



TEACH TECH THEATRE

Sample Audition Packet: Straight Show

Auditions are April 23 3-5pm.

See the sign-up sheet for a time. You will have a 10-minute time slot.

To Prepare:

1 minute memorized monologue

Headshot—Black and white 8x10

Resume

Completed Questionnaire

Enclosed in this packet:

1. Production Guidelines—you need to know what is expected of your behavior.
2. Tentative Rehearsal schedule—you need to know what is expected of your time.
3. Tips on Auditions with a Monologue.
4. Headshot Do's and Don'ts.
5. Resume Tips
6. A questionnaire you must complete and bring to the audition.

Any questions? ASK!



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Name _____ Contact Phone _____

Email _____ ID Number _____

Grade _____ Height _____ Weight _____ Gender: M F X

Role you are most interested in: _____

Will you take any role offered?(be honest please) Y N

If cast in a specific role where your hair may need changing, are you willing to alter your hair, i.e. cut, grow or dye it? (be honest please) Y N

LOOK CAREFULLY AT THE REHEARSAL SCHEDULE! List any conflicts here:

****You are expected to schedule doctor and dentist appointments, birthday celebrations, family vacations etc. around the rehearsal schedule. Continuous absences and missed rehearsals may result in your role being re-cast and/or you being dropped from the show****

Do you work? ___ If yes, what hours and days? _____

**** You are expected to change your work schedule to accommodate the rehearsal schedule****

To audition for this production, you and your parent/guardian need to know what is expected. Read the following information and sign below. **You will not be cast without this signed form.**

Are you and your parent/guardian willing to commit to this production? If so, please sign below:

Student Signature _____

Parent/Guardian Signature _____



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Production Guidelines-- Read Carefully!

1. MISSED REHEARSALS: Missed blocking rehearsal **may** result in being cut from the , scene, musical number or production.
2. Absence from school does not equal absence from rehearsal. You are not excused unless your parent/guardian calls or emails the theatre office by 1pm on the day you are absent.
3. Leaving rehearsal before dismissal **is excused ONLY when a note is submitted in writing signed by a parent or guardian.** However, these absences will still follow the missed rehearsal policy. Unexcused absences may result in your role being re-cast and/or you being dropped from the show.
4. Check in with the stage manager upon arrival.
5. **You will have your script for every rehearsal. The script should be put into a three-ring binder. In addition, any blocking notes made in the script will be made in pencil. You may highlight your lines.**
6. You are expected to be ready to go on stage at the time rehearsal is called. Habitual tardies may result in your role being re-cast and/or you being dropped from the show.
7. Notify the stage manager if you leave the rehearsal space for any reason. Please be prepared to be on stage when needed with script and pencil.
8. During the rehearsal, you are expected to remain quiet when not on stage so as to not interrupt the creative process.
9. Please pick up after yourself after every rehearsal.
10. You will be expected to handle yourself in a mature, responsible and professional manner. If you have any questions about anything, please ask.
11. The success of this production relies on you and your willingness to commit your time, energy and talent.



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***MacBeth* Rehearsal Schedule**

September

- 5 Off—Labor Day Getting to Know You
- 6 Prepare for Auditions
- 7 Prepare for Auditions
- 8 Auditions--- Done 4pm**
- 9 Cast List Posted on-line 12noon
- 12 Tablework: MacB Done 3pm
- 13 Tablework: MacB, Banquo Done 3pm
- 14 MIN. DAY Tablework: Lady M Done 1pm
- 15 Tablework: MacB, Lady M Done 3pm
- 16 Character Work All Done 3pm
- 19 Tablework: MacB, Lady M Done 3pm
- 20 *Combat-all Done 5pm *Tablework: Lady M Done 4pm
- 21 *Combat-all Done 5pm *Tablework: Lady M Done 4pm
- 22 *Combat-all Done 5pm *Tablework: Sisters Done 4pm
- 23 Tablework: Malcolm, MacDuff Done 3pm
- 26 Act 1:1-3 Done 4pm
- 27 Act I:4-6 Done 4pm
- 28 *Combat-all Done 5pm *Tablework: Lady M Done 4pm
- 29 Act II:1-4 Done 4pm

October

- 2 Act II:1-4 Done 4pm
- 3 Act III:1-3 Done 4pm
- 4 Act III:3-6 Done 4pm
- 5 *Combat-all Done 5pm *Tablework: Sisters Done 4pm



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- 6 Act IV:1-3 Done 4pm
- 7 Act V:1-4 Done 4pm
- 8 SAT Test—a great choice instead of November!
- 10 Act V:5-8 Done 4pm
- 11 Act V:1-8 Done 4pm
- 12 Off Book Run Act I Done 5pm
- 13 Off Book Run Act II Done 5pm
- 14 Off Book Run Act III Done 5pm
- 17 Off Book Run Act IV Done 5pm
- 18 Off Book Run Act V Done 5pm
- 19 Run Show Done 5pm
- 20 Run Show Done 5pm
- 21 Run Show Done 5pm
- 25 Run Show Done 5pm
- 26 *Run Show Done 5pm *Paper Tech- Techies 5-9pm
- 27 *Run Show Done 5pm *Dry Tech- Techies 5-9pm
- 28 First Tech 2-9pm
- 29 Second Tech 2-9pm
- 30 First Dress Call 8am Curtain 10am Done 3pm
- 31 Actor Rehearsal 11-3pm

November

- 1 Second Dress Curtain 330pm Done 8pm
- 2 Invited Dress Curtain 330pm Done 8pm
- 3 Opening Night Call 6pm Curtain 7pm
- 4 Performance Call 6pm Curtain 7pm
- 5 Performance Call 6pm Curtain 7pm
- 6 Workshop: Call 10am Performances Call 12noon Curtain 1pm Call 6pm Curtain 7pm



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LOTS OF TIPS ON AUDITIONING WITH A MONOLOGUE:

1. CHOOSE AN AGE APPROPRIATE MONOLOGUE FOR THE CHARACTER YOU WANT.

Age appropriate is a must for monologues. You can sometimes gender bend but almost never add or subtract too many years.

