



Thank you for your interest in auditioning for our production of *West Side Story*, which will be performed at **The Pavilion Performing Arts Centre, Sutherland** in September 2026. The following information explains more about this production, your rehearsal commitments and performance requirements. A detailed rehearsal schedule will be made available when rehearsals commence.

## Production Team

**Director:** Amelie Downie

**Musical Director:** Dan Baykitch

**Choreographer:** Chris Bamford

**Assistant Choreographer:** Natasha Tsafis

**Production Manager & Associate Director:** Tim Dennis

**Cultural Liaison:** Irene Toro

**Intimacy Coordinator:** Matthew Dorahy

## Miranda Musical Theatre Company Incorporated

Miranda Musical Theatre Company Inc is a registered charity, incorporated through NSW Fair Trading. It is operated by a Management Committee on behalf of members and is not a production company. The association has recently changed its name from Miranda Musical Society Inc. The Company is run according to a constitution voted by the majority of the members at the time of incorporation and auditions are run according to those requirements. All members, committee and production teams are volunteers. More information is available at <http://www.mirandamusicaltheatrecompany.com.au/>.

## Working With Children Checks

While this show doesn't call for performers who are under the age of 18, there will be student musicians and VET Entertainment students working on the production as part of their work experience. This means that everyone on stage and behind the scenes **MUST** provide a valid **Working With Children Check** number. This is due at the time of rehearsals commencing and must be submitted to the Production Manager. A volunteer WWCC is free to apply for through Service NSW. If you do not have a WWCC number, please complete the application and pass on your application number while you are awaiting your check number. Once you have your check number, please pass this on to the Production Manager. To apply, see this link:

<https://www.service.nsw.gov.au/transaction/apply-for-a-working-with-children-check=>

## Cast Required

There are 39 named roles in the production, comprised of leading, supporting and ensemble roles. The Role list is detailed on pages 5-6, and all roles are open, with no roles pre-cast. This production will accept members (from 18 years of age at the first rehearsal) pending final casting. Please see the role description for more details.

	<b>The Jets</b>	<b>The Sharks</b>	<b>Supporting Roles</b>
Male Roles	Riff, <i>The Leader</i> Tony, <i>His Friend</i> Action A-Rab Baby John Snowboy Big Deal Diesel Gee-Tar Mouthpiece Tiger	Bernardo, <i>The Leader</i> Chino, <i>His Friend</i> Pepe Indio Luis Anxious Nibbles Juano Toro Moose	Doc Schrank Krupke Glad Hand
Female Roles	Graziella Velma Minnie Clarice Pauline Anybodys	Maria, <i>Bernado's Sister</i> Anita, <i>Bernado's Girl</i> Rosalia Consuelo Teresita Francisca Estella Margarita	Total: 39

## Historical context & its importance in casting authentically

When *West Side Story* first premiered in 1957, it was a groundbreaking musical — both musically and socially — for its portrayal of immigrant life and racial tension in post-war New York City. The Sharks were written to represent the Puerto Rican community, reflecting the experiences of Latin American immigrants who were often marginalised and misunderstood at the time.

The original text, *East Side Story*, was focussed on tension between Irish Catholic and Jewish families at the time. In 1943 the Zoot Suit riots in Los Angeles broke out between Mexican and American gangs and inspired a refocussing of the show to portray a racial tension instead and bring the show's focus to a more relevant and recognisable topic. When the setting moved to the West Side of New York City, we saw the Sharks emerge as the Puerto Rican representatives and a nod to all immigrant gangs of NYC at the time. The immigrant gangs were made up of pretty much any marginalised immigrant groups that particularly flooded a post-WW2 NYC, and included people from Latin America, Italy, Greece and more. These gangs were typically self-sufficient, but at times were known to engage in gang violence to fight the prejudice shown to them by white Americans.

Early productions and film adaptations frequently featured limited authentic representation, with non-Latino actors portraying Sharks roles. In recent years, the theatre community has worked to address this by encouraging more inclusive, culturally aware casting practices.

In our production, we aim to honour the original story's intent — the clash between cultures, identity, and belonging — while also recognising the diversity of modern Australia. It is due to this rich history, that we will be casting with a view to build the Sharks performers out of those with the relevant cultural backgrounds and lived experiences.

