

Dear Beck Parent, Guardian or Student:

The following pages are part of our “Audition Orientation Packet” here at Beck Center for the Arts Youth Theater. In it, you will find a few items of interest:

- General information on auditions for Beck Center’s Youth Theater
- A Glossary of Theater Terminology
- Two examples of Acting Resumes (steered towards the Youth Actor)
- Two examples of Audition Forms (as used by Beck Center’s Youth Theater and Professional Theater)
- An example of Audition Information from our Youth Theater along with a listing from NEOhioPAL so you can see where to find out about more opportunities.

This is something we have available for all students each semester and what is handed out at our Audition Orientation Seminars. This is by no means complete, but a beginning “primer” for those who may be new to the whole experience.

You can also find audition information for both Youth Theater and Professional productions online at <https://www.beckcenter.org/youth-theater>, and <https://www.beckcenter.org/professional-theater>

If you have any specific questions about upcoming Youth Theater productions and auditions, please feel free to contact me at [sclare@beckcenter.org](mailto:sclare@beckcenter.org).

Best regards,

A handwritten signature in blue ink, appearing to read "Sarah Clare".

Sarah Clare  
Associate Director, Theater Education  
Beck Center for the Arts

## General Audition Information for Beck Center Youth Theater

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- 1) Sign up for an audition slot at our Customer Service desk or by calling 216.521.2540 x10.  
Audition slots will be one of two ways:
  - a. One hour slot – all students for this slot are brought in together and present their prepared audition in front of each other and the director/production staff.
  - b. Individual slots – a 5 minute slot where the student goes in alone and auditions one on one with the director/production staff.
- 2) Prepare audition selections:
  - a. For both a musical and non-musical, we will generally ask the student to prepare a short monologue or speech to present to the director. For younger students, this can be a simple poem (Shel Silverstein is a popular choice). They should be no longer than one minute. Ideally, these should be memorized and not read off the page. Reading limits what the student can show. However, we understand not everyone can do so. If you can, find something that is similar to the style of the show (i.e. funny for a comedy or serious for a drama).
  - b. For a musical, the student will also be asked to prepare a section of a song to sing for the production team (director, musical director, choreographer). As with the monologue, this should be no longer than one-minute. Choose something that best shows off the student's voice and that they are comfortable singing. It is usually not recommended that you sing a song that is from the actual show you are auditioning for (i.e. do not do "Tomorrow" if auditioning for ANNIE).
  - c. For the musical audition, students should have sheetmusic to bring in that is easy to read and in order. We recommend you 3-hole punch it and place in a binder. It should also be clearly marked as to where the student will begin the song and where the section will end. As with the monologue, this should be memorized too. However, we do understand that this may not be possible for all students. There are many online resources these days for finding the sheetmusic to songs. Musicnotes.com is one I use regularly. You can often choose the key (range of notes) for most songs.
  - d. For a musical, students will also be asked to learn a small movement/dance combination so the choreographer can see how well each student moves. There is nothing to prepare for this as it will be taught at the audition. We do recommend that the student dress comfortably with good shoes for moving in so that they do not have to change. There is no need for full dance attire.
  - e. Finally, it is recommended that you do your best to familiarize yourself with the show for which you are auditioning. Try to obtain a copy of the script and read it, listen to the songs, etc. At the very least, look up a synopsis online so that you are as familiar as possible with the story and the characters.
- 3) Things to bring to audition:
  - a. A headshot or recent photo of student. School pictures work well for this. The photo you give us will not be returned. It is important to have a photo so that the director can remember what each student looks like. Thus, it should be current.

