

New York City's



2012 College Audition Workshop
with Holly-Anne Ruggiero

Student & Parent Handbook



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Welcome to the College Audition Workshop

Choosing material for your college audition and executing it in front of a large panel of masters is very different than any other audition you will ever have. Colleges are looking for performers with whom they can build a long-lasting relationship; after all, you're going to be working together intensely for four years! This relationship all starts with your audition – your one shot to show these professors, master teachers and directors who YOU are and why they would be lucky to have you at their University. How do you make yourself stand out, and how do you soak up every moment you have in front of the college panel? How do you get into top colleges and conservatories that will springboard your professional career?

The College Audition Workshop will help you to choose your material early, and focus on what songs and monologues are best to showcase you and all that you have to offer.

OBJECTIVES

- To discuss a variety of Musical Theatre and Theatre Programs and develop a list of schools that you may be interested in auditioning for.
- To choose the material that is right for you and your upcoming auditions; material that shows the panel who you are, what you can offer to their program, and allows them to see your true potential as a student at their institution.
- To coach the material in an efficient way, showcasing your ability to ask the most important questions that a college adjudicator is looking for:
 - Can you tell a clear story?
 - Can you use all elements of your voice?
 - Are you imaginative?
 - What do you want from telling us your story in song and/or speech?
- To work through your college audition presentation from beginning to end including:
 - What to wear to your audition
 - Preparing your music for an accompanist
 - How to enter the audition room
 - How to begin your pieces
 - How to navigate through the audition from start to finish
 - Questions to ask the adjudicators
 - What is the last moment of the audition
- To participate in a mock audition where you will receive an honest, one-on-one evaluation of which schools should be your target schools, which schools may be your “reach for the stars” schools and which schools are your “easier than others” options.

- To leave the workshop with a spreadsheet that will include at least five audition schools, listing of pieces that you should present for the schools and will have begun to develop a calendar with all pertinent upcoming dates for auditions.

IMPORTANT DATES

- You must submit the names of three schools that you are considering applying to, to Holly-Anne by **MONDAY, JULY 1st** so that she can begin to generate your College Spreadsheet for your upcoming worksheet and be sure to have research on each school prepared for you.
- All song and monologue selections must be submitted to Holly-Anne by **FRIDAY, AUGUST 3rd**. At this time you will receive initial feedback about your selections and we will determine the order in which you will be working on your pieces throughout the course of the workshop.

CONTACT: hollyanne@broadwayartistsalliance.org



Important Program Information

All BAA summer programs take place at:

Ripley Grier Studios
520 Eighth Avenue, 16th Floor
(located between 36th and 37th Streets)
New York, NY 10018

Dates: August 16th-18th, 2012

Daily Start Time: 10:00 AM

Daily End Time: 6:00 PM

of Headshots & Resumes Needed on DAY ONE: 5

BAA Recommended Hotels Available for booking: The Wingate Inn

Showcase info: Closed mock audition for students and BAA Staff only

Additional Helpful Information

- We strongly recommend that you do NOT make long distance travel plans on the first or last day of your program(s). Our final mock audition requires participation from all students throughout, and we are unable to release students prior to 6:00pm - *no exceptions!*
- New York City tends to be very hot in August and the air can be quite humid. You can expect high temperatures between 80°F and 90°F each day, with slighter lower temperatures at night.
- A friendly reminder: The College Audition Workshop final mock audition is not open to parents or friends. Summer Session Two is the only BAA Showcase that we open to parents and the public.
- Don't forget to make your hotel reservations early! We recommend booking with our preferred hotel, the Wingate Inn, to receive a group rate; however, you are certainly welcome to make your own arrangements instead! For more information, please visit www.broadwayartistsalliance.org/tuition&NYChousing.