We acknowledge that the lived experiences of many ethnic communities, (including, but not limited to) Hispanic, Latino, Latina, Italian, Greek, and Asian performers, often echo similar themes of migration, resilience, and cultural pride. For this reason, we welcome a broader spectrum of ethnic performers to bring authenticity, truth, and heart to the Sharks and their world.

We strongly encourage performers with heritage of marginalised cultures and immigrant experience to audition, particularly for the roles of Maria, Anita, Bernardo, Chino, and the Sharks and their community. We are committed to respectful, nuanced storytelling that honours the cultural identities at the heart of this piece.

If you identify with or have a meaningful cultural connection to these communities or similar — whether through heritage, lived experience, or language — we would love to see you audition. All performers are welcome to audition for any role, and casting decisions will be made with both authenticity and inclusivity in mind.

As such, we ask auditionees to share their cultural background as part of their audition application. If there are multiple backgrounds, please share any you may be comfortable representing.

Please share, regardless of what role you are auditioning for.

## Production Information + Dates

Successful auditionees will be contacted as soon as possible after **Sunday 3<sup>rd</sup> May 2026**. Planned full cast announcement will occur on the Miranda Musical Theatre Company website and social media in the week following. Please note that if we are unable to contact successful auditionees prior to the public announcement, we will still go ahead with the public announcement as scheduled. It is assumed that by auditioning, you are committed to this production. Full attendance at all scheduled rehearsals and events is required. After all, the FOMO can be real.

### Rehearsals

Rehearsals will take place on **Monday** and **Wednesday** evenings and during the day on select **Sundays** at Como School of Arts (15-17 Novara Cres, Como NSW) **starting at 7:30pm on Monday 11<sup>th</sup> May 2026**.

Sunday rehearsals will be on the following dates:

31<sup>st</sup> May  
 21<sup>st</sup> June  
 12<sup>th</sup> July  
 2<sup>nd</sup> August  
 9<sup>th</sup> August  
 16<sup>th</sup> August  
 23<sup>rd</sup> August  
 30<sup>th</sup> August  
 6<sup>th</sup> September

A rehearsal schedule will be made available throughout the rehearsal process. If there are events that will stop you being able to attend all required rehearsals, please notify us during the audition process.

### Compulsory Publicity & Company Dates

Bunnings Barbecue Sunday 17<sup>th</sup> May 2026 – Bunnings Kirrawee

Fundraiser Evening July 25<sup>th</sup> 2026 – TBC

Publicity Photos & Headshots – TBC

*Other events TBC*

### Bump-in (Cast assistance at Bump in is a standard part of community theatre).

Saturday 12th Sept 2026 from 7:30am

### Sitzprobe (cast music/singing rehearsal with the orchestra)

Saturday 12th Sept 2026 – 2:00pm

### Full Production Rehearsals (Must NOT be missed)

Sunday 13th Sept 2026 (from Midday until 11pm)

Monday 14th Sept 2026 (6:30pm to 11pm)

Tuesday 15<sup>th</sup> Sept 2026 (6:30pm to 11pm)

### Performance Dates

All performances will be at the Pavilion Performing Arts Centre, Sutherland

Wednesday, 16<sup>th</sup> Sept 2026 call time: 6:00pm-11:00pm Performance (7:30pm)

Thursday, 17<sup>th</sup> Sept 2026 call time: 6:00pm-11:00pm Performance (7:30pm)

Friday, 18<sup>th</sup> Sept 2026 call time: 12:00pm-5:00pm Performance (1:30pm)

Friday, 18<sup>th</sup> Sept 2026 call time: 6:00pm-11:00pm Performance (7:30pm)

Saturday, 19<sup>th</sup> Sept 2026 call time: 12:00pm-5:00pm Performance(1:30pm)

Saturday, 19<sup>th</sup> Sept 2026 call time: 6:00pm-11:00pm Performance (7:30pm)

Sunday, 20<sup>th</sup> Sept 2026 call time: 12:00pm-5:00pm Performance(1:30pm)

### Bump-Out Dates

Sunday 20<sup>th</sup> Sept 2026, at the conclusion of the last performance until complete.

## Audition Information - Dates

Please note the audition dates and locations below. See **Page 8 for details on how auditions will work**.

