



How to Be Involved & What you Need to Know

It is a great experience being in a show, but it is also a lot of hard work.

Here are some things you need to know about being involved in a show with HAOS Productions.

How we work:

Operating since 1901, HAOS Productions is a creative organisation which encourages and inspires its members of all ages to be involved in a wide range of activities encompassing stage production. The company is a charity with its aims firmly focused on developing our members' confidence and skills through participation in theatre, whilst providing a platform to create affordable entertainment and social interaction for all.

To assist us in achieving our goals we focus our attention on 6 key drivers...

Open arms – Everyone is welcome

Everyone matters – Your opinion counts

Value – The best quality at affordable prices

A home for all – A space owned and managed by us, available to all.

Peace of mind – Welfare and safety of all is paramount

To challenge – Pushing the boundaries!

Take a look at the 'About Us' section on the website for more detailed information about these and find a way to meet the team. We also have a 'policies and procedures' section on the website which will explain in more detail how we work in certain areas and how you can raise any concerns.

The society is entirely run by and supported by volunteers, all involved are giving their time to make each production happen.

Commitment

Rehearsals begin in January 2027. The core rehearsal pattern is shown below. The Sunday time changes temporarily in the early part of 2027, so please make sure you note both times.

Day	Time	Purpose / expectation
Monday	19:30–22:00	Principal / focus-group work when specifically called
Tuesday	19:30–22:00	Main company rehearsal — keep free
Wednesday	—	No rehearsal calls
Thursday	19:30–22:00	Main company rehearsal — keep free
Friday	19:30–22:00	Principal / focus-group work when specifically called
Saturday	—	No rehearsal calls
Sunday — early 2027	15:15–18:15	Main company rehearsal — keep free
Sunday — standard time	14:30–17:30	Main company rehearsal — keep free

Sunday timing: During the early part of 2027, Sunday rehearsals will run 15:15–18:15. They will then move to the standard Sunday time of 14:30–17:30. The rehearsal schedule issued by the production team will confirm when the change applies.

You need to ensure you are available on these days to take part in the show. If you are in the ensemble or a smaller role, it is unlikely you will need to attend all of these every week in the early part of the rehearsal period - however you should ensure you remain available at these times if you are called. A rehearsal schedule will be provided in advance to confirm your exact commitment in due course, however, please be forewarned that this may need to be revised with limited notice. As we approach the show you will be needed 3 times a week as a minimum, and principals will be expected to commit more time as appropriate.

There will be some Monday and Friday rehearsals with the principals or small groups that will be arranged on availability.

It is important you are at all rehearsals you are called for. Your attendance is not just about what you are doing, it is your interaction with others on stage also. As part of the EOI submission, you will be asked if you have any existing commitments during the rehearsal period that clash with any/all of the above rehearsals; if we know this in advance, we may be able to shape the schedule so you are not called on those days thus avoiding unnecessary disruption. If there are numerous additions to time off made after the casting of the show you may still be asked to leave the production if it is deemed this will impact on the rehearsal process.

If you are unable to attend any rehearsals that you did not previously notify as part of the EOI submission, for any reason, you must provide notification in advance through **Callboard**** with an explanation. If we receive no notification that you will be missing a rehearsal a 'strike' will be received. There is a '3 strikes and out' rule where there is no communication regarding non-attendance, which means you may be asked to leave the production. Repeated absences with limited notification (i.e. last minute) may be treated in the same manner. We are aware that additional absences may crop up during the rehearsal period but expect that these would only be in relation to education or work responsibilities rather than social choices. Requested absence for social occasions may also result in a strike.

As the show approaches, additional rehearsals may be scheduled if needed and this may include days other than the basic commitment detailed above. You will be provided with notice of these and your attendance is expected. We are aware that for this production Easter and the school holidays fall at the start of April therefore **the protected rehearsal dates for this production run from the 12th of April up to the closing night of the 2nd of May. You must be available for all protected calls and all theatre calls during show week, beginning with the Sunday before opening night.**

Unavailability for the protected calls may affect your ability to take part in this production.

Unavailability for any of the theatre calls will mean that you will not be able to take part in the show, HAOS takes this health and safety mitigation against risk extremely seriously.

It is expected that you will spend some of your own time out of the rehearsals going over what has been set and learning material.

Being part of a show is fun and very rewarding, but it is also lots of hard work! Please do not underestimate the commitment that will be required of you by taking part in the production.

