



PLEASE NOTE THAT STAFF AT YAMAHA MUSIC ARE UNABLE TO ANSWER YOUR ENQUIRIES

SHOW DATES Thurs 19th , Fri 20th , Sat 21st (incl. Matinee),
Sun 22nd (matinee only - TBC) Nov 2026

AUDITION DATES Tues 25th, Thurs 27th , Fri 28th (group) & Sat 29th (callbacks) August

REHEARSALS Commence Wed 9 September 2026

Creative Team

George Rogers
Director

Ben Clutterbuck
Musical Director

Amy Benson
Choreographer

Andrea Bye & Amy Jeffcoat
Producers

1. Brief History

MMCP was founded in 1965 and staged its first production *The Boyfriend* that same year. From this humble beginning MMCP have staged numerous musicals over the years such as *Jesus Christ Superstar*, *Les Misérables*, *Legally Blonde*, *Mary Poppins*, *Wicked*, *The Wizard of Oz*, *Mamma Mia*, *The Addams Family*, *Footloose*, *Evita* and *Grease*, (to name a few). MMCP built its permanent residence on Lamb Street in 1978 and plans to continue its fine tradition of producing quality music theatre for many years to come.

2. Audition Pack Questions

The audition package contains all the material that is being made available to prospective auditionees. If you feel that something is not included in the pack, a question can be put to the production team. This answer will be made available to everyone.

To pose any extra questions, please contact Andrea on 0427552615

SHOULD I AUDITION FOR THE ROCKY HORROR SHOW?

Volunteering with The Mackay Musical Comedy Players as both a performer and assisting with off-stage jobs is a great way to meet people, make friends, and experience all aspects of the theatre.

We are committed to securing performers and participants in the production who will be engaged and always committed and actively demonstrate their dedication to the production. Performers who will succeed in this production will demonstrate only the highest contribution to joining a team who will endeavour to make this experience memorable as a quality production for both the company and the region.

The following IMPORTANT INFORMATION will assist you to determine your ability to commit to the requirements of production **before** auditioning.



3. Attendance Expectations

a. AUDITIONS and CALL BACKS

Auditions are compulsory. The production team may provide specific hours for callbacks if required, to aid with scheduling, *but please be aware that these hours may need to be extended to meet the unique requirements of each show.* The specific times applicable to this production are outlined on page 9.

b. REHEARSALS

- Rehearsal attendance is **compulsory** whenever called.
- A rehearsal schedule will be provided early in the rehearsal process and if you are going to be unavailable for any of those rehearsals due to **one-off commitments** such as weddings etc., then the Producers must be notified **in advance**.
- **Regularly scheduled activities e.g. work, sports practice, dance lessons, school band and music commitments etc** are not considered as one-off commitments and ***you will need to make a judgement about whether this regular commitment disqualifies you from auditioning.***
- If you accept a role, you are entering into a commitment and there are no excuses for non-attendance. A commitment is made by every performer to attend all rehearsals, performances, and bump-in/out. This ensures a smooth-running show, and that fun is had by all.
- **The directing team has decided that absences from rehearsals will mean that you may not be included in those song/scenes being sung, blocked, or choreographed at the rehearsal/rehearsals you are absent from. For repeated or prolonged absences your role may be replaced. This will be done at the directing team's discretion.**
- Rehearsals will commence on **Wednesday 9th September 2026 at 6:30pm**, and this will be an all-cast rehearsal. All cast should be prepared to have their program photo taken, organise membership and have a short Biography ready for submission. At this rehearsal, it is hoped that we will have the first outline of attendance requirements for characters.
- All cast will not necessarily be required at every rehearsal.
- Rehearsals are held on EVERY Wednesday evening and Sunday afternoon up until Performance dates.
NOTE: Longer Sunday rehearsals may be scheduled when needed.
- Some Sunday rehearsals may be moved to Mondays on Long Weekends, e.g. **King's Birthday weekend**
- **Rehearsals will continue over the September school holidays. There will be NO break due to time constraints**
- Video and promotional photo shoots will be part of the dates on the rehearsal schedule and you may be required for these.
- Only cast and crew are to attend rehearsals. The rehearsal venues for MMCP have limited space for people to wait for their friends/partners that are part of the cast. Please return to pick people up or make other arrangements. Volunteers attending rehearsals must be pre-approved by the producers.

PLEASE DON'T CONSIDER AUDITIONING IF YOU CAN'T MEET THESE REQUIREMENTS.



c. PRODUCTION WEEK

Monday 16th November – Sunday, 22nd November will be a crucial period for the show and attendance is compulsory for all rehearsals/performance.