Day	Date	Time	What	Venue
Friday	27 <sup>th</sup> March 2026	9:00am	Round 1 Video Submissions <b>Open</b>	-

Sunday	19 <sup>th</sup> April 2026	2:00pm	Round 1 Video Submissions <b>Close</b>	-
Wednesday	22 <sup>nd</sup> April 2026	-	Round 2 Invitations Sent	-
Sunday	26 <sup>th</sup> April 2026	11:00am to 5:00pm	Round 2: Female Roles + The Adults	<b>Como School of Arts</b> 15-17 Novara Cres, Como NSW
Monday (Public Holiday)	27 <sup>th</sup> April 2026	11:00am to 7:30pm	Round 2: Male Jets + Sharks Roles	<b>Como School of Arts</b> 15-17 Novara Cres, Como NSW

**Call Backs**

Auditionees will only be contacted for call backs if needed to further explore possibilities.

Day	Date	Time	Venue
Friday	1 <sup>st</sup> May 2026	7:30pm to 10:30pm	<b>Como School of Arts</b> 15-17 Novara Cres, Como NSW

## Main Role Breakdown and Range Requirements

All characters will dance/move at some point in the show, so some dance capability will be needed for everyone.

**TONY:** A former Jet who has outgrown gang life but remains loyal to his friends. Earnest, idealistic, and romantic, Tony dreams of something greater — and finds it in Maria. Requires strong vocal ability and emotional depth. Dance ability preferred. This role contains intimacy.

- Male, stage age 18–25
- Tenor (Bb2–Bb4)

**MARIA:** A Puerto Rican immigrant new to New York. Innocent yet spirited, she falls deeply in love with Tony, challenging her family and community’s expectations. Must have excellent classical singing voice and strong chemistry with Tony. Dance ability preferred. This role contains intimacy.

- Female, stage age 18–25
- Soprano (Bb3–C6)
- Cultural Ethnicity: See [Historical context & its importance in casting authentically paragraph](#) above

**BERNADO:** Leader of the Sharks and Anita’s partner. Proud, protective, and fiery, Bernardo is deeply loyal to his Puerto Rican heritage. Strong actor and dancer with commanding presence. This role contains intimacy.

- Male, stage age 20-30
- Baritone (Bb2–Eb4)
- Cultural Ethnicity: See [Historical context & its importance in casting authentically paragraph](#) above

**ANITA:** Bernardo’s girlfriend and Maria’s confidante. Confident, passionate, and pragmatic, she’s a bridge between the Puerto Rican and American worlds. Strong dancer and singer — powerhouse role requiring charisma and movement skill. This role contains intimacy and simulated assault.

- Female, stage age 20-30
- Soprano (F3–D5)
- Cultural Ethnicity: See [Historical context & its importance in casting authentically paragraph](#) above

**RIFF:** Leader of the Jets and Tony’s best friend. Charismatic, quick-witted, and fiercely loyal. Requires strong dance ability and dynamic stage presence.

- Male, stage age 18–25
- Tenor (Bb2–G4)

**CHINO:** A Shark and Bernardo’s close friend, betrothed to Maria by their families. Sensitive, intelligent, and tragic in his eventual transformation.

- Male, stage age 18-25
- Baritone
- Cultural Ethnicity: See [Historical context & its importance in casting authentically paragraph](#) above

**DOC:** Owner of the drug store where the Jets gather. The moral voice of the show, weary but kind. A father figure to Tony.

- Male, stage age 40+

**LIEUTENANT SCHRANK:** A cynical, prejudiced police lieutenant determined to maintain order, often through intimidation.

- Male, stage age 30-50

**OFFICER KRUPKE:** Schrank’s clumsy subordinate; often provides comic relief.

- Male, stage age 25-50

**GLAD HAND:** Overly enthusiastic social worker who organizes the dance. Minor acting role.

- Male, stage age 25-50

**THE JETS (White American gang):** Strong ensemble of male singers, actors, and dancers. Require energy, individuality, and chemistry. Stage Age: 18-30

- Action – Hot-headed, impulsive, quick to fight.
- A-Rab – Goofy and energetic, comic relief.
- Baby John – The youngest Jet; naïve but eager.
- Snowboy – Sarcastic and street-smart.
- Diesel – Riff’s right-hand man, physically imposing.
- Big Deal
- Gee-tar
- Mouthpiece

- Tiger

**JETS GIRLS (White American Gang Girlfriends):** Vibrant, sassy dancers with strong character presence. Stage Age: 18-25

