

Below is a sample of the callback form placed in the Callback Posting Room at the SETC Auditions. After your audition group, you will go to the Posting Room and look at each company's sheet to find if your number has been called back. Mark each callback if you accept or deny the callback. Companies will request as follows:

SIGN UP FOR CALLBACK: GO TO THE COMPANY'S CALLBACK LOCATION AND SIGN UP FOR AN AUDITION TIME

ATTEND DANCE CALL: GO TO THE DANCE CALL IN THE EVENING. MAKE SURE TO SCHEDULE YOUR OTHER CALLBACKS AROUND THE DANCE CALL AND THE DANCE WARMUPS! RE-CHECK THE POSTING BOARD AFTER THE DANCE CALL TO SEE IF ANYONE HAS ADDED A REQUEST TO SEE YOU FOR A CALLBACK

PHOTO/ RESUME ONLY: TAKE YOUR HEADSHOT AND RESUME TO THE COMPANY'S CALLBACK LOCATION OR ASSIGNED SPOT AND LEAVE IT IN THE BOX FOR THEM – DO **NOT** SIGN UP FOR A CALLBACK TIME.

******Make sure to put your audition number and, if possible, a local contact number (i.e. cell phone #) on all materials you leave with the companies.**



CALL BACK REQUESTS – TODAY'S DATE Sunday, August 26

COMPANY XYZ Theatre

CALL BACK LOCATION (HOTEL/ROOM #) Sheraton Meeting - Board R, or Sheraton Guest Room # 141
 (Check all that Apply) (Check all that Apply)

AUDITIONEE INITIAL TO ACCEPT CALLBACK	AUDITIONEE #	SIGN UP FOR CALLBACK	ATTEND DANCE CALLBACK (THEN CHECK POSTINGS)	PHOTO/ RESUME ONLY	PAID ACT/ DANCE / SING	PAID INTERNSHIP OR APPRENTICE	UNPAID INTERNSHIP OR APPRENTICE
***MJS	100	✓ 1			✓		
NO THANKS	101	✓ 2	✓ 2		✓		
JD	102		✓ 3				✓
US	103			✓ 4			
AMC	104	✓ 5				✓	
JCM							

REMARKS: THIS IS WHERE COMPANIES WILL WRITE ANY SPECIAL INSTRUCTIONS FOR YOU

- 1) You should go to XYZ's location and sign up for a time on their sheet; (jobs are paid)
- 2) Sign up **AND** go to the Dance Call; (jobs are paid)
- 3) **ONLY** go to the Dance Call, you should NOT sign up for a slot; (jobs are NOT paid)
- 4) **ONLY** leave a headshot & resume in their assigned spot: you should NOT sign up for a slot OR go to Dance Call
- 5) Sign up for a slot, but NOTICE that what they are offering might be an internship or apprenticeship. ***Don't forget to accept or deny the callback: You will INITIAL if you accept the callback. You write NO THANKS if you do not. And remember – do NOT sign up or leave materials for companies which did not request you to do so.



SOUTHEASTERN THEATRE CONFERENCE

AUDITION GUIDELINES AND SUGGESTIONS

This material is endorsed and distributed by the Professional Division and Auditions Committee of the Southeastern Theatre Conference

Originally drafted by George Black and Joe Conger; revised in 1999 by members of the SETC Professional Division and Auditions Committee and updated annually

The effective professional audition consists of the best presentation of a particular product for a particular market. For the actor, this translates into awareness of one's own qualities, capabilities, and potentialities in a very real and tough-minded sense, and the ability to project oneself into the place of the casting director.

WHAT ARE THE SETC FALL PROFESSIONAL UNIFIED AUDITIONS?

Each fall approximately 250 professional actors present themselves in 60-90 second auditions for the casting representatives of some 20-30 theatres. The companies cover a very wide range: Dinner theatre, stock, repertory and theme park, cruise lines and touring companies. Some of these companies may offer union contracts, but this is not guaranteed. They will be looking for leads and supporting leads. In other cases, some are looking for apprentices, interns, or ensemble company members. The casting directors see multiple actors a day in the open auditions and from 10-25 in callbacks. The actor who is going to present an effective audition in the open call must be aware that the dynamics of the situation make it very unlikely that a low key or eccentric audition is going to meet with much success. Any deficiency or unusable peculiarity in an actor in the open call will almost always prompt disqualification from callbacks for most companies. While companies are not offended, they have repeatedly stated they do not want vulgarity and profanity; and stand-up comedy does not work for this type of audition.

In general, the companies are looking for: 1) the actor's performance personality; and 2) the actor's technical proficiency. During social times they are also looking to see how you might fit within the company.

