In this Handbook (last updated 7/10/19) you will find the following information:

1) General Information & SAC Responsibilities (pg 2-3)
2) Schedule/Timeline for when you (the SAC) need to conduct certain activities (pg 4)
3) SETC Screening Auditions Report Form – to be returned to SETC (pg 5)

EACH AUDITIONEE SHOULD RECEIVE A COPY OF #4–7 listed below: Send these with emails!

4) SETC Screening Auditions Rules & Procedures (pg 6)
5) Professional (at SETC convention) Audition Rules & Procedures (pg 7)
6) Actor’s Handbook (pg 8 - 11)
7) Detailed Online Application Instructions (pg 12-16)

EACH ADJUDICATOR SHOULD RECEIVE A COPY OF THE FOLLOWING MANUAL & FORMS!

8) Adjudication Manual & Guidelines (pg 17-20)
9) Acting/Singing Guidelines/Information (pg 21)
10) Adjudicator’s Form for Screening Auditions (pg 22):

FOR SAC OTHER USE

11) Promotional flyer to post on Call Boards to send with materials to colleges & universities, and local professional and/or community theatres, etc. (pg 23)
12) Hand-out for EACH AUDITIONEE to receive AFTER THEY HAVE AUDITIONED AT YOUR SCREENING AUDITION (pg 24)
13) SETC Policies on Reassignments (pg 25-26) & Policy on Graduate Students (pg 27)
14) Updated information on the Senior Petition Policy (pg 28)

SETC works in partnership with the states which identify our region to make these auditions happen. It is the responsibility of you the SAC to guide the host in execution, advertising and marketing of these auditions. SETC will make available to you upon request an Excel list of schools, theatres, and previous auditionees for your area, to add to your advertising contacts. Please be sure to ask for these if you need/want them. SETC hopes that you will do as much as possible to advertise these auditions in your sites to the respective audiences.

SETC Contacts all former reference providers prior to the opening of the Screenings so they are aware of dates and resources for these auditions.

Work with your state organization to make sure the information in available on website in both the PROFESSIONAL and Educational areas.
1. The SETC Screening Audition Coordinator (SAC) shall assume responsibility for selection/approval of location, with Auditions Room mimicking as much as possible the Spring SETC Audition experience:
   a) Be acoustically operative to enhance the auditioning experience
   b) Be properly lighted and ventilated for comfort of both auditionees and adjudicators,
   c) Have - groups of 20; lights up (on the audience as well as stage); time called, one chair, piano (not keyboard) on stage, other auditionees seated to the side of the stage or rows in front of the stage
   d) Represent the size of the SETC room-average 8000ft². At minimum no smaller than 900ft² and allow for the Adjudicators to be a comfortable distance from the auditionee during auditions.
   e) A warm-up space, separate from the audition room, should be provided for auditionees with a piano or keyboard for vocalization, and chairs for waiting.
   f) Optimally a holding room to gather the upcoming group into numerical order, answer questions, and give support and encouragement. Once the group moves into audition, bring in the next group.

2. SAC & hosts will assist SETC in sharing information to colleges, community theatres, semi-professional theatres, regarding publicity for these auditions. Emails & postings will be the primary methods utilized.

3. A total of three (3) Adjudicators must be present for the auditions. The SETC Professional Division and Auditions committee shall select all three adjudicators from a pool of hiring company representatives. Ideally, that person should have been part of the casting process in the SETC Auditions room and should NOT have undue familiarity with any auditionee (i.e. have students, actors auditioning, etc.).

4. SACs will receive names of the appointed Adjudicators as soon as they are confirmed. Hosts are responsible for travel, housing and meal costs of all Adjudicators for 2019, with SETC providing $300 to each host to apply toward travel. Every effort will be made by SETC to assign the Adjudicators we select so as not to place undue financial burden for travel. **The SAC will inform Adjudicators regarding travel, room and food arrangements, including onsite transportation to the audition site.**

5. Whenever appropriate, the Adjudicators may also be involved in the state convention program in some other capacity (panel participant, workshop, presentation, etc.), possibly helping the site to defray costs.

6. The SAC is to provide each Adjudicator with a copy of the Adjudicator’s Manual & forms.

7. All sites are encouraged to have a “fourth Adjudicator”/respondent to give critiques directly to auditionees immediately after their audition. This is particularly helpful when there are two days of auditions, and auditionees cannot stay for a final wrap up. Please note a minimum of two people are needed, for one to see a group of auditions, while the other provides critique to the auditionees who just auditioned. This person has no bearing on outcomes. This may be a paid or volunteer position, and all 4th Adjudicators/respondents should be given the same training and information as the Adjudicator’s, i.e. manual.

8. The host site is to provide the following for the SETC screenings:
   ✓ Plastic name badge holders and inserts (w/ at minimum the Audition #, LARGE, Bold and easy to read)
   ✓ Timekeeper(s) AND a stopwatch or time-clock
   ✓ Piano and accompanist of sufficient talent & competence for sight reading and support of auditionees.
   ✓ Evaluation forms for each Adjudicator to complete for each auditionee. Each Adjudicator’s forms should be a different color. These forms are to be given to the auditionees upon completion of the selection process, either by hand or by mail from the SAC.
   ✓ Individual(s) to enter scores and passing recommendations into The Score Calculation Table.
   ✓ Individual (this should be the SAC) to verify the number of auditionees who actually audition; to work with the adjudicator to select a group of alternates; ensure that alternates are ranked; and to verify all adjudicators input is shared with the Director of Professional Theatre Services at SETC.
   ✓ Warm-up room, with a piano or keyboard, for the use of the auditionees prior to and during the auditions.
9. All auditionees are considered to be and should be treated as Professionals and may include senior-citizens, adults or college/university students. No one under the age of 18 or enrolled in high school at the time of the SETC screening application deadline will be allowed to audition. (This includes dual-enrollees.)

10. The SAC will gather requests for special audition times, and upon receiving the auditionee list from SETC, assign the Screening Audition numbers. Once numbers are assigned, the SAC will send that information back to SETC, and SETC will send out emails with directions, times, and other notifications to the auditionees. The SAC and SETC will work together to ensure that all pertinent information is shared.

11. A mandatory audition briefing is to be held on each day of the Screening Auditions to go over procedures, rules, locations, timing, etc., and to hand out information the applicants will need to complete SETC registration if they advance. Some sites hold separate briefings for all blocks/days of auditions.

12. All Auditionees are to be given information regarding when they will hear from SETC about their status and the date by which passed auditionees must complete the SETC Convention Registration (approximately 2 weeks after they receive notification from SETC) or they will lose their SETC audition slot. The SAC is responsible for getting this to each auditionee in writing – AFTER they have auditioned. (pg 24)

13. With the registration cutoff date in mind, the SETC Coordinator must send to the SETC Theatre Services Director WITHIN 3 working days of the auditions:
   a. A completed SETC Auditions Report Form – see page 5
   b. A copy of the complete scoring files that contains the following:
      1. Scores from each adjudicator for each person who auditioned – i.e. THE SCORE TABLE
      2. The TYPE OF AUDITION selected for approval by each adjudicator as follows:
      3. Anyone marked overtime
      4. Anyone who was marked that the material was inappropriate or should be changed

14. Note: In the event that an Adjudicator is late or a “no show,” an SETC Executive Committee or SETC Central Office Representative may fill the vacancy if necessary.

15. SETC 2019-20 SETC Auditions quota is as follows: WILL CONFIRM by Oct 3rd
   • A maximum of ?% in-state auditionees may advance
   • A maximum of ?% out-of-region may advance
   • The percentage calculation is based on only those present - no-shows are not counted
   • In-state is calculated separately from out-of-region
   • This ?% is a maximum that can advance
   • For percentages, round up if greater than .5, round down if less than .5
   • If there are multiple auditionees with the same “cut-off” score which creates a situation where the number to advance would exceed the maximum percentage, Adjudicators must select who is to advance. The SAC will inform the Adjudicators if this is necessary.
   • It is solely up to the Adjudicators’ evaluations of the auditionees as to who advances. Adjudicators have the discretion to send fewer than the maximum if they feel the number who should advance is lower than the percentage, based on talent assessment or major gaps in scores. The SAC will work with Adjudicator’s should this be necessary.
   • Adjudicators will determine which, if any, alternates should be selected, and rank these in numerical order. (Combine the In-State and Out-of-Region alternates).

   Advancing auditionees and alternates must be approved by a minimum of two Adjudicators. SETC will ensure that these approvals appear on the auditionee applications.**

   **If there is any auditionee advancing whom an Adjudicator does NOT wish to approve even if scores advance them, they should notify the SAC who should then send a statement in writing to SETC of which auditionee(s) and which adjudicator is/are affected. This will allow us to remove that adjudicator’s name from that individual’s application when it is provided to the company representatives at the Auditions in March.
Feb/March- SETC Convention - The SETC Coordinator from the previous year and/or the new coordinator should attend any and all meetings during the convention that relate to the SETC auditions process (i.e. Aud Comm and the SETC Coordinators’ meeting).

May - Confirm the date(s) and location of next SETC auditions, convention dates. A schedule of all SETC Screening Audition schedules, locations and coordinators will be published in the SETC NEWS and on the SETC website. Confirm with SETC your registration fees to be collected for your site in conjunction with the online SETC application. **Deadline for receiving this information is May 15.**

May - Send to Central Office any web links of information regarding the Screening Auditions for your site so that these can be set up or linked to via the SETC website. NOTE - this information should be available under both PROFESSIONAL & College/University sections on your state websites.

June/July- SETC Screening Audition Coordinators will receive revised rules, applications, and other information from the SETC Central Office. Central Office can also provide to you upon request an Excel file of names from the SETC Database to compile with your own mailing list(s) to send to schools, theatres, auditionees, arts organizations, and others.