- Velma – Riff’s girlfriend, Ice-cool, sarcastic, often paired with Action.
- Graziella – Confident and loyal, often paired with Action.
- Anybodys – A tomboy desperate to be accepted by the Jets; athletic, agile, gender-non-conforming energy. Can be played by a non-binary performer.
- Minnie
- Clarice
- Pauline

**THE SHARKS (Puerto Rican Gang):** Strong ensemble of male singer-dancers with Latin dance flair and authentic chemistry. Street smart and protective of their community. See [Historical context & its importance in casting authentically](#) paragraph above. Stage Age: 18-30

- Pepe – Bernardo’s lieutenant, loyal and intense.
- Indio
- Luis
- Anxious
- Nibbles
- Juano
- Toro
- Moose

**SHARK GIRLS (Puerto Rican Gang Girlfriends):** Strong Latin dance styles required. See [Historical context & its importance in casting authentically](#) paragraph above. Stage Age: 18-30

- Rosalia - Dreamy, romantic, softer-spoken.
- Consuela – Bold, comedic, quick-witted.
- Teresita
- Francisca
- Estella
- Margarita

## Audition Process + Preparation

You will be auditioning in front of an experienced panel. A representative of the MMTC Management Committee will also be present. Auditions may be filmed to help with further casting.

**Note:** All MMTC casting is run according to a set of guidelines that promote fairness, to produce the best result for the production. Not all auditionees will be cast.

**Also Note:** It is the policy of Miranda Musical Theatre Company not to give feedback from Auditions.

To get in contact with a member of the production team or to ask about auditions, please email: [westside@mirandamusicaltheatrecompany.com.au](mailto:westside@mirandamusicaltheatrecompany.com.au)

There will be **3 stages** to the West Side Story audition process.

### Round 1: Video Auditions | OPENS 27<sup>th</sup> MARCH 2026 – CLOSES 19<sup>th</sup> APRIL 2026

- All auditionees will need to submit a first round, video audition showcasing their vocal ability.
- Prepare one song in the style of the show (but not from the show) that demonstrates your vocal ability and connection with the character(s) you are auditioning for. Choose a song that displays the vocal range required of your character/s.
- Please select approximately 32 BARS to perform (approximately 1-2 minutes in duration)
- Please choose an appropriate starting point for your song.
- If you would like to submit a second video with a second skill, dance or talent that you think is applicable to the show and something you would like the production team to see, please share.
- Round 1 auditions + applications are to be submitted via the audition form: [West Side Story Audition Form](#)
- <https://forms.office.com/Pages/ResponsePage.aspx?id=SLaLEqWGpE-oVQSzJI6MqQ17KYnClspInifw65dITdURE1ZQ0VaS0pSSkk5UEUzU1dNTIhTQkdVUSQIQCN0PWcu>
- Please link to your audition video on the form. Your audition video can be uploaded to any platform that will allow us to view it via the link (eg: Youtube Unlisted Video, Vimeo, Google Drive, Dropbox etc). Please make sure viewing permissions are set to “anyone with the link” so we can view your audition.

### Round 2: Invited In-Person Auditions | 26<sup>th</sup> APRIL 2026 (Female Roles), 27<sup>th</sup> MAY 2026 (Male Roles)

- If we would like to see you for a place in the production, the production team will invite you to an in-person round of auditions, Round 2.
- Notice & materials will be sent out on **Wednesday 22<sup>nd</sup> April 2026**, with your Round 2 notice.
- You will be invited to audition for a specific role/s. These may come from the roles you have indicated on your audition form and may include a role/s that the production team may see fit.
- This round will include dance call, a vocal audition (provided excerpt from the show), and a reading. (This will differ per role). Not all roles will be required for each part of the round.
- You are expected to be available to attend your timeslot to be considered for a part in this production.
- If we would like to see you for more than one role, you will be invited to more than one timeslot.
- *If you have been called to audition for the role of Anybodys, we ask that you attend the male dance call and complete a reading during the JETS BOYS timeslot.*

### Round 3: Callbacks + Chemistry | 1<sup>st</sup> MAY 2026

- Callbacks are by invitation only, for selected roles only, on the evening of Friday 1<sup>st</sup> of May.
- Callbacks will include chemistry reads + a provided vocal excerpt, with opposite characters.
- Notice & materials will be sent out on **Tuesday 28<sup>th</sup> April 2026**, with your Round 3 notice.