Mon 16 Nov	Bump-in to Venue (daytime assistance will be required)	If available
Tues 17 Nov	Technical Rehearsal (evening)	Compulsory
	Dress Rehearsal (evening)	
Wed 18 Nov	Technical Rehearsal (evening)	
	Dress Rehearsal (evening)	
Thur 19 Nov	Opening Night Performance	
Fri 20 Nov	Night Performance	
Sat 21 Nov	Matinee Performance	
	Night Performance (BUMP OUT IF FINAL SHOW)	
Sun 22 Nov	Closing Matinee Performance TBC	
	Bump-out after the final performance.	

4. Financial Expectations

a. MEMBERSHIP

Cast members will be required to become financial members of MMCP following successful auditions. Becoming a financial member of MMCP is made easy by using JoinIt, a membership software made easy to use, quick to process, and PAPERLESS! This link can be found on our website: (<https://www.mackaymusicalcomedyplayers.com/membership>). After reading our Membership Policy and Code of Conduct, click on the link to Join (<https://app.joinit.com/o/mmcp-2>) and make your payment of **\$60**.

b. PERSONAL EXPENSES

Details of personal expense requirements will be advised as soon as possible. These may include, but not be limited to, SHOES and UNDERGARMENTS e.g. your own pair of shoes with a heel and/or other specific footwear or specific under garments in flesh/bone or grey colour etc. as well as socks, stockings or tights.

5. Off-stage Participation Expectations

By accepting a role in this production, you are committing to helping in off-stage activities.

As members, all cast (or a family member/friend as representative) will be expected to **participate actively in the off-stage preparations for this show**. This may include attending working bees at The Shed on Lamb Street on Saturdays to help with set construction, painting, costuming, publicity events, cooking BBQs, etc. There will also be tasks that can be completed at home. A range of skill levels will be required – there will most certainly be jobs that everyone can perform. More detailed information will be available at the auditions and throughout rehearsals.

Please fill in the appropriate section in the Audition Form at the end of this pack to indicate your preferred area to assist with.



6. Synopsis

PROLOGUE

An **Usherette** working in an abandoned cinema introduces tonight's "film" — a frame device that announces the show's love affair with B-movies and sets up the knowing, participatory relationship between stage and audience ("*Science Fiction/Double Feature*") — a loving roll call of the genre's icons.

ACT 1

After attending the wedding of Brad's best friend, **Brad Majors** proposes to **Janet Weiss** in the car park of a church ("*Dammit Janet*"). Driving through the rain to visit their old science tutor Dr Everett Scott, they get a flat tyre and seek help at a nearby castle ("*Over at the Frankenstein Place*"). They are greeted by **Riff Raff**, the hunchbacked handyman, and his sister **Magenta**. The castle's inhabitants — Riff Raff, Magenta, and the groupie **Columbia** — perform the show's immortal signature number ("*Time Warp*"). Brad and Janet try to leave, but are stopped by the arrival of **Dr Frank-N-Furter** — a mad scientist who introduces himself as "a sweet transvestite from Transsexual, Transylvania" ("*Sweet Transvestite*") and invites them up to his laboratory. They are stripped to their underwear.

In the laboratory, Frank announces he has discovered the secret to life itself. He unveils his creation — **Rocky**, a perfectly built man brought to life ("*The Sword of Damocles*"). The celebration of Frank's new creation is interrupted ("*I Can Make You a Man/Charles Atlas Song*") when a freezer opens to reveal **Eddie** — Frank's former lover, now a zombie biker — who storms the lab in a frenzy of chaos and affection ("*Hot Patootie – Bless My Soul*"). Frank panics and hacks Eddie to death. Frank recommits to turning Rocky into his ideal physical specimen ("*I Can Make You a Man (reprise)*"). Brad and Janet, shaken, are ushered to separate bedrooms.

ACT 2

In the dark of Janet's bedroom, she begins to enjoy Brad's advances — until she realises it is Frank in disguise. He seduces her, convincing her that pleasure is no crime. The same happens to Brad. Riff Raff interrupts to announce Rocky's escape. Janet, exploring the castle, finds Rocky hiding in the laboratory — and seeing Brad on the television monitor in bed with Frank, she seduces Rocky herself ("*Touch-a, Touch-a, Touch-a, Touch Me*"). Brad discovers Janet and Rocky's affair via a video monitor. Brad is left to process the sudden upending of his wholesome worldview ("*Once In a While*"). As tensions build between those in the castle, an unexpected arrival from **Dr Everett Scott** — Brad and Janet's former science tutor, reveals Eddie as Dr Scott's problematic nephew ("*Eddie's Teddy*"). Frank uses a device to electronically restrain them all ("*Planet, Schmanet, Janet*") — and announces he has a floor show to put on.