*** Callboard is our in-house developed App which we use as a communication method for absences. This will all be explained to you and an invite email will be sent before the start of rehearsals.*

Membership

You need to be a full paid-up member of the society to be in the show, annual membership for HAOS is £15 for students and those aged 65 or over, and £25 for everyone else. Details on membership and how to become a member can be found at [Full Membership | HAOS Productions](#)

You do not need to be a member to audition, but if you are successful in gaining a place in the show you will need to register as a member before you are permitted to take part in any rehearsal so we have all of your details, including how we can communicate with you in line with our communication and data protection policy.

Ways to Be Involved

Principals

- Principals are the roles carrying significant named character, musical and/or dramatic responsibility. The commitment is therefore higher than for other cast groups.
- You should keep Tuesday, Thursday and Sunday rehearsals free and be prepared for additional Monday and Friday calls when required. As the production develops, principals should expect additional rehearsal time where appropriate.
- Principals must be available for all protected calls and all theatre calls during show week. You will also need to spend time outside rehearsals learning lines, music, choreography and other material relevant to your role.
- Principals are required to complete an individual audition. You may audition for your preferred role, while indicating on the EOI if you are willing to be considered for other roles.
- Individual auditions are scheduled for Saturday 10 October. You will receive an individual 5–10 minute slot shortly beforehand and should arrive prepared to perform the selected material in character.
- Suggested Production Cost Contribution (PCC) donation for this production: £125.

Ensemble

- Ensemble members are an important part of the production and will contribute to group scenes, movement, singing and the overall stage picture.
- You should keep Tuesday, Thursday and Sunday rehearsals free. During the earlier rehearsal period you may not be called to every rehearsal, but you must remain available for the sessions you are called to. As the show approaches, expect a minimum commitment of three rehearsals per week.
- Ensemble members must be available for all protected calls and all theatre calls during show week. You will also need to spend time outside rehearsals learning lines, music, choreography and other material relevant to your role.
- Ensemble members must attend the **First Footprints on the Sand** on the evening of Tuesday 24 November. This gives the production team the opportunity to work with you and consider where you will be best placed within the production.
- If you cannot attend the **First Footprints on the Sand**, you should still submit your EOI/NOP and you may still participate, although this may affect where you are placed.
- Suggested Production Cost Contribution (PCC) donation for this production: £125.

Choir

- Choir members provide the vocal support required by the production and may be called for rehearsals and musical work appropriate to the choir.
- Initially, the commitment for the Choir will be lower than other roles and will likely be once or twice per week. As the production moves towards the show, your attendance at called rehearsals will be expected and the number of rehearsals per week will increase and you should be available for all protected calls and must be available for all theatre calls during show week.

- To take part, you must complete the NOP/EOI by the deadline. There is no individual audition requirement for the choir.
- Suggested Production Cost Contribution (PCC) donation for this production: £60.

Production Cost Contributions

There are lots of costs incurred when putting on a show, including the cost of keeping the rehearsal space (including heating and lighting), the hire of items to create the theatrical space, costumes, insurance, sound and lights to name a few. There is an amount that we hope you will be happy to contribute towards these costs as a member of the cast.

Cast group	Contribution
Principal	£125
Ensemble	£125
Choir	£60

We request that this contribution is confirmed at least 2 weeks before show week and can be paid in instalments or all in one go. We encourage you not to leave this until the last minute, and there are multiple methods of payment accepted. If there are any financial concerns regarding making a contribution, please speak to us, we don't want this to be a barrier to being in the show.

Audition & Participation Process – Quick Summary

- EOI/NOP deadline: Thursday 8 October at 11:00 pm. Forms close automatically at the deadline.
- Individual auditions: Saturday 10 October, for those seeking named principal roles.
- First Footprints on the Sand: Tuesday 24 November (evening), required for those wishing to be included in the Ensemble, subject to the process described above.
- Lower age limit: cast members must be aged 16 or older by the first rehearsal on 7 January 2027.
- All available roles and audition material are published in the relevant 'take part' information on the HAOS website.
- Participation processes may be adjusted if registered interest is higher than anticipated.
- **A reminder that the protected rehearsal dates for this production run from the 12th of April up to the closing night of the 2nd of May. You must be available for all protected calls and all theatre calls.**

How to Be Involved - Detail

To be involved in this production you will need to register by completing the online Expression of Interest (EOI) or Notification of Participation (NOP) found via the audition website pages. This needs to be completed by **Thursday 8th October at 11:00 pm**. The forms will automatically close on the deadline and will not be available to be completed after this time.

All details of parts available and audition material are presented on the “take part” section of our what's on page on the HAOS website.

To take part in the adult company for this production, you must be aged 16 or older by the first rehearsal (7th January 2027).