## Round 2 Schedule + Information

### SUNDAY 26<sup>TH</sup> APRIL 2026, FEMALES + THE ADULTS

Please see below the proposed audition timings for the Female Round 2 day. Timings may be adjusted slightly to account for delay. Please be available within 15 minutes of the proposed slot. See under the table for preparation instructions for your Round 2 audition. Auditionees called for one of the Adults (Doc, Lt Schrank, Krupke, Glad Hand) will not be required to attend the dance call at 1pm. Roles specified below will only be required to stay after the dance call.

TIME	WHAT	CALLED
11AM-12PM	Female Role Dance Workshop	All Female invited Round 2 auditionees
12:30PM	MARIA Those who have been invited to audition for Maria will be called in for a vocal audition + reading.	Marias
1:30PM	ANITA Those who have been invited to audition for Anita will be called in for a vocal audition + reading.	Anitas
2:30PM	SHARKS GIRLS Those who have been invited to audition for any female role within the Sharks will be called in for an individual vocal audition and a reading.	Sharks Females
3:30PM	OFFICER KRUPKE Those who have been invited to audition for Officer Krupke will be called in for a reading.	Krupkes
4:00PM	LT. SHRANK Those who have been invited to audition for Lt. Shrank will be called in for a reading.	Schrank
4:30PM	DOC Those who have been invited to audition for Doc will be called in for a reading.	Docs
5:00PM	FINISH	

Vocal Preparation	Dance Call Preparation	Reading Preparation
<p>Prepare an excerpt of a song depending on the character we have invited you to audition for. Materials will be emailed to you in the same email with your Round 2 invitation.</p> <p>A piano accompanist is provided for you to sing with. Tracks will not be permitted.</p> <p>No transposition will be done.</p> <p>Part of your audition may involve range extension and vocal testing.</p>	<p>Only auditionees invited to attend Round 2 auditions will be called for the Dance Call.</p> <p>The session will run for approx. 1 hour and will adopt an intermediate dance class format. The first half will focus on technique and acquainting participants with the routine. This segment serves as an opportunity for the choreographer to gauge the auditionees' proficiency, offering guidance as needed. For those who consider themselves as 'movers,' simplified alternatives will be provided. The choreographer only asks that you give it your best effort!</p> <p>The second half will be dedicated to perfecting and rehearsing the routine, ensuring participants feel confident performing it in groups.</p> <p>Please wear comfortable clothing and footwear (such as runners or jazz shoes). Those who have chorus heels are asked to bring them.</p>	<p>Reading materials will be provided with your Round 2 Invitation.</p> <p>We are looking for expression of character, understanding, complex emotions and ability to interpret the text and context. The ability to work with directions given during the audition is also a desirable.</p>

**MONDAY 27<sup>TH</sup> APRIL 2026 (Public Holiday), JETS + SHARKS MALES**

Please see below the proposed audition timings for the JETS AND SHARKS MALES Round 2 day. Timings may be adjusted slightly to account for delay. Please be available within 15 minutes of the proposed slot. See under the table for preparation instructions for your Round 2 audition. Roles specified below will only be required to stay after the dance call.

TIME	WHAT	CALLED
11AM – 12:30PM	JETS (+ ANYBODYS) AND SHARKS MALES Role Dance Workshop	All male Jets or Sharks invited Round 2 auditionees
1:00PM	TONY Those who have been invited to audition for TONY will be called in for a vocal audition + a reading.	Tonys
1:45PM	RIFF Those who have been invited to audition for RIFF will be called in for a vocal audition + a reading.	Riffs
2:30PM	ACTION/A-RAB Those who have been invited to audition for ACTION OR A-RAB will be called in for a vocal audition and an individual reading.	Actions + A-Rabs
3:00PM	JETS/ANYBODYS Those who have been invited to audition for other MALE JET roles will be called in for a vocal audition and an individual reading. This will include those called for the role of ANYBODYS.	Jets Boys + Anybodys
4:00PM	BERNADO Those who have been invited to audition for Bernado will be called in for a reading.	Bernados
4:30PM	CHINO Those who have been invited to audition for Chino will be called in for a reading.	Chinos
5:00PM	SHARKS Those who have been invited to audition for any MALE role in the Sharks will be called in for a individual reading.	Sharks Boys
7:30PM	FINISH	