July/August - Prepare your statewide emails with schedule(s), procedures, and any additional information to be sent out before September 15. Be sure to include your deadlines for auditionee registration. If you are a coordinator in a border state, send materials to out-of-region schools, theatres, and/or auditionees as well. To qualify for the screenings, all auditionees must register for the SETC Screening Auditions completing the application and paying the site fees via the SETC online process. Applicants must complete their application for the SETC auditions ONLINE, prior to Noon ET of your site’s deadline!! A username and password are required – applicants may download all information via the SETC website at [http://www.setc.org/images/Auditions/Screenings/ScreeningInstructions.pdf](http://www.setc.org/images/Auditions/Screenings/ScreeningInstructions.pdf)

September - Be prepared to send out additional general information and rules about the screening process and guidelines upon request to prospective auditionees. If you need information beyond the SETC available guidelines, contact the SETC Central Office for further details. **Online registration opens Sept 16th.** NOTE – all deadlines for registering are at NOON of the day of registration.

**For SETC Professional Screening Auditions in Your Site**

1. A list of SETC Applications completed online prior to your site deadline will be provided to you electronically within 1 week after your deadline. SETC will download the applicant information into your Score Table and send this to you.
2. You are to assign Audition numbers for each person, based on the preferences given in their application and/or any requests you have received. Send the list back to SETC electronically, asap.
3. Follow up and make sure you have the necessary volunteers (pianist, timekeepers, data entry, stage managers, etc.), as well as the supplies & equipment to run the auditions.
4. Adequately inform your Adjudicators of their responsibilities and provide necessary information regarding directions, travel and lodging arrangements, meeting times etc to them. **Pages 17-21 for complete guidelines.**
5. Run your auditions and enter auditionee scores, overtime and passing assignment to the Data Score Sheet.
6. **HAND OUT** - to all auditionees (at check-in, or, after they have auditioned) the SETC document which informs them how they register if passed, what to do if they do not pass, and what to do if they are an alternate. This will also have information about cancellations, refunds, etc. You will need to make copies of this to give to EACH auditionee.
7. **COUNT** the actual number of auditionees present at the auditions to share with SETC and to ascertain percentage.
8. Adjudicators should select Alternates and RANK them in numerical order
9. Adjudicators should meet with the auditionees following each day of auditions for a general critique. **All three Adjudicator evaluation forms should be mailed to each auditionee after the auditions are over and all score information is entered and verified in the Score Table.**
10. All approved applications (including alternates) must be verified by at least two (2) of the Adjudicators. If an Adjudicator disagrees with a selection, that Adjudicator has the option not to pass the applicant, and that information must be sent to the SETC Central Office so the Adjudicator’s name will not be placed on the audition form.
11. If an auditionee performs a Singing & Acting audition, Adjudicators pass that individual for Acting-Only if the singing does not enhance the audition. This decision is final and binding. Singing only can only be passed as Singing only
12. The final Score Table and a list of ranked alternates must be sent to SETC within 3 working days after your auditions. This is essential in getting the passed applicants registered for SETC and giving them adequate opportunity for other options.
13. A written report regarding the SETC screening process must be sent to the SETC Central Office. These will be shared with the SETC Auditions Committee and the SETC Professional Division. The report should include any special comments/considerations, the name(s) of any inadequate Adjudicators, or other information as necessary.

Any site that violates the guidelines and rules set forth in the SETC Screening Auditions Coordinator and Adjudicator Manuals may be disqualified, and the auditionees from that site may not be permitted to audition at the SETC Spring Auditions.
Please complete this form and send it to the SETC Central Office at the completion of the screening auditions process within 3 working days after the screenings in your site. (SETC will share this with the Auditions Committee and Professional Division Chair.) NOTE: Screening Packages, Audition Reports and other forms must be completed and received by SETC before SETC will honor re-imbursement/assistance requests for audition expenses.

SITE: ________________________ SETC Coordinator: ________________________

**Adjudicators and their theatre affiliation & emails:**

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<tr>
<th>Professional Division:</th>
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<th>Email:</th>
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<td>Email:</td>
</tr>
<tr>
<td>3rd Adjudicator:</td>
<td>Theatre:</td>
<td>Email:</td>
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<tr>
<td>Accompanist:</td>
<td>Theatre/Affl:</td>
<td>Email:</td>
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</tbody>
</table>

**Auditionee Figures:** 2019 = ??%  Please know that this will be confirmed around Oct 3rd

<table>
<thead>
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<th>Out-of Region</th>
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<td>Singing</td>
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<td>xxx</td>
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<tr>
<td>By Category</td>
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<tr>
<td>Acting</td>
<td></td>
<td>Singing</td>
<td>Both</td>
</tr>
</tbody>
</table>

**Incoming SETC Coordinator:**

| Affiliation: | Preferred Address: | Telephone: (W) __________________ (H) ___________ (Fax) ___________ | Email: ____________________________ |

**Date and location of next SETC Professional Screening Auditions:**

| Comments on process, adjudicators, issues, etc.: (Please use back of form or supplemental sheet as needed): |

Signature of SETC Coordinator: ________________________ Date: ________________________
The following policies have been established:

1. Adult or senior-citizen actors who do not meet professional qualifications, or any student enrolled in an undergraduate college, university or training program (whether or not they have earned salary acting, and whether or not they have been screened in prior years) must attend SETC Professional Screening Auditions to earn a spot. MFA students in Performance may apply as professionals provided they meet ALL other qualifications as a career professional.

2. Auditionees must be eighteen (18) years or older at the time of their screening audition and must have graduated from high school.

3. Auditionees are assigned an audition site based on the site in which they have a permanent home residence OR go to school. Auditionees outside the 10 states of the SETC Region must audition in the SETC location assigned for their state of school or residence. Refer to the SETC website, https://www.setc.org/auditions/setc-screenings/ for the dates and locations of these auditions.

4. Auditionees MAY be allowed to change sites for auditions screening if they meet the specified criteria and have received permission from SETC at least one week prior to their regular location deadline. Auditionees who register for an incorrect location will have their registration cancelled and advised to reapply for the correct location. (See Screening Reassignment policy).

5. SETC Audition application forms must be submitted online, including 1 reference, a current headshot/photo within the application, and payment before NOON of the SPECIFIC SITE DEADLINE. NO EXTENSIONS WILL BE GRANTED. Anyone who has not completed an SETC Screening Audition application will NOT be allowed to audition at the pre-screenings or at SETC in the Spring. Registration for screening includes site conference fees if applicable.

6. Download information & instructions Here: Each auditionee must complete the SETC application ONLINE prior to the NOON screening deadline for their location. Each auditionee must have a working and frequently checked email to apply – (Please note: SETC does NOT recommend Aol, Hotmail, Yahoo or school/.edu accounts as these tend to block emails from the SETC registration portal.)

7. Advancing Auditionees will be designated by the Adjudicators as “A” Act Only (60 sec), “S” Sing Only (60 sec) or “B Both” Act and Sing (90 sec). This is the type of audition and time you have for the audition at the Spring auditions.

8. Screened auditionees will receive, VIA EMAIL, instructions from the SETC Central Office how to complete online registration for the SETC Convention, after the screening results are known. Auditionees from the SETC Screenings who do not receive an audition slot may still register online directly with SETC to attend the convention and participate in other activities. * Note: Auditionees who are passed on (& alternates) may add other activities to their registration when they complete the process on the SETC online system.

9. SETC finalists who do not complete the SETC Convention registration by the assigned deadline forfeit their audition slot which will be awarded to an alternate. Membership, convention registration, and audition fees to SETC are:
   - **Student Actors**, total $175
   - **Adult Actors**, total $275
   - **Senior Actors** (65 & over) $195

10. Alternates will be notified VIA EMAIL if any slots are available beginning mid-December, but no later than one week after the Professional Auditions registration deadline (January 15). Alternates will have 5 working days after notification to complete their SETC registration to accept an audition slot if offered. Alternates who are notified of slot availability and who fail to register, forfeit their audition slot.

8. Passed auditionees will receive their audition number, schedules and other important audition information between December 1st and January 15th via email. Alternates will be later.

9. Cancellations must be made via email to April Marshall no later than noon January 15, in order to have any SETC fees refunded (less processing fee of $20.00).

*Qualifying Career Professionals, or those applying as Dancer-Only, should contact the SETC Central Office directly for application procedures.
SETC Feb/March 2019- SPRING AUDITION PROCEDURES

1. SETC Professional Auditions will be held on Wednesday Thursday, Friday and Saturday, Feb 26 -29, 2019, in the Louisville Convention Center. The auditionee must audition on the day that corresponds to the audition number/block assigned to him or her and must do the same audition piece as done at screenings.

2. Mandatory Audition Briefings will be held each day for the auditionees of that day. The Auditionee is required to attend the briefing on the day of his/her assigned audition number/block/day. Failure to attend the Mandatory Briefing may result in the loss of your audition slot without a fee refund.

3. Auditions may consist of: Acting sixty (60) seconds, Singing sixty (60) seconds, or Acting & Singing (Both) ninety (90) seconds as authorized by the SETC Adjudicators. An auditionee may opt for less time than allotted if they notify the auditions staff in charge in the holding room, but they may not add time. An audition accompanist is provided. Sheet music in the correct key (the pianist will not transpose / no lead sheets) and mounted in small notebook or on cardboard must be provided by auditionee. Recorded accompaniment, a capella singing, and self-accompaniment are not permitted. A rigid chair shall be provided for use by the auditionee, if desired. Hand props of any type are NOT permitted. (Equity Auditionees will receive 90 seconds regardless of the type of audition).

4. Performers will audition in blocks of forty (40) - approximately 1 hour. At the end of each group, the theatres identify those actors that they wish to see at callbacks. Audition numbers of those called back will be posted on a bulletin board under the headings of the particular theatres. Each theatre will indicate the type of callback for which the actor is called (schedule a callback/interview, attend the dance call, or leave a photo & resume at specified location). Location and general time frame for callbacks by each individual theatre will also be posted. If the auditionee accepts the callback, INITIAL the callback form beside their number (in the posting room). Write THANK YOU if you do not. Auditionees should then sign up for a specific appointment on the sheet(s) posted at the various theatre callback location(s) for those callbacks accepted. DO NOT SIGN UP for an appointment if you were not called back. Questions about this procedure will be addressed at the Mandatory Audition Briefing.