## General Audition Information for Beck Center Youth Theater

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- b. A resume of past experience. See within the packet for examples. Similar to a work resume, this is a document that details any prior experience that is worth noting: past shows, special skills and classes taken. If starting out, it is understandable that there may not be much on it. However, in that case, make sure not to forget about church or school activities which indicate performance experience. If you do not have a resume, we have a section on the audition form for you to write in any experience that you'd like the director to know. The nice thing about a resume is that you have all that information at your fingertips and do not have to rack your brain to remember names, roles or when it happened.
  - c. The student and parent's schedule for the time period listed from start of rehearsals through performances. It is important to list any and all conflicts during the rehearsal period and performances so that the director can determine when they can rehearse. If someone is unable to be there at important times (like a performance) that is essential to know before casting. It also is integral so that the director can determine when rehearsals can take place and who is available when. Make sure you include all classes at Beck Center or elsewhere, along with after school activities, concerts, vacations, etc. PLEASE BE THOROUGH.
- 4) At the audition:
- a. We recommend that you arrive at least 10 minutes early to the audition so that you can fill out all paperwork.
  - b. There will be a check-in desk where you will receive a letter with information from the director about the production. It will list information on roles available, casting notification, potential rehearsal times and special notes like possible costume needs.
  - c. You will receive an audition form at check-in which needs to be filled out prior to entering the audition room. This is mainly:
    - i. Contact information for the student and family, along with general information like height, weight, age, gender identification and confirmation of Beck Center enrollment or intent to enroll.
    - ii. Where you list any prior experience if you do not have a resume to give.
    - iii. Where you list all conflicts between the start of rehearsals and final performance.
  - d. Once you have completed the audition form, you turn it in along with your headshot/photo and resume to the check-in desk. It will be stapled together and given to the directing team when you go in to audition.
  - e. After that, just sit down and wait for the check-in person to let you know it is time to go in.
- 5) In the audition room:
- a. The director or directing team will introduce him/herself and talk briefly about the show.
  - b. If part of the one hour slot group audition, the director will call students up one by one to present their monologue and/or song. Often for a musical, after the song is presented, the music director may ask the student to sing some scales so he/she can know how high and how low a student can sing and how well they match pitch to a piano.

## General Audition Information for Beck Center Youth Theater

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- c. For a musical, this will be followed by the group being taught the movement/dance combination and asked to repeat it.
  - d. For a non-musical, if there is time, the director may hand out a scene or monologue from the show for the student to read either alone or with others. Sometimes they are given time to go out and read it first together, other times they may be asked to read it right there without preparation. Usually, for a musical, there is never enough time in the one hour slot to do these readings.
  - e. Students may or may not be invited to a callback after these auditions. Some directors may be able to tell you at the audition and other times you may have to wait to receive an email to notify you if needed for the callbacks.
  - f. Callbacks are an opportunity for the director to make final decisions about casting and see a bit more from particular individuals to make that decision. We generally schedule callbacks for the Monday evening after the audition weekend. Not getting asked to callbacks does not mean that you are not being considered for the show or a role. Sometimes the director has seen all they need to in the audition and needs to focus on learning something else. Do not panic if a student is not asked back.
  - g. There is usually nothing to prepare for the callback. At most callbacks, the director gives out scenes and monologues for people to read together. For musicals, students might be taught part of a song from the show to hear how they sound on it.
- 6) Notification of casting:
- a. When the cast list is finalized, we will send out the cast list via email to everyone who auditioned. This allows everyone to be notified at once and reduces confusion.
  - b. Ideally, we try to have the cast list out by mid-week so that we can let everyone know one way or the other by the end of the week. Generally, if you have not received a casting offer by the following Saturday, it means we did not have a role for you.

All the above is a lot to take in. Auditioning can be a fun – but often stressful experience – for everyone involved. The important thing is to come in, do your best and not worry. Casting is a tricky process and there is no “right” way to guarantee yourself a part. It all depends on who else is auditioning, the tastes of the director, the needs of the show and a thousand other things that you cannot control.

Do what you can to have fun and not put pressure on yourself. And know that whether you make it in the show or not, you are still a wonderful, talented, unique, special person. ☺

# Introduction to Theatrical Terminology

## *A Glossary for Actors and Parents*

### DEFINITIONS OF TERMS

*This list is meant to be a “starter” reference glossary of terms you may hear over the course of a theatrical production. It is by no means complete.*

**Audition:** An audition is an initial meeting of actor and *director* where the actor demonstrates their performance skills. Auditions take many forms. At some auditions the actor will be asked to perform material they have already prepared such as a *song* or *monologue*. Some directors will ask the actors to participate in group games and creation activities. Still other directors request the actors to perform *cold readings* from the script. If it is a musical audition actors will frequently be asked to learn and perform some *choreography*.

