

Checklist For A Strong Audition

Material

- You have the type and length of material needed
- You have material that you think is well-written and that you enjoy

Entrance

- You have a confident, positive entrance & introduction and seem happy to be there
- You have a clean transition from your introduction to beginning the piece

Directing Choices

- You have identified a clear beginning, middle, climax, and end
- You have clear staging that tells your story
- You consistently perform your monologue at a comfortable distance from your auditors
- Your monologue is physically specific and fun to perform
- There is variety - the monologue doesn't stay on the same mood/tone Acting Choices
- You know exactly what your character wants from those he is speaking to
- You have a simple, clear acting objective that you believe in and care about

Performance

- You know your monologue and staging so well that you are free to play
- Your voice is supported and expressive throughout
- Every word is clearly articulated and easy to understand
- You are easily seen throughout the monologue
- You know your lines and staging cold - you can do them no matter what
- It is clear what you want from the person/people you are talking to
- You are pursuing your acting objective fully throughout the monologue
- Your whole body is engaged in your performance
- You have a strong, clear ending to your monologue
- You have a clean transition to your "thank you"

Exit

- You have a confident, positive exit from your audition, OR You are prepared to stay and chat if your auditors ask you to.

Headshot And Resume Guidebook

Your résumé is a one-page list of your significant theatrical experience—stage roles, training, education—plus your physical description and contact information. Its goal is to help directors know more about you to help them decide if you should be cast. It is recommended that you attach your résumé to the back of your headshot so you can easily make changes. Staple the résumé to the headshot at the center top and bottom, being careful not to staple over any of your text. If you staple just a single corner, it is easy for the résumé to detach from your headshot.

Your headshot is part of the résumé package. Your attitude should be open and friendly, and warmth should radiate from your eyes. One very good photo is all you really need. Headshots should always be 8 x10 and résumés must be cut to fit. Black and white headshots are no longer used; all headshots need to be in color. You can have several headshots: theatrical (more serious), commercial (more smiley) or character (for specific types you can play-optional). Matte is the best finish for headshots, not semigloss. Go to a good photography reproduction place or ask your photographer for recommendations.

Just as your headshot should be as professional as you can make it, so should your résumé. Your goal is to make it look attractive, clean, clear and complete. Think of your résumé as an audition, albeit an audition on paper, so be sure it is your best work. This is your professional introduction and is crucially important. **Get** your mentor or a friend to look at it and make suggestions. Avoid listing on your résumé any roles that you have played which you could not conceivably perform in a professional theater. Stick to roles that represent your age range. That way people will know how to cast you. Revise, reformat and improve. When you have made it as neat and professional as possible, get it printed at a quality duplication service. Save the original on your computer so you can revise and print off fresh copies as needed.

Typical Résumé Format

There is a standard format for résumés that, while not a hard-and-fast rule, is typically followed. You use only one 8 x 10 page, so arrange your space carefully. The format will cover the following categories and typically are in this order.

Contact Information

Start with, logically enough, your name in boldface. Consider adding —actor or comparable descriptive terms such as "actor-singer-dancer." It is not essential to put your home address or home phone number on your résumé. Instead, create a website and use the URL as your contact information. The best contact information is your agent's—once you land one. If you do get an agent, reproduce your résumé on their letterhead.

Professional Affiliations

Beneath your name list your professional affiliations such as SAG, AFTRA, Equity.

Physical Description

Give your physical description—height, weight, hair and eye color, and vocal range. If you're a singer, specify the notes. Nonsingers will use a generic term like —baritone or —alto. Some actors include clothing sizes although it might not always be necessary.

Experience

This is the meat and potatoes of your résumé. It also is the most difficult to organize because space is limited. Subdivide it into —film, —television, —stage, —voice-overs, —commercials, and —other such as trade shows, theme parks, or cruise ships. You'll want to create columns to organize the categories.

- Column One: Name of play or movie.

Usually the order is **theatre credits, film credits, television credits**.

If you do commercials, state only whether you have been an on-camera and/or voice-over performer and whether you have a commercial reel or tape, do not list the products. Consider, writing —list available on request or —reel available on request. If you do have a reel, consider putting it on YouTube.