SETC MATERIAL SELECTION SUGGESTIONS

- 1) The play from which the selection is made should be modern and in prose.
- 2) Monologues should have a dramatic shape (a beginning, middle, and an end) which can be exploited in the time allotted. Try to display an emotional journey – staying at one "level" through the whole piece exhibits narrowness in range, and, in comedic material, could turn into a stand-up routine.
- 3) As you prepare audition material, you are well advised to keep it at around 40 seconds. Material has a tendency to expand as you play it. Forty to 45 seconds is also ample time to achieve the goals of #2 above. (Most reps say they know within about 15 seconds if you meet their need.)
- 4) The material should have a rhythm and a vivacity that you feel capable of defining clearly.
- 5) The material should not overly challenge your capabilities. Rather, the best audition material should be neatly within the middle of your acting range. Show them what you can do well – not what you cannot.
- 6) The character should lend itself to being performed in standard stage speech. Do not exhibit any sort of accent or dialect.
- 7) The character should require no eccentric characterization either physically or vocally.
- 8) Do not use material that calls attention by the use of foul language, sexually explicit shock value or graphic scatological humor. Although it is not censored, this sort of material tends to alienate auditioners and should be carefully weighed by the auditionee. Our companies say they are not shocked – just bored and turned off by these.

You are trying to tell the auditioners who you are as a performer, that you are capable of speaking and moving fluently and with authority and have no distracting or inhibiting problems that might limit your range and usefulness. It is perhaps instructive to note that a major source of effective audition material has come from the off-Broadway play of the last 10-20 years; while this material is by-and-large by American playwrights, potentially

good material can also be found in the work of contemporary European authors. Another large source is the lesser-known plays of major playwrights. If a piece is unusually obscure, there is often a reason for this: bad writing. Use writing that flatters you and does not talk down about you as a person or actor. Read the play and know the context for your speech.

PRESENTING THE SETC AUDITION

Choose your outfit as a personal statement but avoid overly bright colors (that call attention to themselves), noisy jewelry, fancy hair, excessive make-up and busy patterns on clothes – things that will distract attention away from your performance. You will be placed against a royal blue or plum backdrop. Feet attract attention; therefore, one should not wear heavy, clunky shoes or excessively high heels; character shoes are recommended for both men and women. The best impression to create is that of a working professional, with the accent on the “professional.” It is impossible to be over-rehearsed for an audition piece. Your audition begins the moment the focus leaves the previous auditionee and ends only after you are completely out of the line of sight of the auditioners. You should appear eager, composed, and businesslike. The sequence of the audition should be in clearly defined steps, each marked by an appropriate transition:

- 1) If you are using a chair and it needs to be repositioned after the previous auditionee, or if you yourself need to get to another part of the stage, go smartly to the position on the stage where you will audition.
- 2) Take a breath, “center” yourself, take in the room, and announce your name and number in a clear voice (i.e. “Hi, I’m Sam Smith, number 221!”) This must be clearly understood by everyone concerned. Your time limitation begins with the first syllable of this introduction.
- 3) Transition. Do not waste time here, but don’t overlook this step. No matter how simple this transition is for your particular purposes, it should contain a breath and a change of focus. Make sure your preparation illustrates and distinguishes between you and the character.
- 4) Begin the monologue. Exhibit a motive for beginning the action – your speech begins as a reaction to something or somebody. You are in a scene, a particular environment – make it specific. Keep the scene front. Appropriate movement through the space is essential, but over-elaborate blocking is not a good idea. Beware of props and miming them. If a particular prop is indispensable to the scene, it should be simple and one that you might conceivably be carrying as a matter of course as the character. Don’t do things that will pull attention away from you or restrict your character’s emotional world.
- 5) End the scene with a beat; put a finish on the scene.
- 6) Transition. Take a breath and shift your focus, this time back to the auditorium.
- 7) Announce your name and number again in a businesslike fashion (i.e. “Thank you. I’m Sam Smith, number 221!”)
- 8) Leave the stage looking like you have just nailed the audition. If you are called for overtime, do not panic or be flustered. Don’t exhibit attitude: simply do #’s 6 & 7 above and leave the stage confidently. But prepare yourself so that you have a good, clean professional package that fits within the confines of the SETC audition ground rules.

SINGERS

SETC guidelines permit an acting (only) audition of one minute, a singing (only) audition of one minute, or an acting-singing combined audition of one and one-half minutes (used at the performer’s discretion). Be advised that you put yourself at risk if you attempt to sing and act when one or the other skill is below par. 90 seconds can be tortuous and unflattering when someone is straining to perform material for which they are unsuited or not quite competent. If you cannot sing at a level of minimum professional competence, do not try. Do not, by word, glance or gesture, berate or belittle the accompanist. Be prepared with clearly marked sheet music in the key you intend to sing it. All sung material must be piano accompanied; no tape accompaniment is permitted in the open call. The song should show the range of your voice without punishing it. ACT the lyrics – treat them as you would a monologue: therefore movement, texture of the voice, etc. reveals an emotional world and journey. Finally, be sure to take a transition between each element of singing, acting and your “thank you.”

NOTE: Union Auditionees have 90 seconds regardless of the type of audition they perform.