**Backstage:** This refers to the area in the theater that is not visible to the audience.

**Ballad:** A ballad may sometimes be requested at a musical audition. This should be a slow tempo song that shows the actor’s vocal range and ability to act through the song (i.e. “My Funny Valentine” from Babes in Arms or “I Dreamed a Dream” from Les Miserables).

**Blocking:** Blocking is the physical movement of a play or scene. Each actor in a play will have their own blocking. Blocking is usually developed in collaboration between the actors and director. Blocking is used to clarify the action of a scene and help tell the story. It is just as important to memorize blocking as it is lines. By the time a production reaches *tech week*, the blocking is usually set and will not change unless technical issues require it. i.e. “The light can’t reach you there, move a little stage left.” Blocking Rehearsals are *rehearsals* where the blocking is first determined or created.

**Call:** “Call Time” is the time that actors are required to arrive. It is frequently abbreviated to just call. “Actors, your call is 5:30.” Actors would then be expected to have arrived and be ready to work no later than 5:30.

**Callback:** A callback is a secondary round of auditions. Directors sometimes need to see more detailed work, or see different actors work with each other in order to determine final *casting*. Callbacks are usually held in the couple of days following the initial audition. Callbacks are almost always *cold readings* from the *script*. However, not being asked to come to a callback does not mean an actor is out of consideration.

**Cast:** The cast is the entire group of actors working on a given *production*.

**Casting:** A *director* would refer to the act of casting as the process of figuring out which actors to use in which roles.

**Choreographer:** The choreographer is responsible for the dance sequences of a given production. They also can be influential in the casting process. They work with the *director* and *musical director*.

**Choreography:** Choreography is essentially blocking set to music. This is dance-based movement. In an audition, the choreographer will usually choose a song and sequence from the play being auditioned to teach. Actors are being observed to see how quickly they can pick-up the choreography, how well they move through that choreography, and how much personality shines through while they dance.

**Chorus:** The Chorus is usually found in musical theater. They are a large group who play many supporting roles, create atmosphere, and serve a specific role in the score. While being in the chorus does not always involve being featured individually, it does usually require singing in harmonies, complex choreography, and frequently the creation of many distinct characters. Also sometimes referred to as The Ensemble.

**Cold Reading:** A cold reading is a performance of a *scene* that has not been rehearsed. Usually the actor will get a chance to read through the *script* silently before performing, sometimes they will have a chance to practice briefly with another actor at the *audition*. At times they must read completely cold, without the opportunity to read or practice the *dialogue*.

**Company:** Company essentially means everybody. It may refer to everyone in the cast, or everyone involved in the production, including designers and run crew. Also Full Company, Full Cast, etc.

**Designers:** The designers are the individuals who create the concept for all the design aspects of the production: Costumes, Sets, Lights, Sound, Multi Media, Props.

**Dialogue:** A conversation between two or more characters on stage.

**Director:** The director is the central authority of the play. Directors usually work collaboratively with designers, choreographers, musical directors, actors, and run crew, but the final decision is always up to the director.

**Dress Rehearsal:** Dress Rehearsal is a rehearsal during *tech week* where actors wear the complete costume for the show.

**Dry Tech:** A technical rehearsal that has no actors present.

**Ensemble:** See Chorus.

**Front of House:** This refers to all of the interactions between audience and the theater that take place outside of the performance. The box office, concession stand, ushers, ticker takers and *house manager* are all a part of the Front of House team.

**Green Room:** An area or room backstage where the actors “hang out” when not onstage during performances. No, it is not painted green.

**House:** The house is the seating area of a theater or the people who fill the seating area. “We are ready to open the house,” means that the *stage manager* is ready for the *house manager* to start letting audience into the theater. “What size is the house?” means “How many people are in the audience tonight?”

**House Manager:** The house manager coordinates the effort of the front of house team to get the audience into their seats in a pleasant and timely manner. The house manager stays in contact with the *stage manager* to coordinate that curtain or beginning of the show and intermissions.

