



**ROSE**  
*Participate*

## **Auditioning for *Beauty and the Beast***

### **Frequently Asked Questions**

#### **What is *Beauty and the Beast*?**

For our Christmas 2020 production, the Rose Theatre is producing a new and exciting adaptation of *Beauty and the Beast*. The original story goes back thousands of years, and a number of adaptations sit firmly in our consciousness. The Rose's version of the story is in an early form, but will probably be quite different from the adaptations you may have been used to, particularly the Disney adaptation that most people know and love. At its heart will be the notion of a young woman who can change the world. The goal is to take the audience on a thrilling and heartfelt adventure.

There will be excerpts available for auditions – either specially written or from the script.

#### **What is the Christmas production?**

For the last six years, the Rose Youth Theatre has been the driving force in our main-stage Christmas show, with productions of *The Lion, the Witch and the Wardrobe*, *A Christmas Carol*, *The Wind in the Willows*, *Alice in Winterland*, *Hansel & Gretel* and *The Snow Queen*. We are an industry leader in combining community actors into our major productions, offering first-rate training and a unique experience for young actors. The Rose Christmas show has always been a great adventure story, with themes of family, friendship, courage and Christmas.

We will be assembling a company of 46 young people who will work alongside a professional cast and a team of experienced creatives. Our young cast will receive training across a number of disciplines.

The intensive work will begin in September and will run throughout the autumn, with weekend and occasional weeknight sessions.

More intensive work follows from the October half-term onwards when the professional cast join us. The young company should expect to be with us every Saturday and a number of weeknight evenings. We will try and keep the calls as specific as possible, so that students aren't spending too much time hanging about.

We split the company into two casts, each performing approximately 21 times from mid-December until the first week of January 2021.

## Why would I sign up for this?

The Rose Christmas productions are unique within the theatre industry. We work with and train our companies in this way, so that they are prepared for the rigorous demands of a performance run alongside professionals. The training is everything, and we're very proud of the programme, from first-round auditions on.

- Even if you don't get a part in *Beauty and the Beast*, there will be a place for you in our youth theatre, and you will receive some individual feedback on your audition.
- You will make friends who have a shared passion for acting and theatre, who inspire and support you.
- If you do get a part in *Beauty and the Beast*, you will receive a total of 5 months' contact time with the Rose. The training consists of a rigorous course in acting technique, musical theatre and stage craft.
- You will work on-stage with experienced professional actors.
- You will gain a unique insight into the work of a large creative and stage management team. In the lead-up to technical rehearsals there will be about 80 people working on this show!
- You will be able to perform to an audience of tens of thousands of people over five weeks. It's unusual for young actors to have the opportunity of a run, but with this project you can develop your confidence and character each time you perform. We are there throughout, helping you find depth to your performance and giving you the tools to manage yourself so that you are well and happy.

We are also hoping to offer two additional projects for the older students in the Christmas cast:

- For over-16s, we will offer a discounted place on the Rose Academy, the prestigious six-day coaching course we run each summer, in which students work with drama school teachers and industry professionals to maximise their chances of a place in a conservatoire.
- For students choosing to take a gap year from September, we also hope to offer an additional performance project in the summer of 2020.
- Finally, we will continue to do our best to find paid assisting work for gap year students.

Whether or not you want to pursue a career as a performer, the skills you will take from this project will be valuable in many areas of your life. You will learn complex narrative skills, teamwork, leadership, self-management, prioritisation, and how to manage feedback. You'll be working within a professional environment and treated with the same respect that we offer our professional casts. You'll work hard to develop your skills and deliver your performance, but this will be an enriching and unforgettable experience.

## How can I get involved?

We expect to audition around 300 young people aged 9-19. The minimum age requires that students are 10 years old by 22<sup>nd</sup> November 2020, this is in line with current licencing laws. We also consider applicants on a gap year.

There are several stages to the audition. Our first round auditions will take place from the beginning of April, with some sessions designed principally for current Rose Youth Theatre students and some aimed at young people who might be new to the Rose (and possibly new to acting altogether). Everyone is treated on the merit of their audition alone.

You will be offered a place at the Rose on one of our courses. If we want to take things further with you on *Beauty and the Beast*, we will invite you to a second round audition. These will include singing and dancing, as well as work on text.