5. Dance Calls (held at the end of each day) are ONLY for those auditionees requested to be seen by a professional theatre (i.e. your # is posted on Callback board for dance). All dancers must attend the Dance Briefing and warm-up.

6. At the callback, the auditionee should be prepared to distribute his/her resume/photo, to repeat the audition material, to present additional material, and/or to read or sing from material provided by the theatre (bring 25-30). Time is limited – be prepared; while an auditionee may see ten or twelve theatres, a theatre may see as many as seventy-five auditionees. Companies are not allowed to ask you to dance again.

7. Some openings listed by the various theatres will be intern or apprenticeships, rather than full paid positions. These will be marked on the callback list and you can also check the theatre list (which will be passed out on your audition day in the holding room) for more information. You may also discuss this during your callback/interviews.

8. All materials you provide to theatres should have your SETC Audition # on them and a local contact such as your cell # or your hotel name – do not give your hotel room #. [Hint: Jot lightly in pencil so you can erase later as needed.]

9. Some theatres also audition performers at locations other than SETC. For these organizations, final casting decisions may not be made until several weeks after the SETC auditions. Most theatres will collect resumes & pictures to keep on file. It’s a good idea for auditionees to contact those theatres which called them back during the coming months if there are changes to your address or other contact information on the resume. Companies are prohibited from making contract offers during the convention. Offers can be made 24 Hours AFTER the convention closes (i.e. no sooner than Noon on Monday) when all auditionees have been seen. Do not allow companies to pressure you into offers before you have attended all your callbacks or heard your other offers.

IF YOU ARE OFFERED A CONTRACT DURING CONVENTION, and/or are given a SIGNED CONTRACT which is NOT HONORED BY COMPANIES you SHOULD REPORT THIS TO SETC.

DISCLAIMERS: The Southeastern Theatre Conference shall not be responsible or liable in any way for any loss, death, injury or damage to persons or property suffered or incurred by any person in connection with this program or any portion of it. SETC does not guarantee the number of Union theatres or the number of Union jobs available through the auditions.

NONDISCRIMINATION: The right to be a member of SETC, to hold office, and to participate in activities, including (but not limited to) conventions, meetings, educational programs, employment, volunteering, auditions, interviews, and performances shall not be impacted or diminished because of discrimination due to race, color, national or ethnic origin, ancestry, age, religion or religious creed, disability or handicap, sex or gender, gender identity and/or expression (including transgender identity), sexual orientation, marital status, military service, or other preconceptions or perceived differences. SETC fully supports and promotes comprehensive equity and inclusiveness throughout the theatre world. We are very committed to providing an inclusive and welcoming environment for all our various constituents.
Handbook for Actors at SETC Professional Screening Auditions

Endorsed by the Professional Division and Audition Committee of the Southeastern Theatre Conference.

What Does SETC Look For?

There are a wide variety of theatres and production companies in attendance at the annual Southeastern Theatre Conference convention -- the largest gathering of its kind in the nation. Generally, there are between 65-100 theatres present seeking actors. Additionally, 100+ theatres are looking for front of house, designers, box-office, run crew, or technicians, stage managers, interns, apprentices and some admin & educational positions. SETC auditions are typically held in a large ballroom in a convention hotel, with representatives from the theatres furiously writing notes, talking, reading resumes and looking for talent to fit their season casting requirements. As an actor, it is impossible to appease everyone in your limited amount of audition time at the general audition -- from which callbacks to specific theatres are posted.

Casting representatives know it is impossible to satisfy their specific demands in the general audition. So, what might be a common denominator that all theatres would be seeking? Perhaps they are looking for a combination of professional demeanor, confidence, talent, realistic judgment of your abilities, and a visceral "love of the stage." If these elements of your acting are clearly read by everyone in the audition hall, you will more than likely increase your chances of getting called back. It may be assumed that it is during the callback a theatre's specific casting requirements are tested. All type are needed including straight show, musical theatre, leads, character, ensemble, dancer, singers.

What Are the Adjudicators Looking for at the SETC Professional Screenings?

The three Adjudicators basically look at four components of your acting: emotional accessibility, vocalization, physicalization, and professional comportment. They will rate you numerically (1-5 /lowest to highest) in various categories. Screening Coordinators will add up the three Adjudicator's scores for an overall total. Since there is a strict time limit to the audition, going overtime will result in a deduction of three (3) points from your overall score.

SETC has an allotted quota of actors which each screening may send to the SETC Convention. Adjudicators will rank each applicant on an individual basis, and those with scores in the top percentage will be passed on.

The following criteria for the four categories are drawn directly from the "Guidelines for Adjudicators" handbook:

**Acting Skills:** Objectives/intentions, Stakes, Imaginary partner, Understanding/interpreting material, etc.
- Choices are specific with clarity of objectives & intentions
- Variety of choices are made appropriate to character
- Commits to and follows through with choices

**Voice:** Resonance/placement, Breath support, Expressiveness, Musicality, etc.
- Volume is appropriate to the material, space, & character
- Articulation & enunciation are clear and un-affected
- Vocal Color: Pitch, tone, pace, rate, etc.

**Physicality:** Groundedness, Range of Motion, Period style, Stance, Posture, Gesture, Balance, etc.
- Movement is appropriately justified
- Movement is integrated naturally & according to character
- Movement shows variety & transition

**Presentation:** Concentration, Focus, Suitability, Awareness of type, Personality, body language, etc.
- Confidence & Command of the Stage
- Actor appears focused, relaxed & natural to the character
- Professional Presentation...  And most importantly, is the actor responsibly prepared?

The following information is designed to assist you in meeting these guidelines. Read through it carefully.

Your Material

1. Because of the 60/90-second time limitation, choose the length of your material accordingly: Your time starts when you start speaking!
   A. If you are Acting-Only or Singing-Only, you have 60 seconds. Plan on approximately 45 seconds of material (not including your name and # introduction and a "thank you" at the end)
   B. If you are Acting and Singing, you have 90 seconds. Plan on about 75-80 seconds of material (not including your introduction/"thank you" at the end).
This allows you some adjustment time for you and the accompanist. Remember, time "expands" when you are performing, and you won't want to rush your introduction/thanks or important emotional moments in the material, and you can hold for unexpected laughter or nerves.

2. Choose material that will flatter you and exhibit your marketability. Your prepared audition material should fit neatly in the best range of your abilities. Try to portray a character written within your age and emotional range. This is not the place to try and stretch. However, do not make your material so bland as to be uninteresting.

3. Make CHOICES: It is important for the hiring theatres to see how you interpret material – and how those interpretations guide you toACTIVE choices in your presentations.

4. Avoid overly-climactic or passive/intimate material. You do not have enough time to develop high peaks or intense intimacy. Actively involve yourself in overcoming obstacles to achieve your emotionally-based objective/need/intention. Finally, beware unknown or obscure pieces, especially works that have never been produced under stringent critical review – there's a reason the material is obscure – it's usually bad writing.

5. Remember that sexually explicit or "socially-offensive" material most often works against you. Since many of the theatres at SETC have conservative audience bases, you may "type" yourself out of callbacks simply by the selection of your material. This material may create a level of discomfort and turn-off the auditionors and therefore could work against you no matter how effective you believe your audition to be; this kind of material could be perceived as "narrowing" your acting range and would not flatter you in a large, general audition such as SETC.

6. Material that demands typed and/or provocative characterizations or dialects are strongly discouraged; Adjudicators and casting directors want to know who YOU are, and how you normally sound, and they may not if they are trying to see past a dialect or character traits that are not organically yours.

7. If you can't sing reasonably well, don't. If you cannot hold pitch, don't sing. SETC seeks actors both who sing, and actors who do not sing for straight roles.

If you are a poor singer however, it wastes your time and the auditionor's time and may exhibit you in a bad light. However, if you possess a good "back-row chorus" singing voice, it may indeed be a good idea to sing at the SETC Screening Audition and the SETC regionals since there are a significant number of theatres represented at SETC looking for varying degrees of singing talent, as well as those who are looking for non-singers. If you opt to sing, choose music and a character that is in your age and vocal range. DO NOT SHOW OFF YOUR RANGE UNLESS YOU HAVE A SOLID RANGE TO SHOW OFF! Otherwise, find material that is in your "middle ground" and give a good confident reading of your singing voice. Also, run your score by an accompanist -- if it is too tough to play and/or sight-read (most Bernstein or Sondheim, for example), this could be detrimental to your audition. Also detrimental and difficult to sight-read for an accompanist are "lead-sheets" or score sheets from chorus books -- it is best to get a complete piano score for your song. Transposed scores can also work against you unless they are professionally and clearly transcribed. The accompanist will not transpose for you on the spot. Use common sense: don't do or present anything that will jeopardize your creative relationship with the accompanist. This short selection of music for the SETC auditions should be music and lyrics you love and that you are confident singing. In other words, sing what you sing best -- don't worry about showing off the absolute limits of your range or that perfect vibrato -- why push it? -- the Adjudicators will know immediately if you are a savvy singer -- and whether you are a principal or chorus singer. In general, if you are not 100% confident in your singing, either as a chorus or principal singer, do not sing -- there is too much quality competition and you don't want anyone doubting your creative judgment. REHEARSE YOUR AUDITION SONG WITH A LIVE PIANO & ACCOMPANIST JUST AS YOU WILL PRESENT IT AT SETC!