**Headshot:** A headshot is an essential part of the actor’s *resume* package. A headshot is a photo of the actor that clearly shows their face. The headshot should primarily be just the shoulders and up – though trends vary. The actor should look natural in their headshot. *Directors* use headshots to remember the actor after they have left the audition. For this reason headshots should be as natural as possible and look as much like the actor does walking in the door of the audition as it can. In other words, this should not be a glamour shot. Professional actors will present an 8’ x 10’ color or black and white photo with a *resume* attached back to back with it and cut down to size. Most directors will not expect the professional presentation from anyone high school age or younger as the process can be very expensive. Computer printed or photocopied images are a nice alternative, as long as the picture is clear enough to be recognizable. Attaching a wallet sized school photo works for our purposes at Beck Center.

**Improvisation:** Improvisation (or Improv) is the practice of acting, singing, talking and reacting, of making and creating, in the moment and in response to the stimulus of one's immediate environment. Sometimes an actor will be asked to

“improvise” for an *audition* or in a *rehearsal*. There is no set or written *script* with improvisation. Often a *director* will use this to explore an actor’s creativity or to help them find something in a *scene* that the script does not openly state.

**Lead:** The lead is the character or characters who are the major focus of the story. Some examples might be Tony and Maria from West Side Story or Dorothy from the Wizard of Oz. Both of these scripts, however, are also full of supporting leads and supporting roles; large roles that are not the central focus of the story but important to the action of the script. ie. Bernardo & Anita or Scarecrow & the Wicked Witch.

**Libretto:** Libretto is the term used to refer to the script of a musical. The libretto will have all dialogue and words to songs but will not have the actual music for the song in it. That will be found in the *score*.

**Monologue:** A monologue is a piece of a large dialogue where a single character speaks for an extended time. A monologue may be directed at one or more characters, or it may be delivered in direct address to the audience. In the context of the *audition*, a monologue will be performed solo for a *director*. The monologue should be memorized and the actor should understand the context of what they are saying. A director will be looking at the actor’s ability to create imagined circumstances, memorize text, connect thought and emotion to the body, among other things. A monologue used for an audition should usually be about one minute long, it should have a clear beginning, middle, and end, it should present the actor with a clear *objective* to pursue. In the performance of the monologue a general rule is to not use the director to partner with you in the scene. In other words, the actor should not look at the director while they perform the monologue. The actor should create an imaginary partner to perform with. I say a general rule because some directors will ask you to look at them in the audition. If you want to look at the director, the safest bet is to ask them first.

**Musical Director:** The musical director is responsible for all the musical aspects of a show. This includes assisting in the casting process, teaching the cast their role in the singing of the score as well as coordinating and conducting an orchestra.

**Objective:** That which a character wants (or is trying to accomplish) in a scene, monologue or over the course of the play. For example, the Wicked Witch wants to steal back the Ruby Slippers from Dorothy in Wizard of Oz.

**Opening Night:** The first performance of a show where it is considered “finished.” It is the culmination of all *rehearsals*, *techs* and *previews*.

**Performances:** These are presentations where a (often paying) audience is present. See *preview*.

**Playwright:** The person who wrote the script of the play. For a musical, they are often called the “Librettist.”

**Preview:** A *performance* that takes place before an audience prior to *opening night*. Technically, it is still a *rehearsal* for the *cast* and *director*.

**Production:** This is the term referring to the entire process of putting on a play. This goes from initial production meetings between the *director* and *technical director* through to the strike of the set and includes all *rehearsals* and *performances*.

**Rehearsal:** This is when the director and actors meet to learn and practice the play.

**Resume:** A resume is a listing of your experience. An acting resume should include height, weight, hair and eye color, contact information (stick with mom or dad’s phone number and for safety do not put a family’s address on their resume). Experience includes any plays, dance recitals, and choral performances. You should also list education and any special skills the actor might have (ie. Tumbling, playing piano, wiggling ears, etc.)