If you want to audition, complete the appropriate online form, marking your audition slots in order of preference:

[ROSE YOUNG COMPANY current/past members](#)

[NEW APPLICANTS to the Rose](#)

[ROSE YOUTH THEATRE ACADEMY current/past members](#)

[UNDER 11s current/past members](#)

We will confirm your audition date and send you a detailed letter containing dates for the whole project, detail on licensing as a young performer and expectations for the audition. It's really important you *and* your parents read that letter very carefully and fully understand all aspects of the project before taking it further. It's okay to sign up to a different course if *Beauty and the Beast* looks too much!

At the end of the letter, we will include a form for you to sign and bring in to the parents' Q&A at the end of your audition – so that we know you have read and understood it.

Your level of experience doesn't matter. If you love acting and this is something that sounds exciting and logistically possible, please do audition. If you have little musical experience, you will learn new skills as part of the course. If you know you *can't* take part, please don't audition for the sake of it. We have a lot of people to see, and we want to be confident that our offers will be accepted.

If you know you'd like to join Rose Youth Theatre on one of our other courses (not *Beauty and the Beast*), please email Sarah Chipperfield via [SarahC@rosetheatrekingston.org](mailto:SarahC@rosetheatrekingston.org) for more details.

Any performance project requires full attendance. This is a huge undertaking. If you commit to it, you must be confident that you can manage your school work.

If you are accepted onto this project it is very important that you're proactive in communicating with your teachers, that you make appointments with them to stay on top of homework, and that you let them know what you're doing at the Rose and why. What we have learnt is the more teachers know about what you're doing and why, the more likely they are to support you.

Every student involved at the Rose is a fabulous ambassador for their school. The interpersonal skills you learn here, the confidence you gain, the self-management and stamina required all contribute to your education, to managing exams and succeeding in interviews for university or drama school.

We welcome auditees of all and any backgrounds. We encourage diversity within our youth theatre, and believe that artistic projects are only ever enriched by a variety of backgrounds and experience. We also welcome actors of all abilities to audition, and will make every effort to accommodate any access needs you may require.

## Do I have to pay to audition?

Absolutely not.

## Do I need to pay to be a part of Rose Youth Theatre?

Yes. We charge a membership fee to the Young Company of £180. This is normally per term, and as we're not for profit and not in receipt of funding, this all goes into the teaching and administration of the youth theatre. In the case of *Beauty and the Beast*, we charge the £180 membership fee once. With box office deals for students and parents, the membership fee is generally made up for in show tickets alone. The fee is also a gesture of commitment and goes towards your training and not the production.

Normal end-of-term performances require about 42 hours of teaching. Our Christmas show requires three times that. If you're on a gap year and keen to take advantage of everything we're offering.

Production costs (the physical, marketing and personnel costs of staging the play) are all covered by Rose Originals, and the Christmas show is the biggest production of the year.

If you feel you are unable to pay the £180 membership fee, we do have a bursary scheme which you may apply for in order to receive a partial or full bursary. That may include additional mentoring and help with travel, too. In the ten years since we launched Rose Youth Theatre we have never turned anyone away because of money. Our focus is on inclusive, first-rate training. If fees are a struggle, email [Lucym@rosetheatrekingston.org](mailto:Lucym@rosetheatrekingston.org).

## Shouldn't I be paid if I'm taking part in a professional production?

You're not paying to take part in a production, but to be a member of a not-for-profit youth theatre. The fee covers your extensive training and the additional resource that goes into developing a young ensemble at a high standard and alongside a professional cast.

You will gain a unique insight into the performing arts, you will be a wonderful ambassador for your local theatre, and you will take an incredible confidence and skillset into other areas of your life. In the long-term, and particularly if you want to become a professional actor, the training and experiences you receive at the Rose will have a significant impact on your future prospects.

## What do the auditions involve?

Facilitation of first round sessions will be led by the director of *The Beauty and the Beast*, who is also the Director of Learning and Participation at the Rose, and an associate. The sessions will focus mainly on text. You will be given 'excerpts' (they may be specially written for the audition) five days in advance and we will ask you to choose and prepare two of them, ready to perform.