What happens on the audition day?

Individual auditions will take place on **Saturday 10th October**.

You will be provided with an individual audition time one or two days before the audition day, with a time slot of 5 - 10 minutes depending on which role you are auditioning for. We expect you to be familiar with the audition piece you have chosen to perform, and that the material is presented in the character being auditioned for. You can only audition for your preferred role; however, you can still be considered for other roles by indicating this on your expression of interest form.

The “First Footprint in the Sand” session will be held on the evening of **Tuesday 24th November**, and it is required that all those who might wish to be in the Ensemble must attend. If you are not able to attend, still submit your EOI. You will still be able to participate in the show, but as the production team will not have been able to work with you it may impact on where you are placed.

Please refer to our casting principles [Policies & Procedures | HAOS Productions](#) for more information on how auditions are managed including how decisions are made and communicated.

Please do not see this as a daunting experience but try to relax and enjoy it, we all want you to do well and will give you every encouragement we can. If there is something you are unsure of, if you want to sing through your audition piece before you perform it, then that’s absolutely fine. It is your audition, use props, use the space and do whatever you are comfortable with.

The impartial communicator for this production will be there to greet you on the day.

What if I am unable to make the audition day?

If you are unable to make the individual audition day you will not be considered in the initial discussion of casting. However, if you submit your expression of interest form and we were unable to cast any role at that stage, your interest will still be considered.

HAOS Productions wishes everyone auditioning the very best of luck.

Why this story matters — regardless of belief

The Prince of Egypt is based on one of the oldest liberation stories in human history.

For thousands of years, people have returned to it not because of religion alone, but because it speaks to something universal:

- families trying to protect their children
- people living under oppression
- the courage to challenge injustice
- the pain of divided loyalties
- the hope that life can change

You do **not** need to be religious to connect with this narrative.

You only need to understand the **human emotions** at its core.

The story is about people before it is about miracles

Although the source text is sacred to many, the musical focuses on:

- Moses- A man torn between two identities, trying to understand who he is and what he stands for.
- Ramses- A friend and brother-figure who becomes trapped by expectation, tradition, and fear of failure.
- The Hebrew people- A community longing for safety, dignity, and the chance to live freely.
- The Egyptian people- A society built on order and legacy, struggling with change and the consequences of power.

The musical treats all groups with empathy. No one is portrayed as “evil” or “lesser”; instead, the story explores how **systems**, **fear**, and **history** shape people’s choices.

Approaching the material with sensitivity

Because the story originates in religious tradition, we approach it with:

- Respect, not worship- We honour the cultural significance of the narrative without asking anyone to adopt religious beliefs.
- Accuracy, not evangelism- We present Hebrew language, customs, and imagery carefully and truthfully, as part of the world-building.

- Humanity, not doctrine- We focus on the emotional truth of the characters rather than theological interpretation.
- Inclusivity, not assumption- We recognise that our company includes people of many backgrounds — religious, secular, spiritual, questioning, or none at all.

Everyone is welcome in this story.

Why Hebrew appears in the score

Hebrew is used in a few moments of the musical, especially in *Deliver Us*.

Its purpose is **cultural authenticity**, not religious instruction.

It helps us:

- honour the heritage of the characters
- reflect the historical setting
- give emotional weight to moments of fear, hope, and protection
- connect the audience to the lived experience of an oppressed community

Performers do **not** need to speak Hebrew or understand Judaism.

We will provide pronunciation guides, translations, and context so everyone feels confident and comfortable.

Themes you may consider prior to your audition

You may find it helpful to think about the story through these universal themes:

- **Identity** — Who am I when my past and present collide?
- **Responsibility** — What do I owe to others?
- **Freedom** — What does it mean to live without fear?
- **Family** — How do we love people who make choices we cannot accept?
- **Courage** — What does it cost to stand up for what is right?
- **Change** — How do we let go of the world we were raised in?

These themes belong to everyone — not just to people of faith.

Our commitment as a company

We will:

- treat all cultural and religious elements with care
- avoid stereotypes or caricature
- create space for questions and discussion
- support performers who feel uncertain about the material
- tell the story with dignity, empathy, and artistic integrity

This is a story about **human beings**, not about dividing people by belief.

If performers have concerns

We encourage anyone to speak privately with the production team.

No question is too small, and no discomfort will be dismissed.

Our goal is a rehearsal room where everyone feels:

- safe
- respected
- informed
- valued

The Prince of Egypt is ultimately a story about hope — the belief that life can change, that people can grow, and that communities can rise above suffering.

That message belongs to all of us.