**Run:** The Run of a show is the total amount of *performances* (i.e. *Cinderella* runs from May 1<sup>st</sup> through May 9<sup>th</sup>.) Also, run is used at times to indicate the length or running time of the actual performance (i.e. “The show runs about an hour and forty-five minutes including intermission.”) Often, “run” is used in rehearsals to mean going through an entire scene, act or show without stopping (i.e. “we will run Act I next Tuesday during rehearsal.”)

**Stage Crew:** This is the group of people who work all the technical elements of a production during the *tech rehearsals* and *performances*. (i.e. Light board operator, stage crew, follow spot, etc.)

**Run Through:** A run through is a *rehearsal* where the *cast* attempts to perform the entire play without stopping.

**Scene:** A scene may be determined by the *playwright* or the *director*. A scene is a division of the entire *script* into smaller story units. Sometimes scenes are determined by a shift in location, the characters involved in the action, or the direction of that action.

**Script:** The script is the written text of the play. The script will include the dialogue between actors as well as descriptions of technical aspects, *scene*, costume and character, and *stage directions*.

**Stage Directions:** Stage directions are blocking recommendations made in the script. These recommendations may or may not be used by the director in any given production.

**Stage Manager:** The stage manager assists the director in the rehearsal of the play. When the play opens, (goes into performances) the stage manager takes on the primary leadership role, managing the work of both the *cast* and the *run crew*. It is the Stage Manager’s job to make sure that the show continues to reflect the work of the *director, musical director, choreographer* and *designers* throughout all *performances*.

**Tech Week:** Tech week is the week of *rehearsals* leading to performances where the technical aspects (sets, costumes, lights, sound, etc.) of the production are officially added and final decisions are worked out.

**Technical Director:** The Technical Director, or Tech Director / TD, is the person who oversees all technical aspects of the production, building the set, hanging lights, and making sure that everything functions properly.

**Technical Rehearsal:** The *rehearsal* where all the technical aspects of a production are brought in for the first time. “Tech” is a short hand term for these.

**Up Tempo:** An up tempo song may be requested at a musical *auditions*. This is a song that moves along at a quick pace and requires good rhythm, the ability to communicate ideas at a quick rate, and a lot of energy (i.e. “I’ve Got Rhythm” from *Girl Crazy* or “All That Jazz” from *Chicago*).

**Wet Tech:** A technical *rehearsal* with actors present.

\* \* \* \* \*

Obviously, there are many more terms that are associated in the audition and rehearsal process of any theater production, but this should give you a basic guide. **Please let me know of any terms missing that you think would be helpful to add or explain further.**

As always, if you have any questions, please feel free to contact me in person, via email [sclare@beckcenter.org](mailto:sclare@beckcenter.org) or call 216-521-2540 x27.



# Mary Smith

**Age:** 10      **Height:** 4 ft. 6 in.      **Weight:** 60 lbs.  
**Hair:** Brown      **Eyes:** Blue

**Parent:** Jane Smith      **Phone:** 216-221-5555

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## Experience

Cinderella's Evil Step Sister Esther,  
"Once Upon a Decade," *Beck Center*

Lincoln Singers Choir

Thing 2 Who, "Seussical," *Beck Center*

Greek Chorus member, "It's All Greek to Me,"  
*Beck Center*

Mouse, "Chronicles of Narnia," *Beck Center*

Sawyer, Summer Theater Camp's "Lost on  
Gilligan's Isle" *Beck Center*

Bellatrix, Summer Theater Camp's "Harry Potter  
and the Mysterious Ticking Noise," *Beck Center*

**December 2010**

**Sept. 2010 - present**

**May 2010**

**December 2009**

**November 2009**

**August 2009**

**August 2008**

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## Education

Scene Study; Dance for Theater classes, *Beck Center*

Directing for Kids; Improv classes, *Beck Center*

Dance for Theater Class, *Beck Center*

Performance Workshop Class; Singing Class,  
*Beck Center*

Summer Theater Camp, *Beck Center*

Fundamentals of Theater, *Beck Center*

Summer Theater Camp, *Beck Center*

Ballet I, *Lakewood Rec Dept.*

Private Piano Lessons

**Spring 2011**

**Fall 2010**

**Spring 2010**

**Fall/Winter 2009**

**August 2009**

**Spring 2009**

**August 2008**

**August 2008**

**Oct. 2008-present**

# ALESSANDRA ROVITO

Hair: Lt. Brown
Weight: 55#
Eyes: Hazel
Height: 4' 2"
DOB: 6/02/2004
Age Range: 6 - 8