You *must* familiarise yourselves with your excerpts, or even learn them if you are able. Text is often a barrier, particularly if you're nervous; it's too easy to bury your head in the page and forget that you're speaking to someone!

The whole first-round audition will take an hour and a quarter, the final fifteen minutes of which will be a mandatory presentation to parents and an opportunity to ask questions.

**Decisions will be made based on the merit of the audition alone.** This is important to ensure we find space for new students in our Christmas projects. It's really important to us that you both enjoy and learn from any time spent with us.

Whatever the outcome of the first round audition, there is a place for you at the Rose. We may offer you a place in our popular RYT Under-11s, or our Rose Young Company or RYT Academy, depending on age and aptitude. If we decide to take you further with *The Beauty and the Beast* auditions, we'll invite you back to a second round.

The second round auditions will be led by Lucy Morrell along with a choreographer and musical director. In the sessions, auditionees will be asked to learn a song and a dance, and to put them together. They will also be asked to perform *one* of their excerpts having taken on feedback from the first round. They may be redirected on pieces at this stage too, so that we can see how open to direction individuals are.

From the second round auditions, the director will make a final decision on casting for this project. Again, no one will be turned away from the Rose. If there's not a place for you in *Beauty and the Beast*, we will certainly invite you to join one of our other youth theatre courses.

If you *are* invited to a recall, it's worth having a conversation with your head of year or class tutor. There's no point in coming to the recall if your school or college feels like the project is too much for you to take on. Teachers respond well to proactive communication, and they always appreciate a student who shows they're keen to learn and stay on top of things.

After the recall, we will send out offers. Casting a project like this is a fairly staggered affair, so auditionees may not hear back immediately.

## What if I can't sing or dance?

Everyone can sing or dance. It's usually a matter of confidence. If you're at a level where we feel we can work with you over the period of this project, we'll take you on. If you don't *enjoy* singing or dancing, this may not be the project for you.

If you saw or took part in a previous Rose Christmas production, you will be familiar with the style we're aiming for. The professional cast will have solos and it's possible a few of the youth theatre may have solo moments, but generally the youth theatre will lead the ensemble set pieces. Our Christmas audience have high expectations, so our job is to train you up to a high standard and ensure you feel confident when you go on stage.

## **Do current members of Rose Youth Theatre have an advantage?**

Only in that they might feel less nervous turning up at Stage Door for their audition because the building is familiar to them. The cast will be formed from the auditions, not from any previous experience at the Rose.

As much as possible, we are auditioning current students separately from new applicants. This helps us tailor the presentation to the parents at the end of the session, so that we don't cover old ground for those who have previously been involved. It also helps the new auditionees to feel a little more comfortable.

## **I'm in Rose Youth Theatre, but can't do the audition dates on my relevant form. Can I still audition?**

Yes. Just fill in the form aimed at applicants new to Rose Youth Theatre and make sure you're nice on the day to everyone who's at the Rose for the first time!

## **What parts are available?**

This is a brand new script written specially for our unique space at the Rose. For that reason, it's impossible at the moment to say exactly what parts are available. Everyone will be auditioning to be part of the ensemble, and we will divide the parts after the recalls.

## **I'm planning to take a Gap Year. Will that have any impact?**

We are going to put an extra focus on our Gap Year students this year, offering them additional training, projects and paid work:

- A half price place on the Rose Academy summer coaching course (end of August)
- The possibility of assisting an RYT Under-11s group if appropriate (paid at £9ph)
- Additional workshops, individual coaching for drama school auditions
- A commitment of two afternoons a week to work with the pro cast during rehearsal period in November.

We ask three older students in each cast to take on captaining roles, for which we offer them a bit of extra training and recognition. This is really about soft-leadership and signposting for younger actors who will be taking on a lot of feedback leading towards production.

## **Will I have to take time off school?**

If you are offered a part, yes. We do everything we can to minimise absence from school. Anyone in Year 11 or below will need to be licensed as a child performer. There is some paperwork for parents around this, but our Children's Administrator will be on hand to help. For sixth form students or those in Further and Higher Education, we will send a letter to their head of course and school with the schedule and will seek permission for their involvement. Ultimately, it is the decision of the school or college as to whether a young person can take time off, and we have to respect that.