Under Frank's direction, Columbia, Rocky, Brad and Janet perform song and dance routines ("*Rose Tint My World*") — followed by the show's orgiastic centrepiece ("*Don't Dream It – Be It*") and the rousing finale ("*Wild and Untamed Thing*"). Then Riff Raff and Magenta arrive in spacesuits with ray guns. Riff Raff declares a coup — they are taking Frank's mission back to their home planet. Frank makes a final, heartbreaking plea ("*I'm Going Home*"). Riff Raff is unmoved and shoots Columbia, Frank, and Rocky. Brad, Janet, and Dr Scott are ordered out. As the castle blasts off into outer space, the three survivors — confused, changed, and earthbound — are left with nothing but ("*Super Heroes*") and the **Narrator's** final words: "lost in time, and lost in space — and meaning."

EPILOGUE

The Usherette ("*Science Fiction/Double Feature (reprise)*") concludes the narrative with a full circle, theatrical post-mortem that summarises the fates of the main characters and their B-movie inspirations.



7. Roles Available

a. MINIMUM AGE REQUIREMENTS

ALL Auditionees must be at a minimum of turning **18 years of age or over** in 2026 by the first date of auditions (i.e. born in 2008 or prior); with an ability to appear as per the character descriptions.

b. WHAT ROLES ARE AVAILABLE

- All the roles in *THE ROCKY HORROR SHOW* are open (as are all roles in MMCP shows).
- The roles of **Magenta/Usherette** and **Eddie/Dr Scott** will **not** be separated, as this is a traditional double casting.
- No roles have been pre-cast and we encourage everyone if they are interested in a role to audition.
- All cast members for *THE ROCKY HORROR SHOW* will be required to have completed an audition.
- The final cast will represent a combination of the skills, talent and performance qualities of individuals as interpreted by the Production Team, adhering with MMCP's Casting Policy.
- *THE ROCKY HORROR SHOW* is a singing and dancing production, which requires strong singer/actors and strong dancer/singers who can maintain characterisation
- VARIOUS accents will be required for all characters. Please read PRINCIPAL ROLES character descriptions for specified accents
- Brief character descriptions, vocal ranges, age ranges and dance requirements are listed on the next pages (**ROLE AGES** are guidelines only. Auditionees must be able to **appear** within the age ranges listed).



Mackay Musical Comedy Players

PRINCIPAL ROLES (Solo Vocal Audition Required)

PRINCIPAL ROLES	VOCAL RANGE	AGE RANGE	DESCRIPTION	Audition Piece/s	Callback
DR. FRANK N. FURTER	Baritone D3-G4	20's – 50's	A self-indulgent cross-dressing mad scientist/transvestite/master of the castle. He has impeccable comedic timing, an incredibly-forward sense of sexuality, and an irresistible charisma. <i>Requires a strong stage presence and confidence to wear intimate clothing onstage.</i> British accent.	I'm Going Home Bars 22 - 38	Sweet Transvestite Bars 4 - 25
BRAD MAJORS	Bari-Tenor Bb2-G4	18 - 40's	A straight-laced, optimistic, stereotypical All-American man. His encounters in the castle crack his rigid, conservative veneer. <i>Requires a strong stage presence and confidence to wear intimate clothing onstage.</i> American accent	Damn it, Janet Bars 27 - 42	Rose Tint My World Bars 37 - 53
JANET WEISS	Mezzo-Soprano A3-Eb5	18 - 40's	A naive, wholesome, stereotypical All-American girl. The encounters in the castle liberate Janet to explore newfound desires. <i>Requires a strong stage presence and confidence to wear intimate clothing onstage.</i> American accent.	Touch-a, Touch-a, Touch-a Touch Me Bars 43 - 66	Rose Tint My World Bars 54 - 70
RIFF RAFF	Rock Tenor D3-B4	18 – 50's	The castle's 'handyman'. Disgruntled underling in the castle. A bit creepy. Strong character actor. Must have strong rock vocals. British accent.	Time Warp Bars 3 - 30	Over At the Frankenstein Place Bars 48 - 62



Mackay Musical Comedy Players

PRINCIPAL ROLES (Solo Vocal Audition Required)