## TELEVISION

THE HAZEL CHAPMAN SHOW	Herself	ALC-TV	2007
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## FIGURE SKATING PERFORMANCE

"TEE VEE TUNES"		Michael Ries Rink	2008
LOONEY TUNES/HANNAH MONTANA	Ensemble	Parma, OH	
"Go For the Gold"		Michael Ries Rink	2010
FIREFLY	Solo	Parma, OH	

## DANCE PERFORMANCE

DANCING ACROSS AMERICA	Ensemble	Beck Center for the Arts	2009
DANCE STUDENT SHOWCASE	Ensemble	Beck Center for the Arts	2010
"THE NUTCRACKER"	Polichinelle	Beck Center for the Arts	2010

## THEATRE PERFORMANCE

JUNIOR THEATER CAMP CELEBRATION!		Beck Center for the Arts –	2009
"THERE'S NO CRYING IN BASEBALL"	BRITNEY	Lakewood, OH	
"TOM SAWYER"		Beck Center for the Arts –	2010
	MYRTLE	Lakewood, OH	
"ONCE UPON A DECADE"		Beck Center for the Arts –	2010
	KEROUAC	Lakewood, OH	

## Training

BECK CENTER FOR THE ARTS	Hear & Touch the Music / Early Childhood ABC	Tara Griest	2006
BECK CENTER FOR THE ARTS	Preschool Dance	Melanie Szucs	2007
BECK CENTER FOR THE ARTS	Pre-Ballet 1 - 2	Melanie Szucs	2008 - 2009
BECK CENTER FOR THE ARTS	Pre-Ballet 3	Heather Sakai	2009 - 2011
BECK CENTER FOR THE ARTS	Little Folks Theater	Katherine Troyan	2009
BECK CENTER FOR THE ARTS	Junior Theater Camp	Rachel Spence	2010
BECK CENTER FOR THE ARTS	Youth Core Classes	A. Patterson/ J. Krol / R. Stich / M. Hujar	2010 - 2011
MICHAEL RIES RINK / BROOKLYN REC CENTER	Figure Skating: Basic Skills	GraceAnn Demarest / Marianne Parker	2007 - 2011
OLD BROOKLYN COMMUNITY ELEMENTARY	Kindergarten & 1 <sup>st</sup> Grade		2009 – 2010 2010 – 2011

## SPECIAL SKILLS AND TALENTS

Member of USFSA (United State Figure Skating Association), Member of the Forestwood Figure Skating Club, USFSA ranking at Basic Level 5, currently working on Level 6. In 2009 – 2010 Basic Skills Series took 4 gold medals, 3 silver and 1 bronze, and was awarded 1<sup>st</sup> place overall for Compulsory Moves and 2<sup>nd</sup> place overall in Program by the the Greater Cleveland Council of Figure Skating Clubs. Loves to sing and dance, and has a very vivid imagination.



# AUDITION FORM: Alice's Adventures in WONDERLAND

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Date of Birth: \_\_\_\_\_

Main Phone Number: \_\_\_\_\_ Height: \_\_\_\_\_ Hair Color: \_\_\_\_\_

Fall 2016 classes currently enrolled in: \_\_\_\_\_

Are you interested in a particular role? Specify. \_\_\_\_\_

Will you accept any role (including ensemble)? Specify. \_\_\_\_\_

If not cast, are you interested in working on stage crew (for ages 12 and up only)? \_\_\_\_\_

Parents / Caregiver's Name: \_\_\_\_\_

Address: \_\_\_\_\_ City & Zip: \_\_\_\_\_

Parent's Cell Phone Number \_\_\_\_\_

Parent's E-mail Address \_\_\_\_\_

Student's Email Address (if applicable) \_\_\_\_\_

Student's Cell Phone Number (if applicable) \_\_\_\_\_

Experience: (attach resume or list three recent plays/roles)

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Special Skills/ Training:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Conflicts (please list ALL possible between 9/26/15 and 11/6/16)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### DO NOT LEAVE ANYTHING OUT, PLEASE! (INCLUDING CLASSES)

Please be specific with times (i.e. if a lesson is at 6:00pm, but you need to leave at 5:30pm to get there, etc.) Thank you!

