klinehaus as well, but not by choice. Shy, gentle, big-hearted. Hilarious. Will work with dialect coach on German sound changes.

**JUSTICE CHARLIER** - Former dancer, owner of nearby club - the Venus. Strong, dominating, maternal. Strong soulful belt.

**FATHER** - Sherrie's conservative Father who objects to Sherrie's move to Los Angeles. Will also double within the ensemble.

**MOTHER** - Sherrie's conservative Mother who objects to Sherrie's move to Los Angeles but still remains in contact. Will also double within the ensemble.



**MAYOR** - The Mayor of West Hollywood who faces pressure to sell-out from Hilda Klinemann. Strong singer and funny. Will also double within the ensemble.

**WAITRESS #1** - featured singer/dancer, works with Sherrie at the Bourbon Room, hilariously referred to as “Waitress #1” throughout musical. Will also double within the ensemble.

**WAITRESS #2** - featured singer/dancer, works with Sherrie at the Bourbon Room, hilariously referred to as “Waitress #2” throughout musical. Will also double within the ensemble.

**WAITRESS #3** - featured singer/dancer, works with Sherrie at the Bourbon Room, hilariously referred to as “Waitress #3” throughout musical. Will also double within the ensemble.

**JA-KEITH GILL** - Boyband agent who lures Drew away from the Bourbon Room with the promise of stardom. Will also double within the ensemble.

**JOEY PRIMO** - A young rocker who replaces Stacey Jaxx as the lead singer of Arsenal. Former bartender at Bourbon Room. Strong stage presence. Will also double within the ensemble.

**CONSTANCE SACK** - A reporter who is assigned to interview Stacey Jaxx with a strong sense of comedic timing. Will also double within the ensemble.

An **ENSEMBLE** of Sunset Strip denizens, protestors, rockers, groupies, musicians, waitresses, etc.

# AUDITION CARD

(Please write legibly!)

Name \_\_\_\_\_

Email Address \_\_\_\_\_

Pronoun \_\_\_\_\_

Theatre, Vocal, and Dance Experience/Training: (Please attach résumé if you have one)

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Please list any special skills you have (MAGIC, turns, jumps, tumbling, stilts, puppetry, etc.)

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Can you read Music? Yes No

Vocal part (Circle all that apply):

Soprano Mezzo Alto Tenor Baritone Bass

Did you attend the dance workshop prior to your audition? Yes No

Are you willing to dye/cut your hair for the show? Yes No

Are you willing to grow facial hair for the show? Yes No

Are you comfortable kissing on stage? Yes No

Are you in Nitrous Oxide? Yes No

Are you a Playwright for the Playwright's Festival? Yes No

Are you in Spontaneous Generation-The Improv Show? Yes No

Which roles you are most interested in?

1. \_\_\_\_\_ 2. \_\_\_\_\_  
3. \_\_\_\_\_ 4. \_\_\_\_\_

*(Please note, that this does not guarantee you will be considered or called back for these roles)*

What roles will you NOT accept?

1. \_\_\_\_\_ 2. \_\_\_\_\_  
3. \_\_\_\_\_ 4. \_\_\_\_\_

Will you accept a role in the ensemble?

Yes No

**Please Note:** Every auditioner who is cast is expected to be in the production. If you decide not to accept or drop out after the list is posted, it will affect future casting. We want students to audition who want to do this musical and dropping out is not fair to those who could have gotten in. Of course there are extenuating circumstances that arise and will be dealt with on an individual basis.

Is there anything else you would like us to know?  
(Feel free to use a separate page for this)

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If not cast, are you interested in working backstage on this production? Yes No

If yes, what positions are you interested in? (Check all that apply)

Costumes\_\_\_\_\_ Props\_\_\_\_\_ Stage Crew\_\_\_\_\_ Marketing\_\_\_\_\_

Student Producer\_\_\_\_\_ Makeup\_\_\_\_\_ Hair\_\_\_\_\_

***Conflicts will weigh heavily in casting.***

**We are looking for students who are able to commit to this process and are available for all rehearsals. Fill out the Audition card and bring it to your music/acting audition. Also, don't forget to fill out the online form at**

<https://goo.gl/forms/ocFqA6QA79XqTgku1>