PRINCIPAL ROLES	VOCAL RANGE	AGE RANGE	DESCRIPTION	Audition Pieces	Callback
MAGENTA/USHERETTE	Mezzo-Soprano <i>Bb3-Eb5</i>	18 – 40's	Magenta: A maid in the castle. Slightly scary, mysterious, and overtly sexual. Begins with an American accent that morphs into a Transylvanian accent.	Science Fiction/Double Feature <i>Bars 4 - 20</i>	Time Warp <i>Bars 58 - 86</i>
			Usherette: An enthusiastic character with a campy, sharp delivery. She bookends the show, rattling off B-movie/pop culture references to the audience. American accent.		
COLUMBIA	Mezzo-Soprano <i>E4-E5</i>	18 - 40's	A groupie who is a quirky, lost soul who is in love with Eddie. Performs a tap solo in 'Time Warp'. Prior tap experience is advantageous, but not a necessity. <i>Requires a strong stage presence and confidence to wear intimate clothing onstage.</i> American accent.	Time Warp <i>Bars 114 - 126</i>	Rose Tint My World <i>Bars 4 - 19</i>
ROCKY	Tenor <i>A3-G4</i>	18 – 40's	A tanned and toned creation of Frank's—his epitome of "the perfect man." He is naïve yet brave, oozing with confidence. <i>Requires a strong stage presence and confidence to wear intimate clothing onstage.</i> American accent.	The Sword of Damocles <i>Bars 8 - 29</i>	Rose Tint My World <i>Bars 20 - 36</i>
EDDIE/DR SCOTT	Baritone <i>F3-F#4</i>	20's – 50's	Eddie: An ill-fated delivery boy with no sense of control or sanity. Emerges from the deep freeze with half his brain and is all rock and roll madness. American accent	Hot Patootie <i>Bars 9 - 25</i>	Eddie's Teddy <i>Bars 53 - 69</i>
			Dr Scott: Mentor of Brad and Janet, who senses trouble in the castle. Strong comedic timing. German accent.		



Mackay Musical Comedy Players

PRINCIPAL ROLES (Solo Vocal Audition Required)

PRINCIPAL ROLES	VOCAL RANGE	AGE	DESCRIPTION	Audition Pieces
Narrator	Non-singing role Spoken word	Over 40's	The narrator, a Criminologist, recounts the story leading to Brad and Janet's mysterious disappearance. They have a dry, intellectual manner with an ability to improvise, as this character has direct interaction with a <i>sometimes</i> very vocal audience. British accent.	The Sword of Damocles <i>Bars 56 - 63</i>

PIT SINGERS, FEATURED & ENSEMBLE ROLES (Group Vocal & Movement Workshop Audition Required)

ENSEMBLE ROLES	VOCAL RANGE	AGE	DESCRIPTION	Audition Pieces
Ensemble – Phantoms	Soprano/ Mezzo/ Alto/ Tenor/ Baritone/ Bass	18 – 50's	Need strong character people for roles in the ENSEMBLE to play Phantoms: the ever-present, always lurking inhabitants of the show ENSEMBLE will comprise of strong singers/actors with an ability to hold harmonies and do basic movement and strong dancers with an ability to hold a melody Need to MOVE well as the ensemble will be required to feature in songs throughout the show Several big dance numbers in the show require any combination of the following skills: acrobatics, gymnastics, splits, dance tricks American accents	Time Warp <i>Bars 31 - 53</i> Floor Show (Don't Dream It, Be It) <i>Bars 118 - 119</i>
Pit Singers (if required)			PIT SINGERS (if required) will feature as key backing vocals in show numbers, and strong harmony ability is required	

8. Audition Times and Locations

Audition Type	Audition Day	Audition Times	Location
VIDEO AUDITIONS Videos may be submitted if you are unavailable to attend auditions in person <i>(Please contact the Producer for more details)</i>			
PRINCIPAL ROLES' INDIVIDUAL VOCAL AUDITIONS	Tuesday 25 th August	From 5pm onwards (10-minute slots)	St Patrick's College Mackay Senior Campus J Block, Gregory Street
	OR		
	Thursday 27 th August	From 5pm onwards (10-minute slots)	
GROUP VOCAL & MOVEMENT AUDITIONS FOR ALL AUDITIONEES ENSEMBLE & PIT SINGING AUDITIONS	Friday 28 th August	7pm – 9pm	St Patrick's College, Junior Mercy Campus Hall Penn Street
CALLBACKS <i>(if required)</i>	Saturday 29 th August	9am – 12pm <i>(may need to be extended in order to meet the unique requirements of each show)</i>	St Patrick's College Mackay Senior Campus J Block, Gregory Street