#### Potential Rehearsal Times

Not all cast members will be required to attend every rehearsal or stay for the full time.

#### Potential Rehearsals:

**Sept. 26, 2015 – Oct. 29, 2016**

- Mon, Tue, Weds, Thurs, Fri: between 5:30 – 8:30pm
- Saturdays: between 2:30 – 5:30pm
- Sundays: between 1:00-4:00pm

*The show will NOT be rehearsing every day or the full time range listed. The director will pick the days that best accommodate everyone's schedules – once we know conflicts and availability for the above dates.*

#### Tech Week: October 30 – November 2, 2016

Sunday from 1:00 – 9:00pm and Weekdays 5:00 – 9:00pm

*All cast members are expected to attend ALL rehearsals during Tech Week.*

#### Performance dates: November 3 – 6, 2016

*All cast members are required to attend all performances.*

- Friday, November 4 at 7:30pm
- Saturday, November 5 at 3:00pm
- Sunday, November 6 at 3:00pm

#### Special Student Matinee:

**Thursday, November 3 at 10:00am**

*(NOTE: This will require missing school that morning.)*



# AUDITION FORM

### PRODUCTION:

NAME: \_\_\_\_\_

HOME PHONE: \_\_\_\_\_ WORK PHONE: \_\_\_\_\_

E-MAIL ADDRESS: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ ZIP: \_\_\_\_\_

SEX: \_\_\_\_\_ HEIGHT: \_\_\_\_\_ HAIR: \_\_\_\_\_

WEIGHT: \_\_\_\_\_ MUSICAL INSTRUMENTS: \_\_\_\_\_

VOCAL TYPE/RANGE: \_\_\_\_\_

VOCAL TRAINING/COACHES: \_\_\_\_\_

DANCE TRAINING/INSTRUCTORS: \_\_\_\_\_

*Beck Center is greatly dependent on volunteers. We are always looking for backstage support for our productions. Please indicate any areas in which you might be willing to assist us in future productions!*

Light Board Operator: \_\_\_\_\_ Sound Board Operator: \_\_\_\_\_

Set Construction/Pointing (Daytime Hours): \_\_\_\_\_ Costume Running Crew: \_\_\_\_\_ Prop Running: \_\_\_\_\_

-Rehearsal Assistants (Book Holding/Assist to Director): \_\_\_\_\_ Other: \_\_\_\_\_

### PLEASE CHECK ONE:

I will accept any role offered:

I will accept any role, but have a preference for the following roles:

1. \_\_\_\_\_ 2. \_\_\_\_\_

I will ONLY accept the following roles:

1. \_\_\_\_\_ 2. \_\_\_\_\_

### CONFLICTS:

Please list any and all potential conflicts based on the rehearsal period and run of the show you are auditioning for. It is very important that the staff of this production are aware of your availability.





Youth Theater Program  
announces  
**Auditions**  
for



# Alice's Adventures in WONDERLAND

*Adapted by*  
Tim Kelly  
*Directed by*  
Russel Stich

*Follow that famous White Rabbit to a delightful, entertaining world of childhood fantasies. Alice adventures into a world of talking flowers, comic royalty and continually circling races! Along the way Alice must deal with the Mad Hatter's frantic tea party, the mysteriously disappearing Cheshire Cat, the eternal bickering of Tweedledum and Tweedledee, a plethora of kings, queens and knaves - before finally attending a trial - where she suddenly finds herself the accused!*



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Produced by special arrangement with Pioneer Drama Service, Inc.,  
Englewood, Colorado

## Audition Dates

**Saturday, Sept. 17**  
**2:00 to 5:00pm**

**Sunday, Sept. 18**  
**12:30 to 3:30pm**

**Callbacks: Monday, Sept. 19 between 5:00 - 7:30pm**

Sign up for a one-hour audition slot (starting 9/7)  
at Beck Center's Customer Service Desk

**216-521-2540 x10**

Our 2016-17 Youth Theater Season is presented by  
the Mort and Iris November Philanthropic Fund.