Your Preparation

You should prepare for the following audition protocol at the SETC Professional Auditions (including screenings):

1. The explanation of your score to the accompanist if you are singing (in 15-20 seconds or less)
2. Your entrance and "centering" yourself on the stage
3. Announcement of Name and Number -- YES THESE ARE PART OF YOUR TIME!
4. A beat (transition from you to the character)
5. Presentation of your material
6. A beat (transition from character to you; or if you're singing, from character to character)
   (6A) Singing (Note: You may sing first and then switch to monologue or vice versa)
   (6B) A beat -- from character back to you
7. "Thank You" and repeat your name and number
8. Exit & pickup music from accompanist

1. If you are singing, you will need to prepare yourself along the following lines:

   A. The score needs to be easily readable by the accompanist; If you are singing after your monologue, the last two lines of your speech should be boldly printed at the top of the page. Any deviation from the printed musical score should be clearly marked. The score should also be mounted on something stiff: cardboard, manila folder, etc. so it does not fall down while being played. Notebooks are fine, but bound music books are not.
1. Be sure to warm up — preferably arriving early enough to acclimate yourself to the actual audition space. Test acoustics and walk through your "package" several times. Find out as much as you can about the audition protocol, the space, the Adjudicators, the sound of the piano, etc. so that you feel at home during the day.

2. Dress comfortably and in clothes that flatter you. It could work against you if you dress sloppily ("doesn't this person care what they look like?") or too formally ("is this actor too uptight?"). Your hair (or jewelry) should never hide or detract from your facial features. Remember, first impressions are the strongest impressions and how you look, dress, and comport yourself will most likely be perceived as an indication of what kind of actor you are. It is not at all sexist (in fact it's an integral part of the business) to convey that women should show the line of their bodies, especially the legs with character/heeled shoes. Men should show the line of their upper bodies in particular. It is not at all sexist (in fact it's an integral part of the business) to convey that women should show the line of their bodies, especially the legs with character/heeled shoes. Men should show the line of their upper bodies in particular.

3. SETC auditions are typically held in a large convention-hotel ballroom; if you "shorten" yourself by sitting, kneeling, lying down, whispering, etc. on stage during your audition, you may diminish your effect in that large space. So, if you use a chair, for example, try to use it as a springboard for action and avoid ending your material in it: end standing up.

B. The accompanist needs to be your best friend during those 16 or so bars. If you are singing, you will be communicating with the accompanist during the audition in progress ahead of you. Be friendly and introduce yourself, be very clear communicating your preferred tempo and anything else that completely familiarizes the accompanist with your music. It is a good idea to quietly speak or sing a line or two in tempo; just beating it out with your hand could prove unreliable as nerves could vary the tempo once you're singing. Remember, the accompanist follows you. Assume nothing -- the more specific you are, the greater the chance of having a rewarding collaboration for your song. The reason this explanation is under the "Preparation" category is that you need to rehearse your communication to the accompanist, so it is second-nature and you do not have to worry about forgetting anything important immediately prior to your audition.

2. Your entrance will include walking to center stage, placing or removing a chair if so desired, "centering" yourself and waiting in a relaxed and confident manner for the Adjudicators to finish commenting on and scoring the previous audition. At the SETC Convention, you will not have to wait as there are no Adjudicators -- you will follow immediately on the heels of the actor before you.

3. Your introduction will include establishing eye contact with the Adjudicators/Auditionors and stating your name and number. It may also include a greeting such as "hello" or "hi" or "good morning," etc. For example, "Hi, my name is Pat Smith, number 155." Time begins the moment you start speaking -- this means with your introduction -- not the text/material. (secs 1-4)

4. Take a short beat to separate you (your introduction) and your character. You may wish to find or establish a scene partner or become specific with your character's emotional world in this "air" before you speak. (Another good time to find and establish your scene partner might be in the "waiting period" in #2 above) (secs. 5-6)

5. The presentation of your material is, of course, the foundation of your audition. In accordance with the Adjudicator's guidelines, your character should be believable in its active emotional world, you should be audible and understood, your movement should fit the emotional context of the material, and you should exude a confidence and compelling presence on stage. (secs. 7-45)

6. Again, on completion of the material, take a beat to establish the separation between the character and you. Establish eye contact with the Adjudicators. (secs. 45-47)

6A. If you're singing, the accompanist will most likely begin playing your music right on the heels of your last line (which, if you remember, you have printed on the score) unless you tell the accompanist otherwise. It is your option to take a beat before you sing -- if you do, be sure to tell the accompanist how you will signal them to begin (a nod of the head, eye contact, etc.). Sing your material. (secs 48-80)

6B. Take a beat. See (6) above. (secs 80-82) Note: If you wish to sing first, simply reverse #s 4 & 6A above.

7. Say "thank you" and state your name and number again. Be sure to center yourself and try not to diffuse your introduction and your thank you with superfluous movement (for example, don't begin to exit and say your name and number while exiting). (secs. 47-52 for 60-second auditions/82-86 for 90-second auditions)

8. Exit back to your seat via the piano to pick up your music if you sang. Thank the accompanist. Remember that you are constantly being watched and observed. If you exhibit poor attitude toward yourself or someone else, it will affect your score and marketability.

Above all, when you rehearse for the audition, you should rehearse the ENTIRE PRESENTATION. Think of your audition as one package with several components -- not just the "all-important" material. Make sure you do not blur the components -- exhibit clean and specific shifts and transitions between all elements of the audition.

**Your Presentation**

1. Be sure to warm up -- preferably arriving early enough to acclimate yourself to the actual audition space. Test acoustics and walk through your "package" several times. Find out as much as you can about the audition protocol, the space, the Adjudicators, the sound of the piano, etc. so that you feel at home during the day.

2. Dress comfortably and in clothes that flatter you. It could work against you if you dress sloppily ("doesn't this person care what they look like?") or too formally ("is this actor too uptight?"). Your hair (or jewelry) should never hide or detract from your facial features. Remember, first impressions are the strongest impressions and how you look, dress, and comport yourself will most likely be perceived as an indication of what kind of actor you are. It is not at all sexist (in fact it's an integral part of the business) to convey that women should show the line of their bodies, especially the legs with character/heeled shoes. Men should show the line of their upper bodies in particular. In the end, however, wear what you look good and feel good in. Most audition spaces will have black curtains, so avoid black — especially from the waist up. Remember, black is used in the theatre to make things disappear! You may receive feedback about your attire from the adjudicators also — this is for your improvement.

3. SETC auditions are typically held in a large convention-hotel ballroom; if you "shorten" yourself by sitting, kneeling, lying down, whispering, etc. on stage during your audition, you may diminish your effect in that large space. So, if you use a chair, for example, try to use it as a springboard for action and avoid ending your material in it: end standing up.
It is safe to assume that most Adjudicators and casting directors want to see how you move through space as appropriate to the character and action of the piece.

4. Personal and professional comportment is a key element in the adjudication -- if you exhibit a poor attitude or irritation toward the Coordinator, volunteers, adjudicators, accompanist or other actors, it will be noticed. Stay calm, pleasant and patient if something goes wrong. At the same time, never apologize for yourself or your audition. Something that has gone wrong for you may not have been noticed by others. Make everyone feel you nailed the audition even if you personally don't think you did.

5. In singing, "acting through the lyric" is all too often ignored. You will stand out and be in a favorably-received minority if you are acting as well as singing effectively in your song. You may want to think about approaching the lyric as a short monologue, implementing specific and cogent emotional moments in marrying confident vocal production with interesting acting choices. This, of course, will also dictate specific movement that cut against typical and amateurish gestures that are irrelevant to the emotional world of the character.

6. If you are passed on from the screening, remember that you are required to present the same audition at SETC that you presented at the screening level, unless the two or more adjudicators indicate you should prepare different material.

A Final Note About Your Personal Attitude

You must show everyone how much you love acting, working, and auditioning. If it is apparent that you're not enjoying what you're doing, if it looks like you are laboring through your work, why would casting directors call you back? Also, you cannot possibly demonstrate the entire range or every color of your acting ability in 60-90 seconds. The Adjudicators/Auditionors know this. Putting pressure on yourself to do your personal best creates a healthy focus for your audition; putting pressure on yourself by trying to appease your assumptions of exactly what the Adjudicators or casting directors are looking for creates unnecessary tension in your acting instrument. The resulting tension always impedes your work.

Although there are consistent guidelines for everyone to follow, they will be interpreted slightly differently according to each Adjudicator. As an actor, you cannot possibly appease everyone in the audience. So -- do the work for yourself, on your own terms, and enjoy the short time you have doing what you love doing... ACTING, ALSO THAT YOU ARE PREPARED!!

YOUR MATERIAL AND PRESENTATION ARE A REFLECTION OF YOUR TASTE & JUDGEMENT
Detailed Instructions on How to Apply for SETC
SETC Professional Screening Auditions

Please, don’t wait until your site deadline or too close to the deadline because the application process takes time, especially for your reference to respond. Contact SETC at any point before your deadline for assistance!

1. Go to the SETC website https://www.setc.org/auditions/setc-screenings/ to obtain general information about the Screening Auditions.
2. Click on your state to see more detailed information about registration and auditions for the site to which you are assigned to audition. Make special note of deadlines for application, SETC registration, etc.
3. DOWNLOAD, SAVE AND PRINT THE “APPLICANT GUIDELINES & ONLINE INSTRUCTIONS” FOR REGISTERING YOU SEE THERE. (i.e. This document)

4. Starting September 16, 2019, you will be able to click on the button labeled “Apply Now” to access the SETC Registration/Application site. You must have a username and password to enter this site.
   a. If you have been an SETC member, applied, auditioned, or attended an SETC convention (or screening) in the past, you already have a username and password. Please do NOT create a new account. You may use either the Password Help option, or EMAIL the SETC office via info@setc.org for assistance. Include your full name (with middle initial), email address, and phone number in your email. We will then send you your username and password.
   b. If you are NEW to SETC, use the “Create Account” feature from the login page and create a username and password (use only lowercase letters and numbers -- no special symbols such as *, &, _, etc.). Also include a hint to remind you if you forget your username or password.

