



Rainbow Stage is now accepting submissions from all singers, actors and dancers, ages (16+), of all ethnicities, sizes, shapes, and orientations for our 2022 production of:



Book and Lyrics: Emil Sher **Music and Lyrics:** Jonathan Monro
Director: Carson Natrass **Music Director:** Paula Potosky
Choreographer: To be Announced

Rehearsals: May 30, 2022 Previews: June 27, 28 & 29, 2022
Opening: June 30, 2022 Closing: July 17, 2022

Submission Deadline: 9:00am, January 12, 2022

Canadian Actors' Equity Association (CAEA) and Non-CAEA artists may apply. Priority will be given to CAEA artists, who will be seen first at all audition calls. All Artists in this production will be engaged under the Canadian Theatre Agreement. CAEA members please indicate your membership on your resume and bring your card to your audition.

**The Hockey Sweater includes a cast of 8 YOUTH performers that will be auditioned in SPRING 2022.
Please stay tuned for a separate Youth Audition Notice.**

Artists who participated in our October 2021 GENERAL AUDITIONS and would like to be considered for an audition time *should* re-apply.

In an effort to reduce paper consumption, Rainbow Stage is only accepting electronic submissions.

TO SUBMIT: In your email, please indicate **ONE ROLE** you would like to be considered for and attach your updated headshot and resume. Send to:

Jacqueline Harding, Associate Artistic Director, Rainbow Stage
submissions@rainbowstage.ca
Subject Line: Submission – HOCKEY SWEATER – YOUR NAME

LOCATION: **Upper Hall & Sanctuary** Crescent Arts Centre, 525 Wardlaw Ave., Winnipeg, MB

DATES/TIMES:	<i>Individual Appointments</i> <i>(Upper Hall)</i>	Friday, January 28	11:00am – 8:00pm
		Saturday, January 29	10:00am – 6:00pm
	<i>Callbacks</i> <i>(Sanctuary)</i>	Sunday, January 30	1:00pm – 8:00pm

AUDITION NOTIFICATIONS: On or before **January 17, 2022**

The Hockey Sweater audition materials will be shared as an attachment to an audition notification email.

CHARACTER BREAKDOWN (Adult Roles Only)

Rainbow Stage is committed to promote equal engagement opportunities by inclusive casting of artists who self-identify as diverse in roles where ethnicity, gender, age, the presence or absence of a disability, or any other ground of discrimination prohibited by law, is not prescribed.

*Note: Vocal range numbers are measured using C4 as middle C.

Roch Carrier, 80 (Baritone. A3 to E4)

He wears the memory of a life-changing winter over his stooped shoulders as if it was a shawl. He doesn't dwell in the past but recognizes the winter when he was ten years old as a singular season that defined him forever and set him on the lifelong path that followed.

Mme. Carrier, early 40s (Mezzo-soprano. G3 to G5. Strong belt/mix from F4 to C5)

Strong-willed, resilient and resourceful, Mme. Carrier is a single mother in all but name — her husband is always on the road — and has raised Roch with a firm but loving hand. As the mother of but one child at a time when double-digit families were considered a religious duty, Mme. Carrier carries the burden of feeling woefully inadequate and incomplete.

Father Delisle, early 40s (Bari-tenor. A3 to a strong F#4)

A beloved priest who is well liked by young and old alike, Father Delisle plays a central role in town life because he knows salvation can be found in churches and rinks alike. As a spiritual leader and a hard-working coach, Father Delisle is the town's backbone but fears he would be driven out of Ste. Justine if his flock knew he doesn't share their religious fervor for the almighty Habs.

Gaetan Ouelette, 20s (Tenor. C3 to Bb5)

A wounded veteran of the Second World War, the trauma of war only deepened his love and affection for the simple pleasures of small town life. Unable to play the game he has always loved, he has become a part of the fabric of town life with his colorful play-by-plays of hockey games. He is like an older brother to Roch, offering a helping hand and hard-won wisdom gleaned from his time in the trenches.

Mlle. Therrien, mid-20s (Soprano. Legit sound. A4 to A6 - possible D6)

A newly-minted graduate of teacher's college, Mlle. Therrien knows that school is part of a sacred trinity in Ste. Justine, along with the church and the rink. Keen and energetic, she commits to bridging the distance between the game her kids love and the lessons they must learn by following an unwritten rule: the way to a student's heart is through hockey.

Ensemble

Adult, 20s (Soprano to D6)

Adult, 40s (Mezzo to G5)

Adult, 20s, (Tenor to Bb5)

Adult, 40s (Baritone to F#4)

These characters are part and parcel of town life in Ste. Justine: church-going patrons, hockey-loving parents, devotees of Mister Eaton, the patron saint of the catalogue that bears his name.

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Covid-19 Protocols at In-Person Auditions

In the ever-changing climate of COVID-19 both Rainbow Stage and Crescent Fort Rouge United Church continue to follow and adhere to all current Provincial Public Health Orders. Please note that for all in-person audition appointments, the following measures must be followed:

1. All individuals in the building **MUST** wear a mask in **COMMON** areas (e.g. entryways, hallways, nursery, fellowship hall, washrooms) and maintain social distancing as much as possible.
2. People entering the building will be required to show proof of immunization upon entry and sign-in to facilitate contact tracing.
3. In the audition room, masks will be worn at all times, with the exception of during singing/acting activities that take place behind an impermeable barrier. At this time, artists will be permitted to remove their masks based on their comfort level.

Any artist unable to audition in-person is invited to submit a video audition via YouTube link only.

Rainbow Stage Covid-19 Policy

In accordance with Rainbow Stage policy, all individuals to be contracted in our 2022 Season must be fully vaccinated. All individuals will be required to provide proof of vaccination at the time of signing their contract.

NOTE: Due to the uncertain nature of the Covid-19 pandemic, and no clear end to the pandemic, this policy will be reviewed by the board and may be adjusted in the future, in accordance with public health orders and the ongoing evolution of the pandemic. For example, the board may determine, at a future date that it is necessary for all onstage and backstage employees to be tested regularly, as well as fully vaccinated.