Space is at a premium and it is hard to fit everything in, especially if you want to include the name of the theater where you performed. Unknown places will not hold much weight, but known theatres hold a lot of credibility. Actors may tend to exaggerate their experience to make it look more impressive. Be very careful: Theatre is a small village, and you might be surprised when the director says, —You were in the ATL production of Lear? Hey, I was, too! If you aren't truthful, likely you'll get caught, which is destructive to your reputation (you do not want directors making you the butt of jokes at the local pub, and remember that word spreads easily throughout the small village). Bear in mind that directors understand that young actors can't have accumulated a vast amount of experience, so you really don't need to embellish the facts.

If you are just starting out, list your educational theatre experience. As you gain experience, you can begin replacing the amateur productions with professional appearances. This means you should be prepared to revise your résumé constantly.

Training

Acting, voice, dance, workshops, scene study—where you studied and with whom. If space permits and if the training session was substantially long, consider indicating how long you studied.

Special Talents

List your special skills such as juggling, acrobatics, pantomime, dance, stage combat, ability to speak foreign languages, any instruments that you play, if you can drive a stick shift, dialects and the like.

Theatrical Awards and Honors

List any accolades in your field

Résumé Dos And Don'ts

DO

- Staple your résumé to the back of your headshot (both should be 8 x 10)
- If you have a lot of projects it is better to list the best ones
- Use a format that makes the resume inviting and easy-to-read
- Think about your accomplishments, roles you've played, characters you've become
- If possible, tailor your résumé for a specific job, not just a specific industry
- Ensure all dates link up and leave no suspicious gaps if you are using a chronological format
- Make sure your cover letter is as good as your résumé
- Tell the truth

DON'T

- Don't use a résumé that is more than one page
- Don't staple reviews or clippings to your résumé, they just get in the way
- Don't make the type smaller than 10 point, if you have that much experience, edit it down
- Don't make up special skills or write things down just so to fill in the special skill area
- Don't list your age on your résumé. You can, however, list your age range. Get some input from others about what they think your age range is. It may be quite different from your actual age
- Don't include your computer proficiency on a theatrical resume, it is not necessary
- Never lie about your experience

MASON SMAJSTRLA

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Height: 5'3"

Weight: 130 lbs

Vocal Range: E3-G6 with Belt to F5

Hair: Blonde

Eyes: Blue

REGIONAL

Theatre Under the Stars

VOTE! The Musical (Premiere)

Angelica

Illich Guardiola

Otterbein Summer Theatre

Boeing Boeing

Gretchen

Doreen Dunn

Wildfish Theatre Company

Reefer Madness

Sally

Krysti Wilson/Kristin Warren

Urinetown

Little Becky

Krysti Wilson/Kristin Warren

Fredericksburg Theatre Company

Seussical The Musical

Cat in the Hat

Bob Strauss

EDUCATIONAL

The Greeks: The Murders

Clytemnestra

Melissa Lusher

Sweet Charity

Nickie

Christina Kirk

The Full Monty

Georgie

David Caldwell

Much Ado About Nothing

Margaret

Christina Kirk

The Cherry Orchard

Dunyasha

Melissa Lusher

The Tempest

Ariel

George Brock

Into the Woods

Witch

George Brock

Rosencrantz & Guildenstern are Dead

The Player

George Brock

TRAINING

Otterbein University

Voice Coaches: Keyona Willis, Jack Beetle, Lori Kay Harvey

Acting: John Stefano, Ed Vaughn, Dennis Romer, Christina Kirk, Melissa Lusher, Lenny Leibowitz

Dance: Stella Hiatt Kane (Jazz/Modern), Christeen Stridsberg (Tap), Tammy Plaxico (Ballet)

Feldenkrais and Alexander Movement: Melinda Murphy

Broadway Theatre Project 2011

Kaitlin Hopkins Musical Theatre Workshop 2010

AWARDS

Tommy Tune Nomination - Best Leading Actress 2011 - Into the Woods (Witch)

Speak the Speech Shakespeare Competition - 1st place

SPECIAL SKILLS

Dialects: (RP, German, Russian, Italian, Southern), stage combat, horseback riding, Kristen Wiig impersonation, tumbling, juggling, valid passport, improv, yoga