

Black Coffee

AUDITION DATES

Monday, August 26 – 5:00-7:00

Tuesday, August 27 – 3:30-5:30

AUDITION CALLBACKS

Wednesday, August 28 – 1:30-3:00

The names of students needed for callbacks will be posted on the Scene Shop door by 2nd period on Wednesday. Every student auditioning should be available to attend callbacks in case they are needed for additional scene reading.

All Auditions will take place in the St. John Paul II Center; entry should be made through the HS student entrance.

The process for auditioning for any production at St. Joseph's Catholic School can be intimidating. Be assured that each student is judged on his/her own abilities and every child, regardless of grade level, has an equal opportunity to earn a role. This production is **open to High School students only**. For this production, we will need an ensemble cast willing to work together to explore Agatha Christie's mystery thriller, connecting to the genuine stories of the characters portrayed and exploring the accent work, discovering the story's tempo through the dialogue and nuances within the relationships. While not everyone who auditions will be cast in the show, you are all encouraged to be a part of the production process by working front-of-house or with the stage crew.

Review the audition information below and see Ms. McGrath if you have any questions.

For all those auditioning:

- ❖ **You must complete an audition form and bring it to your selected audition date.**
 - **Realize that the audition form requires a parent signature and it is most helpful if you are specific when listing your conflict dates.**
- ❖ Attend **one** audition (August 26 or 27) for **the entire duration** of the audition and be available to attend the callback audition on August 28. You can sign up for either audition day on the Scene Shop door.
- ❖ Research ahead of time - the more you know of the story/characters, the stronger the choices you will make in your audition. You must be prepared to do a cold reading from the script.
- ❖ Dress comfortably – in modest clothing that you can move easily in.
- ❖ Review the attached audition guidelines to better prepare yourself for the audition process

The Actual General Audition Process:

- All auditioners will assemble on stage at the start time listed above
 - **Remember: early (and prepared) is on time!**
 - *Anytime you audition, it is important to make a good impression – be on time, prepared, dressed to impress, and act professionally – Refer to the Audition Guidelines for specific details*
 - Keep in mind that your audition form should be completed (with parent signature and potential conflicts) and ready to turn in prior to the start of the audition time.
 - **Please be specific when listing your conflict dates.**
- All will be asked to:
 - participate in basic warm-ups and possibly a theatre game
 - perform cold readings (monologues and scenes) from the script
- Auditions will end promptly at the time listed above

Auditioners can pick up their audition letters from the Stage Manager outside Ms. McGrath's office at 3:00 P.M. on Tuesday, September 3. This letter will inform you if you have or have not been cast in the show; if cast, it will also tell you your role. Additionally, in this envelope will be a critique sheet from your audition. These critiques are not for the purpose of comparing yourself with others, nor will they explain why you did or did not earn a particular role. Rather these critiques are for your use in preparing for future auditions and/or to assist you in your own performance in *Black Coffee*. **If the cast packets are not ready at this time, they will be available at the following afternoon (September 4).**

The audition is judged in terms of the following:

- *Commitment to the Role*: ease/genuine connection in performance; ability to work as an ensemble
- *Vocal energy*: vocal control, projection, tone, etc.; the ability to use good stage speech free of regional dialects; awareness of language in phrasing; and inflection; ability to use voice in storytelling + accent work
- *Stage Presence*: physical control, ease and freedom of movement; physical characterization – dress comfortably so that you can move more easily.
- *Believability*, as evident in the depth of concentration and internal technique during performance; honesty and belief of emotions without "forcing;" and the demonstration of a sense of truth.
- *Listening, Reacting, and Connecting* to the others in your scene – all performance is based in relationships and it's important to create these in your audition scenes.
- *Flexibility* – as evidenced by your ability to take critique and apply it to your performance.
- The use of the **12 Guideposts of acting**:
 - **Relationship**: What is your relationship with the other character(s) in the scene and how do you feel about them at this moment?
 - **Conflict**: What are you fighting for? Find the maximum conflict and fight for it.
 - **Moment Before**: What has just happened prior to this moment – who are you and where (or what) are you coming from? The more specific these choices are for you, the more active your performance will be.
 - **Humor**: Equals "hope"; where is the possibility? Humor exists even in the humorless.
 - **Opposites**: For each choice a character makes, the opposite is also true and needs to exist in the scene.
 - **Discoveries**: What is new? No matter how many times you read the same scene, have an awareness of everything as if experiencing for the first time.
 - **Communication & Competition**: Communication is a circle and can only work two ways – make sure your message to the other is clear in the communication and that the other has received the message; as the receiver, make sure the sender knows the message has received. Competition – plays are about moments that are important enough to fight for – show the fight.
 - **Importance**: Find what is important to you and fight for it in order to raise the stakes.
 - **Events**: What are the events and how do they affect you? Every major change will also cause minor changes, which will affect the scene and characters. What event in this moment will result in relationships and give importance to the event?
 - **Place**: Know where you are, where things are around you, and how you feel about it – it will enhance the rhythm of your scene.
 - **Game Playing & Role Playing**: Each character adjusts to the roles they are put in for a given situation (same character, just a different situation) – Games are real; roles are necessary to deal with reality.
 - **Mystery & Secret**: Add what it is you don't know and cannot explain. Explore what is not answered and might not ever be answered – Don't play the end before you get there; play to win; play to get what you're fighting for.