***ONCE YOU ARE LOGGED IN THE REGISTRATION DATABASE***

1. Click on the menu item in the left column “EVENT REGISTRATION"
2. Under the SETC Professional Screenings Auditions for 2020: Choose your site of audition from the drop down box under the informational paragraph, then hit SELECT.
3. Put a check in the box of your site’s application. Click on the SAVE button at the bottom of the page and WAIT UNTIL the Page Refreshes itself. (Make sure a check box still appears after the page has refreshed).  
4. Click on the name of the application (blue, underlined text) to begin entering information. You will need:
   a. Your contact information (including email and phone #)
   b. A .jpg or .png file of a recent headshot/photo of just yourself. (Do NOT use PDFs.) The photo will appear in B&W on your application which will be distributed to each of the theatres at the auditions. (Maximum file size is 2.5” x 2.5” or 1500 x 1500 pixels, 300kb max). If you need help with this, contact SETC.
   c. Your theatrical resume and educational background w/ contact information and website addresses.
   d. Name and email address of your reference – you should first contact them to confirm the email address they wish you to use, and to obtain permission to list them as your reference.

**You are now ready to begin entering information for your Audition Application**

As you complete each field within a page, use the TAB key to move to the next field. As you complete information requested on each page (fields with a red asterisk must be completed), you must click on the save button at the bottom of the page. If after saving the page, you see any notes in red at the top of the page, you may have failed to complete a required item or field. Complete the item(s) and click onto the save button again. Please note that the page where you list your education and experiences only have a button labeled “Add”. When entering information on these pages, clicking the “Add” button is the same as clicking a “Save” button and, with each entry added, another box will appear allowing you to add additional information.

To move between pages, use the “Next Page” or “Previous Page” Buttons. To return to the first page which listed the questions for your application, simply click onto the “Previous Menu” button. If you click onto the “Back” button at the bottom of any page, you will be returned to the page where you originally checked the site in which you are auditioning.

To begin: Enter your personal contact information by clicking on link entitled “1 Name and Contact”.

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1 Name and Contact

a) Your personal contact information. Since you already have a record in our system, most of your name and contact information will automatically be transferred here. Verify all information, complete any blank fields and/or update your personal information, especially your email, contact phone number and birth date. (Enter phone number format as 111-222-3333 and be sure to select your full month, day & year of birth.)

b) Click on the Save button at the bottom of the page.

c) The page will reload and it should say Saved in green at the top of the page. (If any information is missing, you will see the necessary fields listed in red at the top of the page. Complete the missing fields and click Save again.)

d) Click on the “Next Page” button lower right of the page to move to the next page/question.

2 Audition Information & Preferences

a) Answer the questions about you, your audition/work preferences and previous activity with SETC.

b) Check what type of audition you will perform: (Act only = 60 seconds, Sing only = 60 seconds, Act & Sing = 90 seconds).

If you also wish to be considered as a dancer at the Spring Professional Auditions, please check the “I also Dance Box.” [This does not guarantee you will be asked to attend the dance call.]

b) List the dates for when you are actually available to work. And check if those dates may be flexible. If you have open-ended availability, please enter 09/09/9999

c) Select whether you are available: “Summer Only,” or, for the summer & beyond = “Year Round.”

For summer - make sure you know when you get out and go back to school!

d) Check whether you would consider an intern or apprenticeship.

e) Make sure to answer any question that applies specifically to your site of audition. You may have to scroll down to read them all. (This usually gives you the option of requesting a specific screening day/block.)

f) Click on the Save button at the bottom of the page.

g) The page will reload and it should say Saved in green at the top of the page. (If any information is missing, you will see the necessary fields listed in red at the top of the page. Complete the missing fields and click Save again.)

h) Click on the “Next Page” button lower right of the page to move to the next page/question.

Physical Details / Training / Abilities / Headshot

a) Here, you will provide information about your physical type, your theatrical training and your technical theatre experience. Click on the Save button at the bottom of this page. Then move on to uploading your photo – please let SETC assist you if need help with this. (The system accepts jpg and png files; DO NOT use pdf files.)

b) After completing this page, click on the Save button at the bottom of this page.

c) The page will reload and it should say Saved in green at the top of the page. (If any information is missing, you will see the necessary fields listed in red at the top of the page. Complete the missing fields and click Save again.)
d) Click on the “Next Page” button lower right of the page to move to the next page/question.

4 Education

a) Information about where you attended school and earned your degree(s) is required on this page. For each school attended or degree completed (if not completed - list n/a), you can complete the requested information and click on the Add button. (Clicking on the Add button is the same as clicking on the Saved button in previous steps). Even if you did not finish, or are still a student, you must complete this section. DO NOT list your high school.

b) After you have added your pertinent educational experience(s) or degree(s), review your list. If any changes need to be made, click on Details to the right of the item you wish to change. The details will appear where you can make changes and click on the Update button. If you wish, you can delete your selected detail by clicking on the Delete button and this item will be removed from the list.

b) Each time you click on the Add button, the page will reload and you should see the information you just provided.

d) Click on the “Next Page” button lower right of the page to move to the next page/question.

5 Experience

a) Now you get to list your best theatre credits. Tell all about the shows that you have been in. Start with your most impressive (usually the most recent) roles and provide as much diversity about what you can do. YOU MUST LIST AT LEAST ONE SHOW, BUT YOU CAN LIST UP TO SIX SHOWS. For each show you wish to list, complete the requested information and click on the Add button. (Clicking on the Add button is the same as clicking on the Saved button in previous steps.)

b) Each time you click on the Add button, the page will reload and you should see the information you just provided.

c) After having added all your experiences, review your list. If any changes need to be made, click on Details to the right of the item you wish to change. The details will appear where you can make changes and click on the Update button. If you wish, you can delete your selected detail by clicking on the Delete button and this item will be removed from the list.

d) Click on the “Next Page” button lower right of the page to move to the next page/question.

6 List Your Reference Here

a) On this page, you will supply information about one (1) professional director or theatre professor who knows your theatre work well, who preferably has seen your audition piece, and who will provide a reference for you. You must include their name, affiliation, email and phone number. Once you input information for the reference, make sure you place a CHECK in the box at the bottom of the page – this will send an email to the reference provider and ask them to provide information to SETC. HELPFUL HINT: Call the reference BEFORE entering this information and ask if they are willing to provide a reference, confirm their email to list, and you can alert them to be on the lookout for an email from SETC to help with the process.

If you have trouble reaching your references, or if they have trouble with the system, please contact SETC – we’re here to help- but don’t wait until the last minute!! Deadlines end at NOON.

b) Click on the Save button at the bottom of the page.

c) The page will reload & say Saved in green at the top of the page. (If information is missing, you will see the necessary fields listed in red at the top. Complete the missing fields & click Save again.)

d) Click on the “Next Page” button lower right of the page to move to the next page/question.
7 Terms and conditions

a) CAREFULLY read each term/condition and place a check next to each item.

b) Click on the Save button at the bottom of the page.

c) The page will reload and it should say Saved in green at the top of the page. (If any information is missing, you will see the necessary fields listed in red at the top of the page. Complete the missing fields and click Save again.)

**This is as much as you need to complete at this time.**

Print a copy of your application – use the tiny icon (🖼️) in the upper left corner of any page of the application, and it will open a pdf to view/print. Please check your application for misspellings, incorrect information, etc. Go back and make corrections as needed. Once you submit your application, you may only make changes by contacting SETC.

Once you have proofed your application and made any necessary correction, you may exit your application by clicking onto the “Back” button located on the lower left of the page.

Go back into the SETC registration site (http://setc.matchingneeds.com) and log into your SETC record by entering your username and password. Click on the link for your SETC Screening Application. On this page, click on Item #8 – “Reference from A Director or Professor.” On this page - check to see if your reference provider has provided information to SETC and it is in your application. If not, call your reference provider to ask them to supply your reference information. Check back frequently to make sure your reference has received the email and has completed their reference for you. Again – if you or they need help with this, contact SETC before deadlines so we can assist you.

If your reference provider has responded then you are now ready to proceed with your application.

Go to the top left of the page and click on the “Previous Menu” button. This will take you back to the page where you see the entire list of questions you have just completed. **Scroll to the bottom of this page and click on the “My Application is now Complete” button.** If any information is missing, you will see the required fields listed in red at the top of the page. Complete any missing information and repeat this process.

If you have done all the previous steps correctly, your application status will change to the next stage and the page will simply refresh. Scroll down to the bottom of this page and click on the “Back” button. Your application status should now say “Pending.” Note: The system also sends you an email telling you that your application is pending.

Select the "Submit Complete Application(s) to SETC and Make Payment" button at the bottom of the page. **CONFIRM your choices, and you will be directed through making any payment due with a Visa or MasterCard. (Your application will change to “submitted” status.)** When you have successfully submitted your application, you should receive an email stating this. If you do not receive that email after several hours, contact info@setc.org

All portions of the application must be complete (including a photo & reference) before the system allows you prepare your application for payment & submission.

**PLEASE NOTE:** If you are making payment with a credit card that is not in YOUR name – make sure to enter the YOUR name and address in the “Ship To” section of the credit card billing information so SETC can properly track your payment.

**When making payment:** Do not leave the system, close your browser, or turn off your computer until you are given a CONFIRMATION NUMBER. Either Print off the page with that number, or write down the number and the date you submitted payment. **Staple that to a copy of your application and keep for your records.**
You will receive an email receipt via our secure online transaction system, Plug-N-Pay, for any payment you make. **Save this receipt for your records.** If you do not receive a receipt within 2 business days, contact SETC via info@setc.org.

**Now wait.** Approximately 1 week after your site’s deadline has passed, you will receive your audition number and instructions on where to sign in, when to be there and much more – from SETC via email. Be sure to confirm the type of audition for which you are registered. This is the type of audition you are expected to do at the screening auditions. If any changes are to be made, contact SETC.