A NOTE ON CALLBACKS

Requirements for callbacks will vary greatly between theatres. Even if you're asked to repeat the audition material you presented in the open call, the context will be vastly different. Following are some suggestions that you may find helpful to any SETC callback: (Note, they cannot ask you to dance.)

- Be prepared – study the list of hiring theatres on the SETC website and find out about the theatre who may call you.
- Your ambition and curiosity should motivate you to find out as much as you can about the theatre and/or their season before auditioning. Asking intelligent questions and talking to the casting reps shows you are savvy to the business and interested in them. Remember, you are also interviewing them to see if they meet your needs as well.
- Always try and schedule your callbacks with comfortable transit time between conference centers, hotels, and hotel floors in mind. You should not appear harried or unfocused when you enter the callback. This is not usually a problem at the Fall Professional Unifields.
- When you are called, have your picture and resume out and ready to hand to them. Introduce yourself confidently and appear ready to work.
- No matter your “specialty” (acting, singing, dancing or a combination of these), you should have a complete portfolio of material ready to present. This includes a minimum of three contemporary dramatic and comedic monologues each, three classic (usually Shakespeare or verse) dramatic and comedic monologues each, and at least six songs (three ballads and three up-tempo ranging from Broadway to standards).
- Take your time. It's your time – for them to know about you and for you to know about them. Take some time to “claim your space” in the smaller hotel rooms. However, if you're indulgent, watching the clock, your mind is on the next audition or meeting friends in the lounge, the auditionors will read this immediately and you shouldn't expect to get an offer from them. Focus completely on the job at hand.
- Do not allow yourself to be victimized. If a company harasses you or tries to make you do something you don't want to, it could be a very difficult decision to make, but stand up for yourself. Whatever your decision, remember that how auditionors treat you and see you is a strong indication of what lies ahead at their theatre. Please feel confident that you may report an unprofessional incident to SETC central office, the auditions committee or professional division representatives.

Finally, use common sense and consideration, be *over-prepared*, *love* what you're doing **and break a leg!**



And don't forget to attend The Stage Is Yours!! on Saturday evening. (Sign up on site if you did not pre-register.) We've had varied and interesting acts over the past few years and you, too, could come home the champion! All types of acts are welcome (*keep it at least PG*), and a microphone and CD player will be provided for your use. Dancers – keep in mind that there is a small stage, or you can dance on the carpet. A piano is also available if you play. Bring your instruments, get creative, and enjoy some laughs and great talent, and impress the other auditionees and company reps!

Hotel, Location & Travel Information

[Sheraton Charlotte Hotel](#)

555 S McDowell St. Charlotte, NC 28204

Hotel Reservations: *Reserve your room ahead of time to ensure that the hotel will have availability.*

Special room and parking rates have been negotiated for SETC auditionees.

Rooms are \$119 for single to quad (plus tax).

To get the group rate you must **call (704) 372-4100** and ask specifically for the SETC room rates.
Use group code – **SETC** or **Southeastern Theatre Conference**

Or use this link: [SETC](#)

Cut-off date to ensure group rate is August 3, 2018

Parking costs \$10.00-self or \$25.00-valet

Airport Transportation:

[Charlotte-Douglas International Airport](#) is approximately 7.5 miles/13 minutes from Sheraton Charlotte.

Taxi - Approximately \$25 from the airport to the Sheraton Charlotte Hotel.

Private Car - [Cartier Classic Transportation](#) is the official day or night car service of Sheraton Charlotte, eliminating the worry of waiting for a cab. The driver will meet the guest with a name placard inside the airport. Cost is approximately \$45 for a town car or \$55 for an SUV.

Arrival by Bus or Train:

Railway - [Amtrak](#) is located 1.5 miles from Sheraton Charlotte Hotel.

Bus - [Greyhound](#) Bus Station is 1.5 miles from Sheraton Charlotte Hotel.

Getting Around

Complimentary Guest Shuttle: Sheraton Charlotte is happy to provide a complimentary shuttle in the mornings and evenings. The shuttle provides transportation to shopping, dining or destinations within the I-277 loop. ADA transportation is available to guests upon request. Hours: Monday-Friday; 7-9 am & 5-7 pm

Bus: Gold Rush Trolley - The Gold Rush is a trolley service that travels north and south on the city's main thoroughfare, Tryon Street, making coming to and from Uptown a delight. The stops are clearly marked by signage on the sidewalks. Complimentary: Hours: 7 am – 7 pm, 7 days a week. Trolleys arrive on the circuit every 15 minutes.

City Rail System: LYNX Light Rail - Running from the northern edge of the city to the southern-most tip of Charlotte, the Light Rail is a great way to get around. Sheraton Charlotte is located just 4 blocks from the Stonewall Station, allowing guests to access the EpiCentre or Spectrum Arena, great shopping, and other parts of Charlotte with ease. Fee: \$2.20 for most one-way trips. Hours: 6 am - 11 pm