



SETC Fall Unified Professional Auditions
August 26-28, 2017
ATLANTA, GA

Auditionee _____ **YOUR NAME**
Your Audition Number **See Email for your #**
Fall Dancer-Only Auditions take place on SUNDAY

AUDITION LOCATION: Crowne Plaza Atlanta Hotel (airport):1325 Virginia Ave • Atlanta, GA 30354
CALL BACKS: Callbacks will be held in either meeting or guest rooms/suites at the hotel – varies by company.

SCHEDULE OF EVENTS (TENTATIVE)
 ~ALL ACTIVITIES ARE LOCATED ON THE LOBBY LEVEL~

Saturday, August 26, 2017

12:00pm – 5:00pm	Mansfield Foyer	Pre-Registered & Qualifying Auditionee Check-In
7:00pm – 9:00pm	Mansfield Ballroom	The STAGE is YOURS!!

At **The Stage is Yours!!**, meet your fellow auditionees, company representatives, SETC Staff and volunteers. This is your chance to share your talents that you might not get to showing during your audition, try out your monologue, and put yourself in front of our panel of experts (aka *American Idol Style!*) Lee Buckholz, from Derby Dinner Playhouse, and Dennis McKeen from Top Hat Production will act as emcees for this fun event. The event is open to everyone, but slots for performing are limited. Stop by, have some snacks and beverage, and put your name in the bucket. Perhaps you will be selected to perform! All performances will be limited to one-minute. Cash Bar.

Sunday, August 27, 2017

8:00 am - 6:00 pm	Mansfield Foyer	Auditionee & Dancer Check-In Open
9:00 am - 9:30 am	Mansfield Ballroom	Mandatory Auditionee Briefing
10:00 am - 4:00 pm ⁺	Mansfield Ballroom	Fall Auditions, Numbers 1 – 140
1:00 pm - 11:00 pm ⁺	Multiple Locations in Crowne Plaza	CALLBACKS - Varies by Company -1st flr
Lunch break 12:30 – 1:30 pm		
Following Auditions	Lombard I and II	Dancer Briefing (approx 3:15 pm)
Following Briefing	Lombard I and II	Dance Call (approx 4:45 pm)

Sunday: August 27, 2017		
10:00 am - 4:00 pm*	Mansfield Ballroom	Fall Auditions Numbers 1 –200
Aud #	Report to HOLDING Room	Estimated Start of Dance Events
# 1 - 200 & Dancer Only	DANCE CALL Lombard 1 and 2	DANCE CALL Briefing begins approx 4:30 Dancing Begins approx 6:00

*/- Depending on specific number of auditionees and walk-ins, auditions may conclude earlier or later. Dance Call will follow auditions. After auditions, rooms are used for callback locations until approximately 11pm on Sunday.

9:00 am - 11:00 pm*	Lombard I & 2	Warm-up space
9:00 am - 11:00 pm*	Gable I	Holding Room
9:00 am - 7:00 pm Sunday**	Gable II	Call Back Postings

*Rooms will also be used for callbacks in the evenings
 **CallBack Boards are open until 15 min after the Dance Call.

Dance Call: Questions about dance auditions and callbacks will be addressed during the Mandatory Dance Briefing. All three of the following combinations will be taught, with time to practice, then the combinations will be divided into male/female groups of 6 and you will be given a chance to dance:

Combination #1: for actors who move well.

Combination #2: for the advanced dancer. Both ballet and jazz combined into one combination.

Combination #3: for those who tap well. An intermediate/advanced tap combination.

Actors may do a single combo (#2), or 2 & 3. You may not do #1 and #2 – ALL **Dancer-Only applicants must do combo #2 at minimum**, & most companies prefer to see you tap (combo #3) as well. A Marley floor will be used for tap.

- Wear something you can move in and yet shows the line of your body
- Shoes – wear something you can dance in
- Wear your audition number where it can be seen
- A Marley floor will be used for tapping - bring tap shoes if you tap.
- Callbacks will be posted after the Dance Call – check the Callback Room

GENERAL AUDITION INFORMATION

Changes in the information supplied on your audition application (i.e. availability) should be announced briefly at the END of your audition. Inform the Stage Manager or ASM during the briefing if you will need to announce a change.

Dancers called-back will be asked to further interview during callback periods. Some companies will conduct readings or ask you to sing during these sessions. Callback locations for each company will be indicated on the callback boards. Companies are NOT allowed to ask you to dance at anytime other than the SETC Dance Call.

Some companies may video during the callbacks.

Dancers are grouped 5-6 at a time. Males and females in different groups.

If you were ranked as a singer on your video – the companies have this information and may ask you to sing during your callbacks. They may NOT ask you to dance again.

CALLBACKS : Each company will host its own callbacks in first floor locations within the Crowne Plaza. Some Callbacks will be in hotel rooms, others will be in meeting spaces. See information on the posting boards for exact location & sign up instructions. You will be seen for callbacks the same day as the day you audition.

NOTE: It does not hurt to check-in early as sometimes the number of no-shows moves the dance activities earlier!!