PLEASE – watch your email carefully for correspondence from SETC. Sometimes the emails are rejected, put into spam, junk, trash, or deleted folders (especially AOL, Hotmail and Yahoo, and many school systems). If you have not heard from us in a reasonable amount of time, pick up the phone and call the SETC Central Office, or your SETC Screening Audition Coordinator for your site.

**REMEMBER:** If at any time you need help with the online application process, or have any questions about the auditions, email or call us. We are here to help, but please don’t wait until the deadline (NOON) or the night before – it may be too late!!

**Break a leg!!**

**IF YOU CHANGE YOUR EMAIL ADDRESS – CONTACT SETC!!!!**

*****AFTER THE SCREENING AUDITIONS *****

**After the SETC Screening Auditions, you will receive an email to confirm if you are passed, not passed, or an alternate. This will give you instructions on how you may complete your SETC Convention registration and make sure your application is set up to receive an audition number.**

**CHECK YOUR EMAIL OFTEN!!!**

1) If you are passed on through the screening auditions: You will receive an email from SETC instructing you how to register and pay for the SETC Convention online by your registration deadline. You may also add other activities at that time such as banquet, meals, job contact, graduate auditions, etc.

2) **If you DO NOT complete registration & pay fees by your specific NOON deadline, you will LOSE your audition slot.** Make sure you check your email frequently and follow the instructions. You have approximately two weeks to complete your SETC registration & payment.

3) If you are NOT passed at the screening level: You will receive a different email which will allow you to register for the convention and select any activities you wish, except of course the auditions.
1. Adjudicators should be thoroughly familiar with the SETC auditioning requirements and auditions process. It is vital that auditionees approved for the SETC Spring Auditions will fill the needs of the theatres. Adjudicators should select only auditionees who demonstrate, by the interpretation and presentation of their audition pieces, that they have the necessary skills to work professionally in theatre. In addition, the adjudicator should use his/her skill as an “employer” to determine whether the auditionee has a reasonable chance of being hired via the SETC Auditions. Each site may forward UP TO, OR LESS THAN the assigned percentage of auditionees who perform. If a tie situation occurs, ranking may be necessary to determine the actual number of finalists or alternates to meet the allocation. Auditionees over the quota may be approved as alternates and must be ranked in order. All advancing auditionees and alternates must have been passed by at least two Adjudicators. Note: percentages for in-state and out-of-region are calculated separately.

2. The three Adjudicators shall meet prior to the briefing, and from among themselves shall select a Chief Adjudicator whose responsibility it is to see that all SETC policies are followed and to arbitrate any dispute which might arise. It is recommended that the Professional Division appointee serve in that capacity.

3. The Chief Adjudicator should settle disputes whenever possible by vote and majority rule if the point system on the Evaluation Form does not suffice.

4. All advancing auditionee application forms will be printed by SETC and will list the three adjudicators as having passed that applicant on to participate in SETC. These forms will be duplicated for the hiring theatres in the spring. If an Adjudicator feels that an auditionee does not quality for advancing even though they have been selected based on numerical calculations, the Adjudicator should tell the SETC Audition Coordinator that his/her name should NOT be placed on that particular form. The SAC will inform SETC to remove the adjudicator’s name from that particular form.

5. If there are any problems between the SAC and the Adjudicators, it is the Chief Adjudicator’s responsibility to solve the problem. The Adjudicators select the auditionees to participate in the SETC Spring Auditions. The SAC has no say in the selection process. Adjudicators must not be pressured into accepting any applicant they deem not qualified to advance.

6. If there is a dispute which cannot be settled at the site level, the SAC or an Adjudicator may file an appeal with the SETC Central Office, or if the need is immediate, contact the SETC Auditions Chair or the Professional Theatre Services Director (April J’C Marshall) for ruling/assistance.

7. Sixty (60) seconds are allowed for an Acting-Only audition or for a Singing-Only audition. Ninety (90) seconds are allowed for the combination of an Acting/Singing (BOTH) audition. At the screening level, auditionees are timed, based on the option checked on the application, unless the auditionee informs the SAC in charge beforehand of any changes. Time starts with the first sound from the auditionee. Adjudicators are not responsible for tracking the time. A specific timer will be in charge of that. Any auditionee who goes over the time will have 3 points (one per adjudicator) deducted from his/her score.

8. Each auditionee is to be recommended as an “A” Act Only, “S” Sing Only or “B” Acting/Singing* by each adjudicator, and it shall be indicated on the Evaluation Form. The final designation determined by the Adjudicators will dictate the amount of time the auditionee will receive at the SETC regional auditions and should be clearly marked on each form for which category the auditionee is approved.

9. For those who sing, an accompanist is provided. Neither recording devices, self-accompaniment, nor a capella singing are allowed. If an Adjudicator deems that it is not in the best interest of an auditionee to sing, then he/she indicates on the evaluation form “Acting Only”. This designation will be entered into the Score Table.

10. There is only one space on the adjudication form for comments, but it is very important for the auditionee to have your comments and constructive criticism relevant to the various components of the audition, as well as overall comments being of help to you in making final decisions. You also have the option to mark if you feel the material/audition piece should not be used at the SETC Spring Professional Auditions. At the conclusion of the auditions, the evaluation forms shall be returned to the SAC for entering data into the Score Table.

11. Adjudicators should meet with all of the auditionees for a general critique while calculations are being determined.

Any site that violates the guidelines and rules as set forth in the SETC Coordinator and Adjudicator Manuals may be disqualified and auditionees from that site may not be permitted to audition at the SETC Spring Auditions.

*See the following for judging ACTING-ONLY, ACTING/SINGING (BOTH), or SINGING-ONLY.
AUDITION MATERIAL AND PRESENTATION ARE A REFLECTION OF THE ACTOR’S TASTE

As an Adjudicator, you are serving as both a professional evaluator and as a selector. Because of the diversity in actors’ training, theatrical background and the differences in institutional pedagogy, you will observe an inconsistent range of talent and training at the auditions. Measuring the extent of that influence in the audition situation is difficult to do. It is therefore your charge and responsibility to evaluate the individual's effort and potential as presented in the audition.

You are looking for superior talent as well as the actor's casting potential at SETC. It is important that the auditionees approved by you for the SETC auditions will fill the needs of the hiring theatres usually present at the SETC auditions. You should select only those who indicate that they qualify by their presentation and comportment in their auditions. All auditionees should be given every consideration. Remember there are a wide variety of theatres represented in the actual hiring room; these range from cruise ship operations, LORT theatres, touring and children’s theatres, to dinner and theme park theatres. Actors who sing AND actors who do not sing are needed at the auditions.

Please become familiar with the evaluation format and the explanations below:

"ACTING SKILLS“ (emotional accessibility and believability): Look for Active and specific objective(s), Specificity of Choices, Clear and Specific “imaginary partner,” High Stakes, Material – good fit to abilities/body type; Understanding and Interpretation of Material, Commitment, etc. Areas Rated: Choices are specific: Choices varied appropriate to character: Choices followed through.

"VOICE“ (vocalization and articulation): The actor must articulate well, make the material audible and understandable, and use healthy vocal technique as required by the material. Look for Diction, Resonance/Placement, Breath Support, Vocal Variety/Range, Expressiveness, Rhythm and Pacing & Musicality. Singing points should NOT be addressed here. Areas Rated: Volume Appropriate: Articulation & enunciation clear & un-affected: Vocal Color (Pitch, Tone, pace, rate, etc.) This is NOT the place to address singing.

"PHYSICALITY“ (integration and control of the body): The actor must physicalize through the space as required by the material. Use of the available acting space, gestures, etc., should grow organically out of the actor’s performance. Look for Groundedness, Unity of Movement and Acting, Ease of Movement, Range of Motion, Specificity of Physical Choices; Understanding of Style or Time Period. Areas Rated: Movement justified: Movement natural & appropriate to character: Movement shows variety & transition.

"PRESENTATION“ (personal and professional comportment): You are looking for professional attitude and self-awareness from the actor. This includes behavior (towards the volunteers, accompanist, Adjudicators, and fellow actors) and dress that is suitable in a professional audition situation. This may also include choice of audition material. Look for Comfortability, Awareness of Self & Environment, Professional Preparation, Concentration, Relaxation, Overall unity of Presentation, Command of the Stage and Suitability for hiring by SETC Theatres (Are they someone the people in the audition room want to see?). Areas Rated: Confidence & command of stage: Actor focused & relaxed: Professional Presentation

- Adjudicators should make as many comments as time permits. Your written comments should be objective, succinct, and constructive. UNDER NO CIRCUMSTANCES SHOULD YOU INTERPRET THE MATERIAL FOR THE ACTOR. You must look beyond interpretation and focus on objectifiable skills -- conduct, professionalism, presence, physicality, vocalization, and believable emotional accessibility. Do not write personal comments about the actor – be positive and constructive!

- The choice and presentation of audition material reflects the actor’s taste – not that of the Adjudicator. If an actor presents material that is commonly considered overdone or reinterprets material in an eccentric way, it is obviously your option of how to receive the audition; in any case, base your comments toward the material on casting potential at SETC and effectiveness of this audition piece for the SETC audition space in the spring. Material that does not allow options for room size adjustment, emotional range, movement, etc. may be recommended for reconsideration.
• At the same time, be careful before penalizing styles not ideal for SETC if there is substantial talent or comportment evident. You may wish simply to suggest in your written comments that the actor may want to change their style, material, etc., for SETC if they are slated to advance. In fact, auditionees are required to perform the same material at SETC that is performed in the audition on the screening level – unless two or more adjudicators specifically recommend that the auditionee change his/her piece and/or song.**

• Comments about attire, make-up, jewelry, etc. may be made – not as reflection of your personal taste, but rather related to how these affect their audition/presentations. Please be objective and constructive in this type of comment, rather than representing your personal preferences.