2. MAKE IT SHORT.

Cut, paste, chop if necessary. They truly can tell if you can act in about 10 seconds. Do not indulge in anything over a minute and a half.

3. TELL A STORY.

Yes, you can tell a story or create a whole range of colors in a minute and a half. Just don't select something that rambles around and goes nowhere. Select a monologue that has more than one color:

Remember the first rule of all acting is "Thou shalt not bore thy listener," regardless of who the listener is. Your monologue must be interesting. If it is a chatty, breezy bit of fluff, find a spot for a bit of melancholy or a couple of lines with "edge" to them. Which brings us to...

4. KEEP IT CLEAN.

Do not select something splattered with curses or obscenities, something overly suggestive, outwardly suggestive, or just plain suggestive.

5. DO NOT CRY. Being able to cry on cue doth not an actor make.

6. DO NOT LAUGH.

7. DO NOT YELL OR THROW THINGS. Being able to yell and have a temper tantrum doth not drama make. They want to see if you can act, not bellow.

8. DO NOT let the committee's response to your monologue be a Geiger counter to your chances of being cast.

9. AVOID DULL MONOLOGUES.

10. CALL IN A COACH.

The safest bet is to take a dozen or so monologues and have a coach who knows their "stuff" look them over with you. Look. Not work on them with you (although that might also be helpful.) It takes about 20 seconds for a good coach to know if a piece will work in general and to know if it will work for you in particular.



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11. LIKE YOUR CHOICE, IF YOU CAN.

Do something you like, however, what counts is how well you do it and how interesting and appropriate it is.

12. USE SOMETHING YOU HAVE REHEARSED

Do not try out a new monologue at an important audition. You need to see how it works before you try it out auditioning.

13. BE PREPARED

And don't try to learn a monologue in two days, even if you have a fabulous memory. Monologues should be polished and polishing in two days is chancy. Whichever monologues you select, over-memorize them.

14. PACE YOURSELF!

Don't drag, don't rush. Have variety. Variety in pitch, variety in volume, and variety in rhythm. Those are the keys.

15. POISE YOURSELF!

Prepare your movements. Don't leave them to spontaneity. Yes, address that space just above their head. Do not address the floor or your feet or the windows or ceiling.

16. ENUNCIATE. PROJECT!

If you cannot be clearly understood and heard at the audition, the assumption is that you will not be understood clearly and heard in the production. You will not be cast.

www.actortips.com



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Actor Headshots

Some Dos and Don'ts ... Mostly Don'ts

Here's a list of general dos and don'ts regarding headshots:

Size Does Matter! Industry standard is 8x10. Stick with that.

No Kodak Moments. Whatever you do, don't use snapshots.

No Xerox Moments, Either. Don't use photocopies.

No Glamour Shots. Don't use portrait studio or any other chain photographs for your headshots. This is a professional headshot, not your Senior Yearbook photo.

Act Your Age. Don't try to get your headshot to make you look younger (or older) than you really are.

Mind Your Character. Be careful about having headshots taken in character. Don't lock yourself into such a specific look that you limit yourself in other ways.

Black and White or Color. Make sure the headshot is taken from the shoulders up and that your clothing and background do not pull focus from your face.

Be Yourself. Remember that people want to see you in a headshot, the real you, the truest version of you - not how vast and exotic your wardrobe is or how many funny faces you can make.



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Acting Resume Tips!

Dos and Don'ts

DO

- Print, glue or staple your resume to the back of your headshot. Use only one staple in the upper left corner.
- If you are stapling, trim your resume to fit the headshot. Cut your resume to 8x10.
- Make sure the contact information on the back is up-to-date, and that you have a professional email address. (surfchick3000 is not a professional address)
- If you have a lot of projects, it's better to list the best ones.

DON'T

- **Don't lie about your experience.** The theatre world is *very* connected. You never know who knows whom.
- Don't make up special skills or write things down just so to fill in the special skill area.
- Don't use a resume that is larger than 8 1/2 x 11.
- Don't use a resume that is more than one page.
- Don't staple reviews or clippings to your resume. They just get in the way.
- Don't make the type smaller than 10 pt. If you have that much experience, edit it down.



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ROP Theatre Performer Questionnaire

1. Briefly discuss your theatre performer experience:

2. Why do you wish to be a part of this theatre program?

3. What is the most exciting part of being an actor for you?

4. What is the biggest challenge of being an actor for you?

5. List 2 personality traits you see as strengths in you that would benefit this program. Explain.

6. Identify and discuss 1 trait that is a work in progress (i.e. a trait that is a weakness that you are working on).

7. In your own words, explain what it means to be a professional theatre performer.

8. Discuss a personal challenge you faced in one of the productions and how you overcame it.

9. Discuss a personal triumph you had in one of the productions.

10. Brag about yourself! What gives you the edge over another actor?