9. Audition Day/s Process

a. WHAT TO BRING

Application Form	(Page 12 & 13 of this pack) or www.mackaymusicalcomedyplayers.com
Photo Release Form	(Page 13 of this pack) You will be photographed and may be videoed at the audition, and during the process of the show. We require a consent form before we can audition you.
Plenty of water	Ensure you are fully hydrated before, during and after an audition.

b. WHAT TO WEAR

- Please wear covered in shoes or dance shoes – NO bare feet, thongs or sandals
- Chorus heels are not compulsory, but are encouraged to be worn if available
- Please wear appropriate clothes for movement; pants – not skirts and no loose tops.

c. AUDITION DAY PROCESS

- Please arrive at least 15 minutes before your audition time. This allows time to calm your nerves, familiarise yourself with the surroundings and for us to ensure that you have arrived, that you are registered and have all the necessary information required.
- Please allow at least another 15 minutes after your slot in case we require more time with you.
- You will be assigned an auditionee number and be asked to wait in the holding area.
- A panel of the creative team will conduct the auditions. Please be aware that other individuals including assistants and an accompanist may be present at different stages but will not be part of the casting deliberations.
- We aim to provide a supportive environment during the process, with several MMCP committee members, who are not part of the Directing Team, on hand to help with questions or difficulties.
- Visitors (Parents/Partners/Teachers/Friends) will have to wait in the holding room outside while the auditions are in process as we wish to give yourself the best opportunity to perform without distraction.
- Please come prepared to have fun and support your fellow auditionees!

10. Audition Preparation & Procedures for ALL Roles

- **Auditionees for ALL ROLES** must be at a minimum of turning **18 years of age or over** in 2026 by the first date of auditions (i.e. born in 2008 or prior); with an ability to appear as per the character descriptions. **Roles listed as 'flexible' still abide by the minimum age requirement.**
- **Every auditionee** will be required to book a place in the **Group Vocal & Movement Audition** timeslot using our online booking system **Eventbrite**
- Printed Audition Packs with the set sheet music for auditions and callbacks will be available for collection from **Yamaha Music Mackay** in Chain Street, East Mackay.
- Backing tracks are available via Anderson Music on Youtube to rehearse with prior to auditions: <https://youtu.be/CpGjIOBoeJM?si=hRe4iph3GCtaqCqF>

Audition Preparation & Procedures for ENSEMBLE & PIT SINGER ROLES

- Each **ENSEMBLE ROLE & PIT SINGER** auditionee will be required to book into the **Group Vocal & Movement Audition** timeslot using our online booking system **Eventbrite** <https://www.eventbrite.com.au/e/1997434747098>
- Learn the prescribed Ensemble audition piece/s. If you are unsure of which part you are, it would be best to show us your harmony skills and learn the alto part for females and the bass part for males.
- These are open auditions in that all auditionees will be seen at the same time in a group workshop and will be required to sing the prescribed Ensemble Audition song/s in small groups.
- ALL auditionees will be asked to participate in some basic choreography and/or stage movement which will be taught on the day (THE ONLY EXCEPTION IS **PIT SINGERS**).

- Advanced choreography will also be taught for anyone capable - please be prepared to demonstrate any dance tricks, acrobatic skills, aerials, cartwheels, gymnastics skills etc. if you have them.
- Some Ensemble auditionees may be asked to do a cold reading from the script.

Audition Preparation & Procedures for PRINCIPAL ROLES

- Each **PRINCIPAL ROLE** auditionee will be required to book a **10-minute private audition** timeslot using our online booking system **Eventbrite**
<https://www.eventbrite.com.au/e/1997434978791>
- Prepare your specific audition song (see character descriptions on pages 6-8) to be individually performed during your audition.
- These individual auditions will be closed and visitors are required to wait outside while the audition is in process.
- Auditionees may also be asked to sing scales to check vocal range, or in rare circumstances, part of a song from the show.
- During the audition, you may be required to read dialogue (any dialogue required will be provided on the day).
- Auditionees for **PRINCIPAL ROLES** are also required to attend the **Group Ensemble Vocal & Movement Audition** on *Day, Date* and should learn a part that is appropriate from the set music.