Preparation Guidelines

WHAT TO BRING

The more prepared you are for the workshop, the more you will get out of your three jam-packed days! College Audition Workshop participants should bring the following items:

Acting Audition Candidates

- 3 monologues from published plays, preferably Two Contemporary, One Classical (Pre-1930) - THEY MUST BE MEMORIZED!
- 2 contrasting monologues from published plays that you think might be good material for you but you have not worked on it yet, or perhaps have worked on it but have no memorized the material as of yet
- 5 copies of your Headshot and Resume
- List of at least three colleges that you are interested in applying to (Submitted to Holly-Anne Ruggiero by July 1st, 2012)
- Two outfits that represent who you are and that you feel comfortable wearing. These do not need to be “dressy” outfits, but they should be clean with no holes, no stains, no extraneous writing- just YOU!

Musical Theatre Audition Candidates

- Two contrasting musical theatre songs, one ballad, one uptempo- THEY MUST BE MEMORIZED!
- One Monologue – THIS MUST BE MEMORIZED!
- Two contrasting musical theatre songs that you think might be good material for you but you have not worked on it yet, or perhaps have worked on it but have no memorized the material as of yet
- 5 copies of your Headshot and Resume
- List of at least three colleges that you are interested in applying to (Submitted to Holly-Anne Ruggiero by July 1st, 2012)

- ❑ Comfortable clothes to dance in and proper dance footwear. Women are not required to bring heeled character shoes but certainly can if you have them readily available. You do NOT need to bring tap shoes
- ❑ Two outfits that represent who you are and that you feel comfortable wearing. These do not need to be “dressy” outfits, but they should be clean with no holes, no stains, no extraneous writing- just YOU!

CHOOSING MATERIAL

REMEMBER WE WANT TO SEE WHO YOU ARE. YOUR MATERIAL SHOULD REFLECT YOU, YOUR PERSONAL STYLE, AND YOUR LEVEL OF TECHNIQUE

- There is so much wonderful source material out there to choose from. All schools are going to want you to bring monologues from published plays if you are an acting candidate, and most musical theatre schools will require monologues from published plays as well. When choosing a song be sure to choose something that fits your vocal type and range, not just a piece that will show off “money notes”.
- Choose pieces that have characters close to your age. Your age range WILL NOT be more than mid-20’s and WILL NOT be younger than 15 years old.
- Don’t choose pieces that are not overly sexual and do not contain a lot of profanity.
- Choose a character that is close to your personality – don’t take on a physical characteristic like an accent, limp, disease or deficiency.
- We don’t recommend material that was made famous by and is associated with a particular artist. For example, Barbra Streisand sang “Don’t Rain on My Parade” and then Lea Michele did a very famous cover. Therefore, we do not advise you to sing this song because you will be competing with their well-known versions.
- READ THE PLAY. You need to know the play that your monologue is pulled from.

MONOLOGUES YOU SHOULD NOT BRING

This doesn’t mean that you should never work on these pieces, but these are not appropriate for college auditions as they are often overdone

- Anything by Chris Durang EXCEPT for the Peter Pan Monologue – if done right this can be great!
- Anything from “You’re A Good Man Charlie Brown”
- Any monologues from “Zoo Story” – Edward Albee
- Any monologues from “Danny And The Deep Blue Sea” – John Patrick Shanley
- Any monologues from “Savage In Limbo” – John Patrick Shanley
- Any monologues from “Our Town” – Thornton Wilder
- Any monologues from “The Fantasticks”

- Anything from “You’re A Good Man Charlie Brown”
- Anything from “Dog Sees God”
- Anything from “A My Name Is Alice”
- Anything from “Talk Radio”
- Anything from “Five Women Wearing The Same Dress”
- Anything from “Picasso at Lapin Agile”
- Anything from “Brighton Beach Memoirs”
- Anything from “Night Mother”
- Mom’s Ashes from “I Think I Love You”

SONGS YOU SHOULD NOT BRING

This doesn’t mean that you should never sing songs from these pieces, but these are not appropriate for college audition songs as they are often overdone