Vocal Preparation	Dance Call Preparation	Reading Preparation
<p>Prepare an excerpt of a song depending on the character we have invited you to audition for. Materials will be emailed to you in the same email with your Round 2 invitation.</p> <p>A piano accompanist is provided for you to sing with. Tracks will not be permitted.</p> <p>No transposition will be done.</p> <p>Part of your audition may involve range extension and vocal testing.</p>	<p>Only auditionees invited to attend Round 2 auditions will be called for the Dance Call.</p> <p>The session will run for approx. 90 minutes and will adopt an intermediate dance class format. The first half will focus on technique and acquainting participants with the routine. This segment serves as an opportunity for the choreographer to gauge the auditionees' proficiency, offering guidance as needed. For those who consider themselves as 'movers,' simplified alternatives will be provided. The choreographer only asks that you give it your best effort!</p> <p>The second half will be dedicated to perfecting and rehearsing the routine, ensuring participants feel confident performing it in groups.</p> <p>Please wear comfortable clothing and footwear (such as runners or jazz shoes). Those who have chorus heels are asked to bring them.</p>	<p>Reading materials will be provided with your Round 2 Invitation.</p> <p>We are looking for expression of character, understanding, complex emotions and ability to interpret the text and context. The ability to work with directions given during the audition is also a desirable.</p>

## **YOUR COMMITMENT AS A CAST MEMBER**

PLEASE READ CAREFULLY

Before auditioning, please read and sign the Miranda Musical Theatre Company Code of Conduct document at the end of these information pages. The expectation is that you understand and will adhere to the Code at all times associated with this production. All rehearsals up to Performance Week will be held at venues in the Sutherland Shire and may include Como School of Arts, Loftus Community Centre, Sutherland Senior Citizens Club and other local venues. Rehearsal venues will be published in advance with enough notice to arrange transport. There is plenty of public transport options and parking available at each rehearsal venue.

A closed cast and crew Facebook page will be created once the cast is announced.

A rehearsal schedule will be available at the first rehearsal. Please note, that this schedule may vary depending on cast availability and other unforeseen circumstances. Please assume that you may be called in at short notice for a rehearsal.

Variations to the rehearsal schedule will be posted on the cast Facebook page. We will try to give as much notice as possible if changes are required.

All weekday rehearsals will start at 7:30pm Mondays and Wednesdays and follow a short warm up. We will have a break in the middle for ten minutes. Sunday rehearsals may have varying start times but will have the same overall structure as weekday rehearsals. If (due to illness or an unplanned work commitment) you are unable to attend a rehearsal or will be late arriving, please contact a member of the Production Team as early as possible. Notifying other cast members is not sufficient. Relevant contact details will be given to the cast at the first rehearsal.

**ALL** cast **MUST** be available for rehearsals once we start to run complete Acts and/or the complete show as well as **all** rehearsals and performances at the performance venue.

The cast is also expected to become involved in social and marketing activities and in promoting the show as well as assisting with working bees, the Bump In and Bump Out. You will need to provide your own performance shoes, hosiery, underwear and stage make-up. Please wear shoes appropriate for your role during rehearsals.

Cast programme photos will be taken on one or two nights during the rehearsal period, if you do not attend any of these sessions you will need to arrange (and pay) for a private session with our photographer for your photo to be included in the programme.

Publicity photos will be scheduled as soon as possible after the start of rehearsals to ensure we have enough time to provide quality publicity for the production. You are expected to attend these where scheduled.

Miranda Musical Theatre Company reserves the right to replace any performer who misses three rehearsals without a valid and acceptable reason.

Miranda Musical Theatre Company also reserves the right to replace any performer who accepts a role in another production or activity which adversely affects their ability to attend rehearsals or their performance.

### **FEES**

All cast members **MUST** be or become a member of Miranda Musical Theatre Company and remain financial until the completion of the season. Fees are due on the night of the first rehearsal.

#### **Membership fees**

Membership is an annual fee of **\$40** and due yearly on **1<sup>st</sup> of May**

If you are cast in this production and are not a current financial member you will be required to apply for membership.

Membership is a condition of performing for Miranda Musical Theatre Company. If you are not a financial member after this date your activity at rehearsal will be restricted and if you are not financial after one month you will be removed from the production.