Time off school begins from Wed 25 November, when we enter the technical rehearsals. This is the period during which the designers feed their work into the production, and the company starts working on the stage. It is an intensive, exciting part of rehearsal. After that we have a number of 'preview' performances, during which time the creative and directing teams continue to work on tightening aspects of the production. After our two

opening shows (one for each cast), we have matinee and schools' performances for the remaining few days of term.

We do our utmost to ensure that registration at school is always possible. It's important to remember that there are two casts, largely working on alternate performances, so there are still plenty of dates at the end of term when it's possible to attend a full day of school.

## What if I don't get in?

There is a place for you at the Rose no matter what. In addition to the Christmas project, Rose Youth Theatre is comprised of three courses; Rose Young Company (our performance-based course), RYT Academy (our skills-based course) and the Under 11s (working on literacy and ensemble skills). If we don't invite you to a recall for *Beauty and the Beast*, we will invite you to join one of these courses within Rose Youth Theatre. We also run five weeks of summer schools, ranging from two day courses for young children, to plays-in-a-week and a high-end vocational academy.

## What if I'm not available for any of the skills or rehearsal dates?

If there are any clashes with family holidays, school trips, school productions, Duke of Edinburgh Award, or anything you know will mean you can't attend a rehearsal or training session, it's really important not to apply.

However talented you may be, we can only make the project work with 100% attendance. Any absence will mean other cast members can't work effectively. In addition to that very important practical condition of rehearsals, we also have to be fair and consistent. The only way we can do that is to require full attendance. Our regular performance projects in the Young Company are no different.

## What are the dates of auditions?

When you apply for an audition, we will send you a full schedule. Here is an outline.

### FIRST ROUND AUDITIONS

Tuesday 14<sup>th</sup> April – Friday 24<sup>th</sup> April

### SECOND ROUND AUDITIONS

May - June (dates TBC)

CONFIRMED CAST – Thu 18 April

## What are the dates of training sessions and rehearsals?

There will be some optional workshops during May, June and July, aimed at different age groups and with different subjects. We may also organise a social. None of this will be conditional on your involvement, although of course we want to train you as much as possible once you're cast.

### CAPTAINS' TRAINING AND SKILLS WEEKEND

Thu 3 – Sun 6 Sep

### CHARACTER AND ENSEMBLE WEEKEND

Fri 11 – Sun 13 Sep

### MUSIC WEEKEND

Fri 18 – Sun 20 Sep

### AUTUMN TRAINING SCHEDULE

Thu 24 Sep, 5.30-8pm
Sat 26 Sep, 10am-4pm
Thu 1 Oct, 5.30-8pm
Sat 3 Oct, 10am-4pm
Thu 8 Oct, 5.30-8pm
Sat 10 Oct, 10am-4pm
Thu 15 Oct, 5.30 pm - 8pm
Sat 17 Oct, 10am - 4pm
Sun 18 Oct 10am - 4pm

### FULL-TIME HALF-TERM REHEARSALS

Mon 26 Oct	9.30-5pm	Full company
Tue 27 Oct	9.30-5pm	Full company
Wed 28 Oct	9.30-5pm	Full company
Thu 29 Oct	9.30-4pm	Full company
Fri 30 Oct	9.30-5pm	Full company
Sat 31 Oct	9.30-5pm	Full company

### REHEARSALS WITH PROFESSIONAL CAST

Not all of these calls will involve the full company. Weeknight calls will be broken down scene by scene. Saturdays will involve everyone, but start times may vary.

w/c	Monday 2 <sup>nd</sup> November	Reh Week 3
w/c	Monday 9 <sup>th</sup> November	Reh Week 4
w/c	Monday 16 <sup>th</sup> November	Reh Week 5

### TECH, DRESS AND PREVIEWS (currently subject to change)

Tech will begin on **Wed 25 Nov**. I have coloured the sessions below which require some of the company (one of the casts) to take time off school. Some sessions also mean later finishes than you may be used to. We'll always ensure you're completing the legal minimum hours of schooling each week.

