

2010 GPP - Kipling's *Jungle Book* – a *Dszungel Konyve* – by Des-Geszti-Bekes – Budapest, Hungary

Technicians - High School & College Intern Applicants: Please sign-up for an “interview” on Thu or Fri. Bring all completed forms, including a Parent/Guardian Consent Form.

Performers: Please sign-up for an audition time on Wed or Thur if possible and please prepare the following: (Sign up for Friday only if all other audition times are full.)

The Audition Process (All auditions and interviews will be in the Lab Theatre)

1. Sing a-cappella (no accompaniment) 32-bars (30-90 seconds) of a song of your choosing. Material from musical theatre, choir, or any “pop” song are all acceptable. This does not need to be memorized, but it is expected that you will demonstrate your confidence in knowing the song. A piano is provided so that you may “get your note.” We need to hear you sing. No choreography, please.
2. Perform a one to two minute selection of literature. Monologues or a section of your favorite book are acceptable. This does not need to be memorized, however, those who demonstrate a strong familiarity and commitment to the material will receive more favorable consideration in casting.
3. For Leads and Features - Perform 1-2 minutes of a dance routine. A section from a dance recital, class, DDR, or your own choreography are all acceptable. You must bring a cd (or other media) with the appropriate music. A cd/tape player and mp3 hookup will be provided at the audition. If you would like to be considered for a lead role or as a feature dancer, you must perform this portion of the audition.

Students will be evaluated on their preparation, presentation, and commitment to the process. Following your audition, you may be asked questions about yourself, your audition preparation, and your performance history.

How To Prepare For The Audition

Well in advance of the audition, you should select and prepare your audition material.

Song Preparation

1. Select a song that is in your range and that you can be confident singing.
2. Ask choir directors, family, and friends to watch you rehearse to reduce any performance anxiety you might be having. The more times you rehearse, the more confident you will be in the audition.
3. Unless you are equally prepared with more than one song, do not change your selection moments before you enter the audition. Do what you rehearsed!

Dramatic material or Monologue Preparation

1. Material should be age appropriate and something that you enjoy. Try to choose a piece that is “physically active” so that the panel can get a sense of how you move on the stage in character. (Extensive blocking and staging is not required)
2. Rehearse in front of others. If you are using a script/book, practice eye contact with your audience. Acting is about communicating a story to the audience. We would like to see you demonstrate that, even with a script in hand.
3. **Do not** use dialects or character voices unless they are well-rehearsed and comfortable for your voice. **Do** use volume and projection. The last row of seats should be able to hear you clearly and understand what you are saying.

MOST IMPORTANTLY: We are looking for performers who are eager to learn and work hard. Your preparation for the audition will showcase your desire. We are looking for performers who will bring enthusiasm, positivity, and creativity to the company while maintaining a serious attitude towards performance and company involvement.

What To Bring To The Audition - On the day of your audition remember to bring:

1. A one-page Resume - a sample is available.
2. All Completed Audition Materials, including Parent/Guardian Consent Form.
(If you intend to work as a Technician in the mornings, please supply that form as well.)
2. The cd/tape/mp3 you will be using if you have decided to do the dance portion.
3. Your most practiced, enthusiastic, and creative self.

Begin your audition by introducing yourself. (Name/Age/School) Breathe. Smile. Begin.

Following each individual audition you will either receive an assigned callback session on Saturday, May 22 **OR be given a checklist of things to work on for the future. If you do not receive a callback, you are no longer being considered for a role in the company.**

The Callback Process on Saturday, May 22, 2010

Callback sessions will be held for dance or vocal assessment. You may be asked to attend one or two sessions, both will be scheduled between 9 am and noon. An invitation to the Callback **does not** guarantee a particular role or placement in the company of Kipling's *Jungle Book (a Dschungel Konyve)* (A Sunday Callback may be needed for a few specific students. We know that there are activities on that weekend.)

DANCE Exploration Callbacks will be divided into 3 experiential levels:

Advanced: Extensive training/experienced dancers, dance captains, etc.

Intermediate: Moderate training and/or significant musical theatre experience.

Beginner: Natural ability/demonstrates excellent potential. (Primarily Boys)

Dance shoes/clothes are **not** required, however you must wear clothes you can comfortably move in. **ABSOLUTELY NO BARE FEET, FLIP-FLOPS, or SANDALS allowed.** You will not be allowed to dance if you do not have covered feet.

Using the divided-sessions system allows similar experience levels to learn together. We hope that this may increase the comfort level for those who may not have been formally trained. Each session will be led with the "difficulty level" in mind.

VOCAL CALLBACKS - Only as needed. (Saturday if possible, Sunday as necessary)

Small group vocal sessions may be used to assess voices for lead, feature, and solo roles. Each group will be taught a small selection from the show and then sing for the panel. Singing a particular selection does not dictate what role an individual may or may not be considered for.

ACTING CALLBACKS - Only as needed. (Saturday if possible, Sunday as necessary)

Small group acting sessions will be comprised of scene work from the show and animal character improvisation. Each group will be asked to perform small selections in a variety of combinations in order to see flexibility and creativity of character choices, physical relationships to each other, and multiple casting possibilities.