#### **Show Fee**

In addition to membership, all cast members are required to pay a show fee. The show fee is **\$110**.

Payment of fees can be made by cash or EFTPOS with the Committee Representatives at the first rehearsal or by direct deposit. The association's bank details will be provided at the first rehearsal.

#### **Audition Form**

Round 1 auditions + applications are to be submitted via the audition form: [West Side Story Audition Form](#)

## Miranda Musical Theatre Company (MMTC) Terms of Membership

*(please read carefully, you will be asked to sign these terms if you are invited to a Round 2 Audition.)*

I understand that, if successful in my audition, I must become a member of Miranda Musical Theatre Company Inc. and that the applicable membership and show fees **ARE DUE AT THE FIRST PRODUCTION REHEARSAL**.

I will abide by the Miranda Musical Theatre Company Code of Ethics and will make myself available for all rehearsals and production dates and understand that my absence from these, unless previously approved by both the Production Team and Management Committee, may result in my replacement in the production.

I understand that I may be required to assist with set construction/painting as well as bump in/ bump out, and that production accessories, such as make-up, hosiery and footwear, will be at my own expense. I also understand that there may be publicity events and opportunities that I may need to attend to promote the production. In addition, all cast will be required to assist in the placement of signage promoting the show and with the distribution of flyers and posters at specific times.

The information presented in this audition form is accurate to this date.

**Note:** Membership fee (payable annually) is \$40 and Show Fee (per production) is \$110 – **Totalling \$150**

**Distribution Release:** Any information collected by Miranda Musical Theatre Company Inc. may be used for promotion and advertising of its productions. By signing this Audition Form you are agreeing to the Miranda Musical Theatre Company Terms of Membership and give permission for Miranda Musical Theatre Company Inc to provide any details for our production publicity and MMTC related publicity.

**Privacy Policy:** All information collected by Miranda Musical Theatre Company Inc. is for use only within Miranda Musical Theatre Company's aims for the promotion of this production. That may entail information being passed to 3<sup>rd</sup> parties and media.

## Miranda Musical Theatre Company Inc - Code of Ethics

*(please read carefully, you will be asked to sign these terms if you are invited to a Round 2 Audition.)*

The Miranda Musical Theatre Company Code of Conduct is an important aspect of participating in an MMTC production. It is an agreement that you participate in an MMTC show according to agreed standards of behaviour.

1. I will give my best at all times - offering energy and enthusiasm at auditions, rehearsals, bump in/out, working bees, promotional events and throughout performances.
2. I am medically fit to attend and participate in the high energy activity that is musical theatre including events such as rehearsals and performances.
3. I will pay my Membership and Show Fees on the first night of rehearsal, as well any other required payments throughout the rehearsal period promptly and by the requested deadline.
4. I will be fully committed to each MMTC production I am involved in, by being on time and attending ALL rehearsals and performances - unless experiencing serious illness, or if I have permission for absence either prior to auditions or with advance notice to the Production Team so my absence does not unfairly disrupt the rehearsal schedule.
5. I will communicate effectively and appropriately to support my fellow cast members, crew, Production Team and Committee members - keeping my interactions/comments towards others positive and constructive.
6. I will accept and follow all instructions and advice given to me by the Production Team and will express concerns/issues as soon as they arise to these individuals only, in a respectful and appropriate manner.
7. I will participate in all required rehearsals, while demonstrating flexibility, patience and understanding on necessary schedule changes.
8. I will be prepared as a cast member - learning all lines and music efficiently, being prompt on cues, as well as bringing all items required e.g. script, props, costumes etc.
9. I will demonstrate care to the environment which surrounds me - the rehearsal space, theatre, dressing rooms, scenery, props and costumes.
10. I will represent and promote MMTC in a positive way at all times, both in and outside of rehearsals/performances - in the way I speak, act and throughout interactions on social media.
11. I will support the decision of the casting committee and be supportive of the choices made in the best interests of MMTC.
12. All cast members must conduct themselves respectfully whilst participating in an MMTC show.

I hereby sign this agreed Code of Conduct and express my pledge to play my part in making the overall production an enjoyable experience for all involved. I understand that severe consequences, including expulsion from the show, can be imposed for a breach of the code.

# Audition Pack