• A Note on Singing: The actor has the option to sing, but it is not required. Do not evaluate singing under the VOICE section. Your assessment of whether or not it is to the actor's benefit to sing at the SETC Regional Auditions is reflected in your selection of the TYPE of Audition for which you recommend this actor, should she/he’s scores put them in the category to advance. If two Adjudicators recommend that the actor not sing, the SETC Audition form will indicate that the actor is recommended only for acting. The fact that an actor opts to sing MUST NOT insure or jeopardize his/her chances, especially as there are theatres at SETC looking for non-singers. You may not recommend Singing or Both if they did not present a singing portion in their audition. Do NOT rank an auditionee down on the scoring form for poor singing, or if they do not sing.

• If an auditionee does a Singing-Only audition, you must evaluate them in the regular categories as it relates to an acting audition. You may ONLY recommend a Singing-Only auditionee as Singing-Only.

In the final analysis, you must ask yourself:

"How might this actor be received at SETC with this material and presentation? Does he/she have real potential for being hired by the theatres who attend"

See Next page for information on the type of theatre who cast via SETC

**The recommendation to change a piece should be given with constructive comments on what and how to change – i.e. Why this piece of material/package is not in the best interest of this actor to use at the SETC Spring Professional Auditions in March. The recommendation is non-binding, and some auditionees may disregard this advice. However, they are required to present the same materials unless two or more adjudicators indicate that the material was not in the best interest of the actor and they should change.
Breakdown of Hiring Theatre Companies at SETC Auditions

The following types of theatres traditionally participate in the SETC Professional Auditions and require talented performers diverse in nature and abilities.

**Stock/Repertory Theatres:** These theatres tend to seek more mature and experienced performers who can juggle a variety of roles over a given season, and often simultaneously. They utilize straight actors (Non-singing), triple threats, character actors, middle-age and senior actors.

**Theme Parks/Cruise Ships/Entertainment Venues:** Tend to produce the bigger, more glitzy shows that catch the eye of their visitors, must be high energy, big bold performers who are able to withstand rigorous multiple shows per day kind of schedule. Usually require upbeat, energetic, and well, “perky” actors who can build enthusiasm. Usually requires singers and in many cases dancers. Ensemble roles make up a vast majority of these shows, along with a few lead characters, but singers who can blend and harmonize but who may not be individual vocal performers are very much able to be used here, as well as the more advanced singer. They also have many non-singing “characters” jobs.

**Theatre for Youth and/or Educational Theatres:** Must be engaging performers who have that extra “kitchz” kind of personality that seems to be both fantastical and real for working with and entertaining children.

**Operas/Classical Performing Theatres (including Shakespearean):** These must be performers who have excellent command of language and sense of strong character work, as well as familiarity with the classics, and of course in the case of the operas excellent, classically trained voices.

**Dinner Theatres:** Utilize a wide range of ages, type, singers/dancers and straight actors.

**Touring Companies:** Based on emphasis, needs are wide range and include all types. Tour members must be able to travel, often handle load-in/out duties, as well as the basic rigors of traveling and living out of a suitcase.

**Outdoor/Summerstock Theatres:** Broad actors who can be seen and who can be heard. Ensemble roles make up a vast majority of these shows, along with the lead characters, but singers who can blend and harmonize but who may not be individual vocal performers are very much able to be used here. Since many of the outdoor dramas often include specialty character type – actors who can fill those roles are in high demand. In addition, people who can also work technical duties are also needed.

At the heart of any performer must be stage presence, articulation, projection, ability to exhibit characterization, willingness to work, passion and professionalism. Sometimes of course it’s not how well the audition is executed, but how well the auditionee has prepared themselves, how they present themselves, how they handle whatever goes wrong or right, and how they interact with the others around them that really matters. Your job as an adjudicator is tough. Remember you’re not trying to cast for these theatres, rather your job is to try and pick out the cream of the crop, actors who present well and who could get callbacks at the numerous variety of theatres present at the SETC auditions. In short – who will likely get work?

Strong dramatic characterization is a key component, this is not about the “slick” performer, but rather the performer who connects well with the materials and provides moments of truth. SETC needs truthful, realistic actors not just “double or triple threats.”
TO: All SETC Audition Coordinators/Adjudicators of SETC Professional Screenings

The SETC Auditions Committee realizes that not all adjudicators are musical experts despite other excellent qualifications to serve as Adjudicators. SETC has made a concerted effort to standardize the qualifications for performers recommended to advance to SETC Spring Professional Auditions. While rather stringent scoring of actors in the audition process has been developed, SETC has no such numerical passing or failing calculation for the singer. The following guidelines should be utilized for auditionees electing to sing as part of their audition:

Adjudicators should be aware that we are **trying to eliminate the non-productive singing auditions, but not the actor who does not sing**. Good to Excellent singers should be passed for that part of the audition. Actors whose auditions are not enhanced, or even hurt, by singing should not be passed, or should be passed as Acting-Only. Many actors lose favor in the eyes of the various theatres if their singing is weak enough as to tarnish what would otherwise be a fine acting audition. Only if the majority of adjudicators recommend singing in the audition, will that auditionee be passed on and authorized to sing. Remember, however, many theatres are simply looking for actors who sing well enough to round out a chorus or ensemble, and some are looking for non-singers as well.

Please, do **NOT** penalize an auditionee in the Voice area as a judgment of their singing level or ability. Use only the designations as below. And do not “downgrade” an auditionee who has chosen not to sing.

**Mark each auditionee as to the type of audition for which you recommend:**

Mark the slot on the SETC Form as follows:

- **Acting-Only** Recommend for the **Acting** portion of the audition only
- **Act/Sing BOTH** Recommend for **Both** Acting & Singing portions
- **Singing-Only** Recommend for the **Singing** portion of the audition only

In rare cases, some singers will not do a monologue. They MUST be graded on the ACTING skills presented in the vocal audition. Merely getting two judges to score “pass” on their singing skills will not suffice. If they present a singing-only audition, the only type of audition for which they may be passed is “Singing-Only.”

On the Adjudicators Evaluation sheet, which will be given to the auditionee after the auditions, clearly indicate the designation for which type of audition you are making a recommendation. This will be recorded in the scoring system. Any form which is not marked will be returned to the Adjudicator for completion.

SETC will inform the auditionees if he/she was passed and the type of audition they are authorized to perform at the SETC Spring Professional Auditions. Time limits for auditions will remain 90 Seconds for Act/Sing Auditions, 60 Seconds for Acting-Only, and 60 seconds for Singing-Only.

These guidelines will not eliminate all insufficient singing at the Spring Auditions, but it will hopefully help some young actors to determine whether singing as part of their audition is to their best interest and will hopefully eliminate the worst! If you are in doubt about this process, contact the SETC Central Office 336-272-3645 or via email to april@setc.org.
**SETC PROFESSIONAL SCREENING AUDITIONS**

**ADJUDICATOR EVALUATION**

**Auditionee # __________________________ Name: __________________________**

<table>
<thead>
<tr>
<th>Scoring Scale</th>
<th>5 - Outstanding: Highest caliber – only minor improvements could be made</th>
<th>4 - Strong: Work of high caliber - some improvement could be made</th>
<th>3 - Proficient: Work is acceptable, but not strong or memorable</th>
<th>2 - Needs Improvement: Significant improvements should be made</th>
<th>1 - Not Acceptable: Requires rethinking/reworking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: __________________________</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acting Skills Evaluation Points: Objectives/intentions, Stakes, Imaginary partner, Understanding/interpreting the material, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choices are specific with clarity of objectives &amp; intentions</td>
</tr>
<tr>
<td>Variety of choices are made appropriate to character</td>
</tr>
<tr>
<td>Commits to and follows through with choices</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Voice Evaluation Points: Resonance/placement, Breath support, Expressiveness, Musicality, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volume is appropriate to the material, space, &amp; character</td>
</tr>
<tr>
<td>Articulation &amp; enunciation are clear and un-affected</td>
</tr>
<tr>
<td>Vocal Color: Pitch, tone, pace, rate, etc.</td>
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</table>

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<thead>
<tr>
<th>Physicality Evaluation Points: Groundedness, Range of Motion, Period style, Stance, Posture, Gesture, Balance, etc.</th>
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</thead>
<tbody>
<tr>
<td>Movement is appropriately justified</td>
</tr>
<tr>
<td>Movement is integrated naturally &amp; according to character</td>
</tr>
<tr>
<td>Movement shows variety &amp; transition</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation Evaluation Points: Concentration, Focus, Suitability, Awareness of type, Personality, body language, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confidence &amp; Command of the Stage</td>
</tr>
<tr>
<td>Actor appears focused &amp; relaxed</td>
</tr>
<tr>
<td>Professional Presentation</td>
</tr>
</tbody>
</table>

**Recommendation IF this person is passed:**

Acting Only _______ BOTH _______ Singing Only _______

**Signature: ____________________________________________ Adj. TOTAL __________________________**

The following does NOT count in your total score but is rated to let you know if your material “works” for SETC Auditions. You are **required** to present the same material at SETC in the spring unless two or more adjudicators indicate change!

<table>
<thead>
<tr>
<th>Choice of Material (non-scored – evaluation only)</th>
<th>Does this monologue and/or song present the actor’s ability in a good light? Keep = leave it as is. Change = CHANGE your piece. (If two or more adjudicators say your material does not work you should consider changing. However, this is only a recommendation and is non-binding otherwise you are required present the same material at SETC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keep</td>
<td>Change</td>
</tr>
</tbody>
</table>

**General Comments:** ____________________________________________________________
PROFESSIONAL SCREENING AUDITIONS

Register now:  www.setc.org/auditions/setc-screenings/

to participate in your assigned SETC Professional Screening Audition location and to qualify for the SETC Spring 2020 Professional Theatre Auditions at

The 71st annual SETC Convention will be held
Feb. 26-29, 2020, in Louisville, KY.

Audition dates are Feb. 27-29, 2020 (Thursday, Friday, Saturday).
You will be assigned to one of those dates based on the block of availability for which you are eligible.