## Performance dates: November 3 – 6, 2016

All cast members are required to attend all performances.

- Friday, November 4 at 7:30pm
- Saturday, November 5 at 3:00pm
- Sunday, November 6 at 3:00pm
- **Special Student Matinee: Thursday, November 5 at 10:00am**  
*(NOTE: This will require missing school that morning.)*

\* Youth Theater roles are only eligible to students who will be enrolled in our Fall 2016 semester. Actors do not need to be enrolled at the time of the auditions, however, participation in the actual production does require Beck Center enrollment in our Fall 2016 semester. Students do not need to be specifically enrolled in a Theater class at Beck Center to qualify. Students enrolled in a Fall 2016 semester class in Beck Center's Dance, Music and Visual Arts Departments are equally eligible.

## Audition dates:

(open to Beck Center students ages 6 to 19\*)

**Saturday, September 17: 2:00-5:00pm**  
**& Sunday, September 18: 12:30 to 3:30 pm**  
**Callbacks: Monday, Sept. 19 between 5:00 - 7:30pm**

Please sign up for a one hour time slot (starting 9/7) at  
Beck Center's Customer Service Desk.

## What to Prepare:

Students are asked to prepare a short monologue or poem to present  
as their audition piece. Memorization is strongly encouraged.

## Potential Rehearsals: September 26 – October 29, 2016

- Mon, Tue, Weds, Thurs, Fri: between 5:30 – 8:30pm
- Saturdays: between 2:30 – 5:30pm
- Sundays: between 1:00-4:00pm

*The show will NOT be rehearsing every day or the full time range listed. The director will pick the days that best accommodate everyone's schedules – once conflicts and availability are known for the above dates.*

## Tech Week: October 30 – November 2, 2016

- Sunday from 1:00 – 9:00pm and Weeknights between 5:00 – 9:00pm
- All cast members are expected to attend ALL rehearsals during Tech Week.

Message: 23

Date: Thu, 5 Feb 2009 18:49:23 -0500

From: "Linda Witkowski" <[mirlorien@roadrunner.com](mailto:mirlorien@roadrunner.com)>

Subject: [NEohioPAL] Auditions for The Boys Next Door at Strongsville Theatre

To: <[neohiop@listserve.com](mailto:neohiop@listserve.com)>

Message-ID: <[008301c987ec\\$5f836cd0\\$33de58ad@YOURECCA471D02](mailto:008301c987ec$5f836cd0$33de58ad@YOURECCA471D02)>

Content-Type: text/plain; charset="us-ascii"

Strongsville Theatre will hold auditions for "The Boys Next Door" by Tom Griffin on Sunday, February 22nd from 6:00 pm to 8:30 pm and Monday, February 23rd from 6:30 to 9:00 pm.

Auditions are being held at the Strongsville Chamber of Commerce, 18829 Royalton Road (in front of CVS and across from the gazebo). Please park on the west side of the building off Royalton and please use the back entrance.

Performance dates are May 1,2,8,9,10,15,16, 2009. All shows are presented in the Little Theatre of Strongsville High School, Lunn Rd. in Strongsville.

Auditions will consist of readings from the script.

The story is about four mentally challenged men living in a communal residence under the watchful eye of a sincere, but increasingly despairing, social worker. Filled with humor, the play is also marked by the compassion and understanding with which it peers into the half-lit world of its handicapped protagonists.

Looking for 7 men, mid-20's to early 60's; and 2 women mid-20's to 40's.

Please direct inquiries to Director Lisa Ortenzi, 216-241-5490 ext.306, or email: [lotenzi@greatlakestheater.org](mailto:lotenzi@greatlakestheater.org).

<http://strongvillecommunitytheatre.com/>

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