11. Callbacks

- Callbacks (if required) will be on Saturday 29th August from 9am to 12pm (*These times may need to be extended in order to meet the unique requirements of each show*). **If you are NOT available for Callbacks, you must understand that it may not be possible to consider you for a Principal Role in the show.**
- Do not be discouraged if you don't receive a Callback, as not all roles may be called back.

12. Casting Notifications (Required Wording)

No casting decisions will be made or announced during or directly after the auditions. Auditionees will be notified by phone or text message on the contact details you have provided by 6pm on Monday, 31st August. If for some unknown reason you have not been contacted by this time, please feel free to contact our Producer **Andrea on 0427552615**. The cast will be announced on Facebook following the conclusion of auditions and after we have finalised our casting decisions.

PLEASE BE RESPECTFUL OF THE OTHER AUDITIONEES AND REFRAIN FROM POSTING/PUBLICISING OUR POSITION IN THE SHOW UNTIL THE OFFICIAL POST ON THE MMCP FACEBOOK PAGE.

<u>The Rocky Horror Show Audition Application</u>		Audition No. (MMCP to Assign)	
		Height:	
Please complete this form IN FULL and present it to the Producer/s when you arrive at the audition location. Please staple your performance history and colour headshot to this form.			
PERSONAL INFORMATION: (this will not be passed to any Third Parties – it is for our use only)			
		Postcode:	
		Mobile:	
IN CASE OF A MEDICAL EMERGENCY PLEASE CONTACT:			
		Mobile No:	
		Mobile No:	
Whilst we respect your personal privacy, please advise if you have any medical condition, illness or injury likely to impact on your participation in an MMCP production. If you are likely to carry medication (e.g. asthma reliever, Epi-pen, insulin injections etc) or have any known allergies or major health conditions, please advise below: (IF NONE, PLEASE WRITE N/A)			
AUDITIONING FOR:			
Principal Roles ☐ Frank N Furter ☐ Brad Majors ☐ Janet Weiss ☐ Riff Raff ☐ Magenta/Usherette ☐ Columbia ☐ Rocky ☐ Eddie/Dr Scott ☐ Narrator	☐ Ensemble ☐ Pit Singer	I am willing to be cast in another Role: ☐ Yes ☐ No I am willing to be cast in the Ensemble: ☐ Yes ☐ No If you do not receive an onstage offer, would you like to be included behind the scenes? ☐ Yes ☐ No	
OFFSTAGE ASSISTANCE:			
By accepting a role in this production, you (or a family member/friend as representative) are committing to helping in off-stage preparations for this show. PLEASE INDICATE WHICH OFF-STAGE JOBS YOU WILL ASSIST WITH:			
☐ Set & Prop Construction ☐ Ironing costumes (pre-show) ☐ Stage crew	☐ Set Painting ☐ Make-up ☐ Flyer delivery for Publicity	☐ Sewing (machine) ☐ Hair	☐ Hand sewing ☐ Set Transport
ABSENCES:			
Mackay Musical Comedy Players understands that unexpected commitments may arise during the production and will make every effort to accommodate them, but the company expects a high level of commitment from all cast members. PLEASE INCLUDE EISTEDDFOD PERFORMANCE DATES AND/OR REHEARSALS (IF NONE, PLEASE WRITE N/A)			

PERFORMANCE HISTORY: (beginning with most recent please)		
Production	Role	Theatre Company / Year

RELEVANT TRAINING:	
Voice: Type: Soprano ☐ Mezzo ☐ Alto ☐ Tenor ☐ Baritone ☐ Bass ☐	
Details: 	
Dance: Type Ballet ☐ Tap ☐ Jazz ☐ Ballroom ☐ Other ☐	
Details: 	
Other: (include skills you may have – juggling, mime, acrobatics, accents, instrumental experience etc.)	
Details: 	
PHOTO/VIDEO/IMAGE RELEASE:	
I hereby consent to photographs/images and/or video footage of myself taken during auditions, rehearsals, or performances throughout the period of <i>THE ROCKY HORROR SHOW</i> by authorised photographer(s) / operator(s), appointed by the Publicity Officer or Management Committee of the Mackay Musical Comedy Players.	
I consent to such photographs/images and/or video footage being reproduced for the following purposes:	
1. to publicise MMCP on all media platforms 2. to be included in programmes for the production, 3. to be retained for archival records of MMCP (including display on the club's website), 4. to enable copies to be made available to other members of MMCP as mementos of the production.	
Signature:	
	(AUDITIONEE)
Mackay Musical Comedy Players Use Only	
Casting Offer: _____ Communicated via: ☐ Phone ☐ Email	
Notes: _____ _____	