Requirements:

• 18 years of age at time of application
• High School graduate
• Eligible for work during the summer or year-round
• SETC application submitted and paid ONLINE by your respective location’s deadline

If awarded an audition slot – You will need to register and pay for the SETC 2020 Convention and Audition fee which includes socials, workshops, forums, keynotes, performances and one year membership in SETC.
You will then come to Louisville, KY and audition live, attend callbacks, and get jobs!
AUDITIONEES -- WHAT TO DO AFTER YOUR SETC SCREENING AUDITION

1. Wait and watch your Email: You should receive two emails from SETC as to whether you were passed on to the SETC Spring Professional Auditions or not. The second will contain detailed instructions on how to register for the SETC Convention and Spring Professional Auditions. **IF YOU DO NOT RECEIVE AN EMAIL FROM SETC WITHIN 1 WEEK of your audition – CALL THE SETC OFFICE. THE RESPONSIBILITY IS YOURS TO CONTACT SETC AND FOLLOW UP ON YOUR AUDITION. DO NOT REGISTER FOR the SETC Convention UNTIL YOU RECEIVE AN EMAIL SPECIFICALLY TELLING YOU TO DO SO. HINT: make sure you have april@setc.org and setc@matchingneeds.com in your address book/contacts so emails will get to you!**

   a) If you are ADVANCING you will have until **_NOON ET, MONDAY XXX_** to register for the SETC Convention, the auditions, and pay your fees. **IF YOU DO NOT COMPLETE CONVENTION AND YOUR AUDITION REGISTRATION, YOU WILL FORFEIT YOUR AUDITION SLOT. No Exceptions!!**

   b) If you were Not Passed: You may still attend the SETC Convention (without the auditions of course) and you have until January 18th to complete that registration. For lowest costs, register by December 13th.

   c) If you are an Alternate: Watch your email carefully in January. As alternate slots are determined you will be given notice, and you will have **5 working days** from that notice to accept or reject an audition slot. If you wish to go ahead and sign up for the convention before you hear if you get an audition slot, you may do that, then you will work with the SETC Central Office to process your audition application if you should get an alternate slot.

   d) SETC Spring Audition numbers are assigned at random, and will be sent to auditionees beginning December 15th, and no later than the first or second week of January [alternates will hear later]. The only criterion that affects audition slot you receive is if you select summer-only or year-round as your availability.

2. Watch your mail: You should receive your adjudication sheets from your SETC Screening Auditions Coordinator (SAC). If you do not receive your sheets – contact your SAC in the site where you screened. SETC does not receive the forms, so we cannot send them to you!

3. If you are a trained dancer and you do not pass the screenings, you MAY apply as a Dancer-Only. You must go online and complete the SETC Dancer-Only application and pre-pay any registration fees and provide a link for a video of your dance skills. (If you do not receive a dancer-only slot, your money will be refunded, less a $20.00 processing fee). Deadline for that application (including the video) is January 15th.

4. If you are a technician with a sufficient technical resume, you may register for the SETC Theatre Job Fair for people who wish to be hired for technical jobs, front of house, box office and other sorts of “non-acting” positions.) Actor-Tech is for TECHNICIANS who are willing to also appear onstage in non-speaking roles. To apply for Actor-Tech, you must

   a. **PRE-REGISTER ONLINE for the SETC Convention**
   b. **PRE_REGISTER for Theatre Job Fair** - no later than January 15th.
   c. **Bring** your TECHNICAL resume to the convention and present it to the director of the SETC Professional Theatre Services (or designee) and try to get a spot for the Actor-Tech Walk-Thru.
   d. Spots are limited to 75 and are assigned on Thursday & Friday
   e. Walk-Thru takes place on Saturday following lunch.

Remember – the SETC Convention is more than auditions. There are workshops to help you in your fields (around 300). There are 5 theatre festivals that take place (over 50 shows), and you may go to all of them as part of your convention registration. The keynote and master class presenters are some of the finest in the country. Take advantage of everything there is to do.

Also, if you are graduating this year and are looking for a graduate school. SETC hosts Graduate Auditions at the convention as well. You must complete applications and pre-register for those **prior** to the convention – contact the SETC Central Office and we’ll help you make sure you get signed up for everything you want to do.

Remember the key to making it in this business is networking, and SETC is what that's all about.
REASSIGNMENT POLICY FOR SETC PROFESSIONAL SCREENING AUDITIONS:

The SETC policy regarding participating in Screening Auditions in the “site assigned” is strictly enforced. However, in recognition of truly obvious conflicts and extreme circumstances, the Auditions Committee provides the possibility of an “alternate” screening site. Applicants with verifiable conflicts may request to participate in another “out of region” audition provided they meet conditions approved by the SETC Auditions Committee and the individual site(s) involved.

To qualify for Screening Auditions in a site other than the one assigned you MUST meet the following criteria:

A. **Currently enrolled students** must be involved in either a school sponsored MainStage Season production, or, be registered for, and participating in, an out-of-state internship required to complete your degree. The above activities must be in direct conflict with the assigned screening. (Studio productions, Brown Bag Series, Recitals, non-departmental or off-campus productions will not be approved (unless required by the school);

B. **Other applicants** (amateurs with extensive experience and emerging professionals with limited experience) must be involved with a production in a venue deemed significant by the review committee. Final determination will be made on a case-by case basis with the emphasis placed on current commitment(s) to established, quality theatres;

NOTE: Waivers will NOT be granted for family or social conflicts such as weddings, vacations, graduations, birthdays, travel and the like.

The applicant for a reassignment must complete the following by the designated deadlines for his/her original assignment:

1. Provide a letter from your department chair or dean (for students), or from a director/producer (for non-students) that verifies your production involvement;

2. Provide a copy of the publicly distributed season brochure/flier showing the published production dates of the production;

3. Provide a copy of the Cast List and Rehearsal Schedule to verify your specific role(s) in the production;

4. Send this information to April J’Callahan Marshall at the SETC Central office ([april@setc.org](mailto:april@setc.org)) a minimum **TWO (2) WEEKS BEFORE** the application deadline of the **originally assigned site** of audition and of sufficient time to meet alternate site deadline(s);

NOTE – if more than one student is applying for Reassignment – please send information for all students together at one time.

The reassignment process is time consuming. It will take 7-10 business days for the committee to consider your request (POSSIBLY LONGER DURING THE SUMMER). Any delay in providing all the necessary materials will have an adverse effect on your application timetable. It is to your advantage to begin the process at the earliest possible date rather than waiting until two weeks before your site audition deadline.

Extensions and exceptions are not an option. This process IS the exception.

5. The Auditions Committee will review your request and notify you of its decision;

6. An Auditions Committee approved waiver does NOT guarantee you a slot in another site border state or at the Summer and Outdoor Theatre Auditions in January. You must negotiate which site at which you wish to audition at the time of the waiver.

7. You must THEN complete the application process and pay all fees by the deadline(s) determined by the alternate site.

When selecting possible alternate screening opportunities, you choose the closest site that holds screenings for Out-Of-Region applicants. The “border sites” with out-of-region allotments are VA, WV, KY, TN and MS. Sites that serve only their residents and students are AL, NC, SC, GA and FL, and requests for re-assignment to these sites will not be accepted or approved. The Summer and Outdoor Theatre Auditions in January are a possibility ONLY for those who cannot make any of the other screenings.
If you choose to participate in the SETC Auditions and cannot attend the assigned screenings you are encouraged to begin the petition process as soon as possible. After the deadline for your regularly assigned site you will not be permitted to begin the re-assignment process.

Should you miss your own location’s deadline, you may not petition for reassignment after the fact.

Please understand that SETC strives to meet the needs of all of our constituents. This process has evolved over a number of years as the most equitable for the vast majority of participants. There are always a few people who are caught in a bind. In the real world people are forced to make professional decisions that take them in one direction while leaving other options on hold. Oftentimes they are forced to choose one set of auditions over another, or to accept a role over an audition set, simply because they cannot be two places at one time.

Policy Instituted Fall 2011 and updated last, Summer 2019 by the SETC Auditions Committee.
MFA PERFORMANCE: Graduate students who meet ALL the SETC criteria as a career professional (except the student part) may bypass the Screening Auditions to apply as a professional.

Applicants must apply as Adults when registering.

For a final (Spring) audition slot to be granted, such applicants must meet the criteria as a professional, and they would be reviewed under the same scrutiny as if they were career professionals with year-round availability.

If their application is not granted an audition slot, they do NOT have an option to go back and participate in Screenings as an alternate route to the Spring Professional Theatre Auditions. However, they are allowed to participate in the Screenings at the onset. But, if they do not pass, then they are ineligible to apply as a career professional.

**********************************************************************************************************

Other, non-performance Graduate Students and Adults who do not meet the career professional criteria are required to …

- Be available for year-round, summer options and/or seasonal/job-in work
- Be 19 years of age and no longer in high school
- Audition and be passed-on from the SETC Screenings in their assigned site
- Register for the SETC Convention and Spring Professional Auditions as instructed
Graduating Senior Policy

Graduating seniors who passed SETC Screenings in previous years but are not passed in their final SETC Professional Screening Audition may request the SETC Auditions committee for a review and possible inclusion in the Spring Auditions.

Auditionee must:

✓ Be graduating in May/June of the calendar year of the convention or December prior to the convention
✓ Have passed and auditioned at SETC Spring Professional Auditions in prior years
✓ Have gotten acting work directly through the SETC auditions

To Request a review the auditionee will provide the following to SETC Central Office within two weeks of receiving notification that the auditionee was not passed through the screening process:

• Letter of recommendation from the most recent SETC theatre who hired them
• Proof of pending graduation via: letter from Dean or Dept Head - or transcript.

Decisions regarding Senior petitions will be made after any alternates are afforded slots. This occurs in mid-January. The Central Office will work with the petitioner to secure the early-bird pricing if a slot is awarded.

Policy Instituted Fall 2018 and updated last, Summer 2019 by the SETC Auditions Committee.