- Anything from Les Miserables
- Anything from Phantom Of The Opera
- Anything by Jason Robert Brown
- Anything from Thoroughly Modern Millie
- Anything from Spring Awakening
- Anything from Wicked
- Any songs with very difficult accompaniment – “Into The Woods” is an example
- Pop Songs – Unless this is specifically required from one of your schools
- Patter-songs – We want to hear you sing, so a song like “Not Getting Married Today” from Company would not be appropriate
- Anything that is overly sexualized – for example “Screw Loose” from CryBaby
- “Forest From The Trees” from Spitfire Grill
- “The Girl From 14G”
- “Taylor The Latte Boy”
- “Vanilla Ice Cream” – She Loves Me
- “Runaway With Me” – Samantha Brown
- “Lost In The Wilderness” – Children of Eden
- “Someone Like You” – Jekyll and Hyde
- “Fine Fine Line” from Avenue Q
- “Everything Else” from Next To Normal
- “Nothing” from Chorus Line
- “Out Here On My Own” from Fame
- “Not While I’m Around” – Sweeney Todd
- “Cockeyed Optimist” – South Pacific
- “Much More” from The Fantasticks
- “Corner of The Sky” – Pippin
- “Maybe This Time” – Cabaret
- “My Strongest Suit” – Aida
- “Privelege To Pee” – Urinetown



Headshot & Resume Preparation Guidelines

Your headshot and resume are your “calling card” as an actor. Here are a few guidelines to ensure that your headshot and resume offer the most professional and accurate representation of who you are during your college auditions

HEADSHOT GUIDELINES

- **Your headshot should be exactly 8”x10”** (not 5x7, 7x9, or 9x11!). Please note: 8x10 is *smaller* than a regular piece of printer paper. Please do not use postcards or composite cards for your time at Broadway Artists Alliance.
- Most performers today have headshots taken in color; however black and white headshots are still accepted in the industry. Many actors choose to put their name at the bottom of their headshot, which helps auditioners to know who you are without having to turn the picture over to read your resume.
- **Your headshot should be a clear picture of your face and it should look like you!**
- **Your eyes are the most communicative feature in your headshot.** They should be engaged and expressive, giving us a glimpse into your character and personality. It’s great if your headshot makes you look friendly and easy to work with. If you are most comfortable with a non-smiling shot, you should still have a “twinkle in your eyes.”
- **It’s best to wear simple, brightly colored clothing in your headshot.** Your outfit should be age-appropriate with a flattering neckline, and it should be somewhat neutral (i.e. don’t wear clothing that is overly detailed or trendy). It’s best to avoid t-shirts with words or distracting designs, formal/semi-formal dresses, bathing suits and large jewelry pieces.
- **Ideally, your headshot should be a professional photograph** taken by a photographer who is accustomed to working with young performers. If this is not possible, you may use a school photo or a snapshot, but it must be resized to **8”x10”**. Your headshot should NOT be a picture of you playing a particular role.
- **Your makeup should be minimal and applied by a professional makeup artist who understands headshot lighting.** Many headshot photographers have a makeup artist with whom they like to work. The fee for this artist may be included in the price of your session, or it may be extra.
- While most headshots are retouched before they are printed, it’s important to have this work done by a professional who will use digital corrections sparingly and appropriately. Retouching may be done by your headshot photographer, your reproduction lab, or a third party that specializes in this kind of graphic work.
- **Many young performers have to get braces at some point, so there is no need to hide that fact.** Go ahead and show them in your headshot if your braces are going to be on for the near foreseeable future. Again, auditioners want to see what you really look like!

GETTING YOUR HEADSHOTS PRINTED

Once you have chosen the 8”x10” photo you will be using, you will want to get copies printed to use for your college auditions. It’s fastest to take it to a reproduction lab, such as www.reproductions.com. There, a digital image or negative is created from your headshot. That image allows you to print as many

copies as you need and want to pay for.

Your headshot should be reproduced using a high-resolution file and should be printed on high quality photo paper. Reproduction labs may offer a variety of paper weights and gloss levels, but a good rule of thumb is to get standard weight photo paper in a semi-matte (may also be called a semi-gloss depending on the lab). Most reproduction labs accept either a hard copy or an e-mailed digital file, and will give you the option of adding a border or your name to the headshot. They will often provide retouching services or enlarge smaller photos to 8"x10" for you for an extra charge.