Mon 23 Nov	5-8.30pm	PURPLE Cast Rehearsal
Tue 24 Nov	5-8.30pm	ORANGE Cast Rehearsal
Wed 25 Nov		ORANGE Technical Rehearsal 1
		ORANGE Technical Rehearsal 2 (PURPLE Captains and Gappers watching)
Thu 26 Nov		ORANGE Technical Rehearsal 3
		ORANGE Technical Rehearsal 4 (PURPLE Captains and Gappers watching)
Fri 27 Nov		ORANGE Technical Rehearsal 5
		ORANGE Technical Rehearsal 6 (PURPLE Captains and Gappers watching)
Sat 28 Nov		PURPLE Notes with Associate and Captains
		ORANGE Technical Rehearsal 7 (PURPLE watching)
		ORANGE Dress Rehearsal 1 (PURPLE watching)
Mon 30 Nov		PURPLE Technical Rehearsal 1
		PURPLE Technical Rehearsal 2
Tue 1 Dec		PURPLE Technical Rehearsal 3
		PURPLE Technical Rehearsal 4 (ORANGE Captains and Gappers watching)
Wed 2 Dec		PURPLE Technical Rehearsal 5
		PURPLE Technical Rehearsal 6 (ORANGE Captains and Gappers watching)

Thu 3 Dec	PURPLE Dress Rehearsal (ORANGE watching) followed by PURPLE notes
Fri 4 Dec	ORANGE Dress Rehearsal 2 PREVIEW ONE (ORANGE) (PURPLE watching)
Sat 5 Dec	PREVIEW TWO (PURPLE) followed by notes PREVIEW THREE (ORANGE) (PURPLE watching) FULL COMPANY Cast Notes in Upper Circle
Mon 7 Dec	PREVIEW FOUR (PURPLE) (with post-show notes)
Tue 8 Dec	PREVIEW FIVE (ORANGE) (with post-show notes) SCHOOLS
Thu 10 Dec	PREVIEW SIX (PURPLE) (with post-show notes) SCHOOLS

### PERFORMANCE RUN (currently subject to change)

There will be **no** performances of *Beauty and the Beast* on the following days:

**Wed 9 Dec, Tues 15 Dec, Fri 18 Dec, Friday 25 Dec, Friday 1 Jan**

The schedule is now confirmed with shows on-sale at our box office. The dates for main (post-preview) shows are likely to be **Fri 11 Dec – Sun 3 Jan** with casts more or less alternating (we try and give both casts a mix of evening and matinee performances).

A more detailed, but still speculative schedule can be found in your 'Vital Info' letter which you will have received with your time and date of audition.

The opening performances for both casts attract press, and there's no bias in casting – we put together each ensemble based on dynamic, not with one 'a cast' and 'b cast' in mind.

## **If I'm involved, will I get any free tickets for *Beauty and the Beast*?**

As a student of Rose Youth Theatre, you are eligible to a free ticket to all Rose Theatre Productions. As part of the *Beauty and the Beast* company, you are welcome to any show you're not performing in, providing box office are able to find you a seat.

## **How is the Rose Youth Theatre cast managed during the production?**

Communication with parents is vital during the whole process and we do our utmost to ensure you can meet other parents, pool lifts, and have up-to-date information. We understand any additional contact time arranged outside the schedule has to be at your convenience – that's why we to provide a robust schedule as early as possible. If anything, we're more likely to pull back on dates than add more in.

During the initial skills sessions, responsibility for the cast will be the Learning & Participation team. From October half-term onwards, a Head Chaperone will manage the cast (parents have got involved with this in the past and found it rewarding) and will report to the Company Stage Manager. During tech, the Head Chaperone rehearses the journeys around the building, the dressing room area and the process of signing in and out. The safety, wellbeing and happiness of our young cast is absolutely paramount. Our Safeguarding Policy adheres to industry best-practice and we keep a constant eye on the physical and emotional health of the cast. It's a challenging project for an inexperienced actor!

## **Any other questions?**

If you have any questions not answered above, please email [lucym@rosetheatrekingston.org](mailto:lucym@rosetheatrekingston.org). Thank you for taking the time to read this document. If you choose to audition, good luck and have fun!

Lucy Morrell  
Director of Learning & Participation