Below is a sample of the callback form placed in the Callback Posting Room at the SETC Auditions. After the Dance Call, 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

~~(N/A) 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 on all materials you leave with the companies, and a local contact number if possible (i.e. cell phone#)



CALL BACK REQUESTS – TODAY'S DATE Sunday, August 27
COMPANY XYZ Theatre

CALL BACK LOCATION (HOTEL/ROOM #) Crowne Plaza Meeting - Garbo or Crowne Plaza 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 intern 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 headshot/resumes for companies which did not request you to do so.



This information is included for dancers who wish to prep callback pieces.

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 AUDITIONS?

Each fall approximately 200 professional actors present themselves in 60 – 90 second auditions for the casting representatives of some 20 theatre companies. The companies cover a very wide range: Dinner theatre, stock, repertory and theme park, and touring companies. Some of these companies operate under an Actor's Equity contract. They will be looking for leads and supporting leads. In other cases, some are looking for apprentices, interns, or junior company members. The casting directors see as many as multiple actors a day in the open auditions and from ten to twenty-five in call-backs. 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 call-backs for most companies.

In general, the companies are looking for: 1) the actor's performance personality; and 2) The actor's technical proficiency.

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, a middle, and an end) which can be exploited in the time allotted. Try to display an emotional journey – staying at one "level" through a 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 forty seconds. Material has a tendency to expand as you play it. Forty to forty-five seconds is also ample time to achieve the goals of #2 above.
- 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 – 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 ten to twenty 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 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 women 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. Ninety 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:

- 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 “auditioning” them 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.
- When the auditioners(s) call for you, 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 auditioners 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 auditioners 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). 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.



SETC Fall Professional Unified Auditions

Hotel & Travel Information

August 26 - 28, 2017

HOTEL

Location:

Crowne Plaza Atlanta-Airport Hotel
1325 Virginia Avenue
Atlanta, GA 30344
404-768-6600

Reserve: For group rate you must call 404-768-6660 Use code—"SETC" or "Southeastern Theatre Conference"

Room Rates:

Single or Double Room \$102.00 + tax (\$122.30)

Reserve your room early to ensure availability. Check in 3:00pm+; Checkout by Noon.

NOTE: ONLY rooms on the FIRST FLOOR may host Callbacks. So, if you want a first floor room, contact [April](#) – otherwise you may book a sleeping room and then book Callback space with April on the registration form.

- ❑ To reserve a room, call the reservation line at (404) 768-6660. Use the code SETC or Southeastern Theatre Conference to reserve your room and to receive the special discounted rates.
- ❑ Deadline for reservations is midnight Friday, August 10, 2017.
- ❑ Reservations must be guaranteed with a major credit card or a first night room deposit. A 24-hour notice is required for cancellation; early departure will incur a one night charge.
- ❑ Room rates do not include 15% sales tax + \$5.00 GA Hotel Tax.
- ❑ Check-in time is 3:00pm. Check-out time is 12:00pm.

Hotel Amenities

- ❑ Rates include FREE Internet in room.
- ❑ Self-parking is \$7 per day and includes in and out privileges. Bring your ticket to SETC registration for a 50% discount sticker.
- ❑ Valet parking is available for \$17 a day.
- ❑ \$17 all-inclusive breakfast or lunch buffets for SETC participants in main dining room. Must show badge to receive buffet discount. Breakfast served from 6am - 10am. Lunch served from 11am-2pm.
- ❑ Other dining and beverage options include:
 - 24-hour: Room Service
 - Benton's Grill
 - Richard's on The Rocks

TRAVEL

Airport Shuttle

A complimentary shuttle service is available to and from Atlanta's Hartsfield-Jackson International AIRPORT and MARTA Light Rail Train Station. The shuttle runs every 15 minutes. Shuttle pick-up is at Ground Transportation's Purple Section, Zone 2.

Please contact the Crowne Plaza Airport-Atlanta Hotel's front desk (404-768-6600) to arrange for pick-up after 2:00am.

Driving Directions:

- Southbound: Via I-85 S – Exit #73 (towards College Park); Merge onto Virginia Ave – Hotel is .1 mile on the right
- Westbound: Via I-20W – Exit #67A; Merge onto I-258; Exit 58 towards Macon; Keep right and merge onto US 19; First Left onto Virginia Ave – 2nd Right to STAY on Virginia Ave – Hotel is .9 mile on the right
- Eastbound: Via I-20E – Exit 57 to I-85S; Exit #73 (towards College Park). Merge to Virginia Ave – Hotel is .1 mile on right
- Northbound: Via I-85 N – Exit #73B (towards College Park). Merge onto Virginia Ave – Hotel is .1 mile on the right
Via I-75 N – Exit #239 (towards US 19). Keep RIGHT on ramp – to Porsche Ave – Turn LEFT on Porsche Ave becomes Central Ave; LEFT onto Virginia Ave – 1st Right to STAY on Virginia Ave – Hotel is .9 mile on the right