RESUME GUIDELINES

- A resume is a summary of your accomplishments. **It should never be more than one 8"x10" page long and should be printed on regular printer paper.** Your resume should be well-organized and easy to read; it should NOT be covered in distracting colors or graphics.
- **Your name should always be at the top of your resume in boldface type.** If you are a member of a performing arts union (AEA, SAG, AFTRA, etc.), list it at the top of your resume. **Also at the top of your resume, you should include your contact number and/or your agent's information (if you have one) and your email address. Make sure to never list your home address on a resume; auditioners don't need it, and for your privacy, it should not be included.**
- It is customary to include your height, eye color, and hair color. Some performers also include their weight.
- **If you are under the age of 18, you should list your date of birth.** This is not necessary if you are over the age of 18.
- **You should NOT put an age range on your resume.** It's better to let an auditioner decide this information for them self.
- **The body of your resume should be sorted into three columns.** The left column should tell us the show you were in, the middle column your role, and the right column the theater or producing organization for which you performed. If you are listing a film credit, you may place either the production house (i.e. Universal Pictures) or the director's name where the name of the theater would be. Please make sure to sort your resume by Theatre, Film, TV, Commercials, etc. – don't place everything all together.
- Training, Awards/Honors, Education, and Special Skills should be listed beneath your credits. If you have not had experience in one of these categories, it is not necessary to include it on your resume.
- The Special Skills section is an important and intriguing category on a young person's resume. It gives the auditioners insight into who you are and the skills that you possess- whether they are performance related or not. Can you do an impression or whistle? Do you know how to play an instrument or speak a foreign language? Are you a fantastic soccer player or cookie baker? Your Special Skills section is the place to list these abilities! Just be ready to demonstrate any of your skills as auditioners may ask you to do something you have listed!
- **Your headshot and resume should be NEATLY attached, back-to-back. You may do this using staples or glue, or you may print your resume on the back of your headshot.** If you choose to print your resumes directly onto the back of your headshots, be sure that you do so in small quantities so that you don't waste headshots if you have to update your resume. If you do not print your resume directly on your photos, please be sure that you remember to trim the paper you print on to exactly the 8 X 10" size of your resume. Your resume paper should not be larger than the 8 X 10" headshot itself. It is easy to format your word document to 8 X 10" and make quick two cuts on the bottom and right hand side of your resume paper.

The following two pages contain sample resumes that you may use as a template for creating or editing your own resume!

Michelle S. Broadway

(212) 555-5555

michelle@ilovetheatre.com

Height: 5'1" Weight: 120 lbs. Hair: Red Eyes: Green D.O.B: 9/13/1998

Stage

George M!	Josie Cohan	Clarkstown Summer Theatre
42 nd Street	Peggy Sawyer	Seaside Music Theater
Grease	Marty	Suffern High School
Guys and Dolls	General Cartwright	Suffern High School
The Odd Couple: (Female Version)	Florence Unger	Suffern High School
The Haunting of Hathaway House	Mildred Hathaway	Antrim Playhouse
Remembering the Magic:	Mrs. Potts	Suffern High School
A <i>V.O.I.C.E.S.</i> Disney Revue	Featured Dancer	Clarkstown Summer Theatre
Carousel	Carrie Pipperidge	Suffern High School
Crazy for You	Bonnie	Clarkstown Summer Theatre
Fiddler on the Roof	Townsperson	Suffern High School
Enter Laughing	Mother	Suffern High School

Concerts/ Recitals

The Nutcracker Featured Dancer Suffern Performing Arts
BC/EFA: Broadway Rocks! Featured Singer LaMama, Etc. (NYC)
BC/EFA: Broadway Rocks! Featured Singer Wagner College

Honors

- Helen Hayes nomination for Carousel (Outstanding Duet Performance)
- Suffern High School Theatre Award

Performance Training

- Vocal Training (Celeste Simone, Nyack/NYC, NY)
- Shakespearian Training (Gail Kellstrom, Katonah, NY)
- Singing for Musical Theatre (Dr. Stanley Ralph, SUNY Rockland Community College)
- Acting Through Song (The Dance Loft, Suffern, NY)

Dance Training

- Jazz: Alena Gerst, Wagner College, Staten Island, NY
- Tap: Justin Boccitto, NYC, NY; The Dance Loft, Suffern, NY; Vicki's Dance Studio, New City, NY
- Ballet: Vicki's Dance Studio, New City, NY

Special Skills

Clarinet, French, Horseback riding, Swimming, American Sign Language, Public speaking, Ability to read music, Clucking like a chicken, Kristin Chenoweth impression, Valid driver's license and passport.