Audition Guidelines

- Read audition notice carefully to know **where to be** and **when, what to prepare**, and **the audition process**.
- Get to **know the play** – research story and characters.
- **Prepare what is necessary for the audition** - practice cold readings by reading aloud and moving when you read; make **active choices** for the character.
- **Be prepared** – on time and with completed audition form ready and signed; have necessary material prepared (songs, dances, or other material as required).
- **Dress appropriately** - wear comfortable, yet nice-looking clothing and shoes you can move/dance in (no bare feet or flip-flops!). Keep your hair out of your face.
- Be **prompt**, if not early, and ready to go – warm-up before you come to the audition. **Turn off cell phones**, etc.
- Remember that your audition begins **the moment you enter the theatre space**. First impressions are important! – treat every audition as though it is your first!
 - In most audition scenarios, you have 10 seconds to make an impression – use it the best you can.
- Be professional, courteous, and patient – Do not begin until the Director is ready and you are ready.
- Be friendly and respectful - Smile! Be happy to be there and let the Director know it!
- Enter with confidence – Take the stage and claim your space.
- Do not be afraid to ask questions – Relax – Do not rush yourself – Take the time to show who you are
- Make certain you are heard.
- Look at others on stage with you (when applicable) – do not look directly at the Director. Keep head up, posture straight, and react truthfully.
- If you make a mistake, don't apologize – keep going.
- Listen and react - Be creative and receptive to new ideas – Be eager to accept and apply notes – Learn from each audition.
- Smile!

Stronger auditions and readings occur when actor is...

- * Truthful in their performance, acting and reacting.
- * Playing strong, well-defined objectives.
- * Connecting with and reacting to others.
- * Committing to the work (not the glory).
- * Varying tactics to achieve objective.
- * Making strong, bold choices that are based in the text.
- * Showing physical awareness (creating stage pictures and exploring levels).
- * Taking risks.
- * Focused.

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Audition Form

This form must be completed and brought with you to your audition;
give to the Stage Manager upon you arrival.

Name: _____ E-mail Address: _____

Grade Level: _____ Age: _____ Household _____ Phone Number: _____
Is this a cell #? Yes No

Are you available for callbacks on Thursday, August 28 - 1:30-3:00? Yes No

Previous Experience: (Include any Dance or Vocal experience!)

(Include role, play/production, title, location, etc.)

Special Skills or Talents: (Example: stage combat, gymnastics, accents, dance, singing, playing a musical instrument, etc.)

Other Time Commitments: (Be specific with ALL known conflicts, including dates and times (vacations, work, etc.) – Reference the tentative rehearsal schedule attached to this form - at this point, many rehearsals are listed “TBD” and **dates are subject to change** once the show is cast. Involvement in this production runs September 3-November 3. List **any activities** that you may become involved with after school hours - and be specific regarding days and times. If you are cast, the contract you sign reads as follows: “**I will not schedule any new appointments that would interfere with my production responsibilities.**” Due to trying to work around multiple schedules, it is important to note anything that could be a conflict for you and to be as specific as possible.

As it is the weekend prior to the performances, our Tech Week rehearsals will begin early and we will have some during the Fall Break weekend (October 25-29, with a definite rehearsal on 10/29). Do you currently (or will you) have plans during fall break? (circle one) Yes No

If yes, list dates of current commitment: _____ Parent Initial

If yes, will your student be back in town to participate in the tech rehearsal on 10/29? Yes No

Would you be interested in other aspects of this production?

(Such as sets, light, sound, publicity, etc.)

What roles you would like to play (in order)?

- 1.
- 2.
- 3.

Will you take any role? _____

If you are female, would you be willing to play a male character? _____

FOR THE PARENT & THE STUDENT:

If cast in this production, I understand and agree to the following information.

- All of my paperwork and fees will be turned in on time.
- Any schedule conflicts that comes up for me will be turned in to the Director, in writing, two weeks prior to the conflict to allow adequate time in changing the rehearsal schedule if needed. Failing to do so will result in an unexcused absence on my part.
- SJCS has my permission to use any pictures taken during the production process on the website or in promotional materials.
- I understand my commitment to the production includes committing at least five hours to the production crew and selling at least one program advertisement.
- I understand that dues to scheduling, tech week rehearsals will take place over the fall break. I understand that if I did not list any conflicts above, I will be expected to be in attendance at any tech rehearsal scheduled during that time.

Student's Signature _____

If my student is cast in this production, I would be available to assist the production in the following ways:

_____ **Costuming**

_____ **Scenic Construction (assist with supervising crew sessions)**

(_____ I have a truck and can assist with transportation of lumber and furniture)

_____ Please include me in emails regarding crew work and supervision. Email: _____

_____ **Backstage Tech Week & Performance Supervision**

_____ I have completed the SJCS volunteer paperwork. If you have not completed this training, you can contact Lisa Lawrence (llawrence@sjcatholicschool.org) for the information.

- I acknowledge that if my student is cast in this production a \$25 cast fee will need to be paid at the initial read-thru rehearsal.
- All known schedule conflicts are listed on my child's audition form. Any additional conflicts will be turned in to the Director, in writing, two weeks prior to the conflict to allow adequate time in changing the rehearsal schedule if needed. I understand that failing to do so will result in an unexcused absence for my student.
- I understand that tech week rehearsals will take place over the fall break. If we have not listed conflicts on the audition form, my student will be available at any tech rehearsal scheduled during that time.

Parent's Signature _____

Preliminary Rehearsal Schedule

Please be aware that the dates listed below are TBD - these are the anticipated dates that we will likely have rehearsals. Once the cast is selected and conflicts are known, the schedule will be updated with specific scenes/actors needed for each particular rehearsal. **Be sure to mark your known conflicts on the audition form and be as specific as possible.**

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(Revised 8/21/19)

- Call Ms. McGrath with last minute emergencies at: 864-607-8941 or email tmcgrath@sjcatholicschool.org; or contact the Stage Manager.
- **Please note all absences must be given in writing.**
- Call Ms. McGrath with ANY questions or concerns.

Monday, August 26

5:00-7:00 – Auditions - in the St. John Paul II Center

Tuesday, August 27

3:30-5:30 – Auditions - in the St. John Paul II Center

Wednesday, August 28

1:30-3:00 – Callbacks - in the St. John Paul II Center

Tuesday, September 3

Cast letters handed out at 3:00 P.M. – pick up cast packets and scripts (if cast packets are not ready on 9/3 you can pick them up after school on 9/4)

Thursday, September 5

5:00-8:30 – First Cast Meeting - FULL CAST & THEATRE PRODUCTION CALLED

Monday, September 9

5:00-8:00 - FULL CAST CALLED

Rehearsals TBA – These could be scheduled anytime Monday-Friday (3:15-9:00) and Saturday (10:00-5:00). Be sure to include your conflicts on the audition form so that they can be worked around. Rehearsals will usually be in the evening; however, sometimes afternoon rehearsals are necessary to work around schedules.

TECH WEEK! All conflicts during tech week must be provided on audition form and be pre-approved by the director!

Please be aware that as plans begin to come together for the details of the fall play, it is possible that call times and showtimes may also be adjusted!

The Tech Rehearsal schedule is currently beginning early due to fall break...once cast, we will have a better sense of what date we will need to begin tech rehearsals (for example, if we can tech on 10/25, tech rehearsals won't begin on 10/21...)

Monday, October 21
(tentatively)

3:00-5:30 - Crew work

6:00 – 9:00 – Tech-Thru of first half of show – FULL CAST CALLED

Tuesday, October 22

3:00-5:30 - Crew work

6:00-9:00 - Tech-Thru of second half of show – FULL CAST CALLED

Wednesday, October 23

1:30-5:00 - Crew

5:00 – 6:00 – Full Cast – Cast Call + tech week dinner provided by parents

6:00 – 6:30 – Cast Notes

6:30 –10:00 – Full Cast Rehearsal