Steven Silverscreen

SAG / AFTRA/ AEA

Height: 5'11"

Weight: 180 lbs.

Hair: Blonde

Eyes: Green

Actingland Talent Co.

Tel: 212-555-1234

agent@atc.com

Film (Partial List)

Flight of the Eagle	Charlie (Supporting)	Dir. James Cameron
Freedom	Lt. Snider (Lead)	Moving Images
Clouds Outside the City	Aaron (Lead)	Moving Images
Brain Dead	Dr. Zombie (Lead)	Freeform Art Co.
Ski & Skate	Michael Z.	Film Productions, LLC.
The Magic Lantern	Puck	Magic Lantern, LLC

Television

Sad Clowns	Guest Star	Liberty Television
Puddle Jumpers (Pilot)	Principle	AGP Media, LLC.
Car Wash Series	Regular	Inside-Up Prods.

Theatre

The Comedy of Errors	Aegeon	Theater Under the Stars
King Lear	Edmund	St. Mary's High School
The Tragedy of Macbeth	Duncan	St. Mary's High School

Commercials

List available upon request

Education

BFA in Acting- University of Michigan
Summer Shakespeare Intensive- The Old Globe

Training

Acting: Jeff Torro (Scene Study), Alice Kaczinski (Film & TV)
Voice: Kyle Grant
Stage Combat: Laurie Hale

Specials Skills

Surfing, Volleyball, Basketball, Hockey, Golf, Swimming, Water Skiing, Snow Skiing, Rollerblading, Juggling, Motor Cross, Knife Throwing, Drag Racing, Collecting Comics, Valid driver's license and passport



BAA Refund/Cancellation Policy

For all Broadway Artists Alliance (BAA) workshops and intensives, the required \$300 deposit and applicable fees are strictly non-refundable. The remaining balance amount is refundable if a written request for cancellation is received by Broadway Artists Alliance 30 (thirty) days prior to the start of the program. Due to the extensive preparation required for all workshops and intensives, BAA cannot offer refunds for cancellations made within 30 (thirty) days of these programs. If a student is unable to attend a workshop or intensive, the \$300 deposit may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of a program.

One Day Master Class tuition and applicable fees are strictly non-refundable. If a student is unable to attend a One Day Master Class, the tuition may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of the One Day Master Class.

BAA Pro Series tuition and applicable fees are strictly non-refundable and tuition cannot be pro-rated based on the student's attendance. If a student is unable to attend the entire BAA Pro Series, the tuition may be credited for future use provided a written request for cancellation is received at least 7 (seven) days prior to the start of the Series.

If a student fails to attend any BAA workshop, intensive, One Day Master Class, or series, and does not give 7 (seven) days notice, they must provide one of the following to be eligible to receive a credit: 1.) A doctor's note citing a serious illness or medical emergency, 2.) Documentation of paid performance employment, 3.) Written proof of unforeseen travel issues (snow, cancelled flight, Act of God, etc). If a student is unable to provide one of these items, BAA cannot offer a credit for cancelled enrollment in any program, One Day Master Class, or series. Broadway Artists Alliance reserves the right to cancel any program or class if less than 6 paid students have registered or if external factors might endanger participant safety (severe weather, Act of God, etc). In the rare event that this occurs, BAA will offer a full tuition refund for all participants.

Credits may be used for any New York City BAA programs to which a student has been accepted. All credits will expire one year from the date on which they are issued. There are some items for which credits may not be used, which include but may not be limited to: tuition for BAA programs outside of New York City, tuition for programs hosted by BAA in conjunction with another entity, private coaching fees, yearly application fees, processing fees, housing, and merchandise. Credits are strictly non-transferable.

All \$20 yearly application fees are strictly non-refundable.