

THEATRE SIMPSON

AUDITION TIPS, REQUIREMENTS AND EXPECTATIONS

Helpful ideas to assist your development of audition material.

- REHEARSE, REHEARSE and then when you think you are ready REHEARSE SOME MORE. Extensive preparation is essential for a successful audition piece. Auditioning, in many ways, is more difficult than performing in a full length production. When you are auditioning you have to motivate yourself to work and then, when you begin to act, you find that there isn't another character/actor to work off of. The ball is, as they say, entirely in your court.

Rehearsal begins before you even start to speak the lines. Treat your audition piece as a short play. (The play begins with your entrance onto the stage and concludes with your exit. Each beat between that entrance and exit is important.) Take the time to fully analyze the monologue. (You do need to read the entire play to understand the monologue.) What is your character's goal? (Be specific—the goal should be obtainable from the other character even though that character is not visible to the audience.) Why does your character begin speaking? What motivates them in this moment to pursue their goal? What tactics are they using to reach their goal? Are they checking in with the other character to see if they have made any impact? Where are you? Are you in a public or private space? How does this space affect your behavior. [This is only a beginning list of questions you need to ask.]

Once you have analyzed the piece try working through the monologue beat by beat. When you rehearse you shouldn't always do run-throughs. As you rehearse remember that your character is trying to GET SOMETHING FROM SOMEONE. Work toward your objective while remaining sensitive to your affect on the other character.

- BASIC EXPECTATIONS FOR THE ACTUAL AUDITION.
 - Arrive early and warm-up. You should plan for at least a thirty minute warm-up.
 - If possible check out the space prior to the audition. You will need to make accommodations for size of space.
 - Once your name is called you should set up your space, come downstage, find your light, stop moving, *then* introduce yourself. Write out your introduction and rehearse it with the monologue (remember it is part of the play). Make sure you are clear and only say what is essential. "Hello, I'm _____. I'll be playing Desdemona from Othello."

Michael Shurtleff says that the entrance and exit is "your chance to show both how businesslike and how charming and open you are. Most actors are busy dealing with the agony they are undergoing rather than trying to communicate to the auditors that they are pleasant and outgoing human beings."

- Place the character you are talking to out past the auditors and down center.
- Let there be a clear beat between the introduction and the first moment of the monologue.

- Make sure you know why your character is beginning to speak and what they want from the other character or character(s).
 - Let yourself live in the monologue. Work from beat to beat and work to overcome the obstacles in the characters way. Remember that the character is speaking these words for the first time. The character must also explore different tactics to get the goal—maybe the first one didn't work.
 - Make sure you are playing the specifics of the monologue rather than getting lost in a generalized emotion or attitude. Explore ironies and opposites which coexist in the piece (and in life). Serious problems have an element of humor in them and vice versa.
 - Put a clear conclusion on the monologue and then you can end with a “thank-you.” [Do not say “scene” or “curtain” at the end of the monologue.]
 - Exit with as much enthusiasm as you entered with. Even if the monologue doesn't go as you intended, do not leave apologetically, nor angrily, nor sadly, nor triumphantly.
 - If they have given you 90 seconds for your audition then plan accordingly. It is best to have 60-75 seconds of material and play that well, rather than coming in at 89 (or 92) seconds each time.
- FURTHER NOTES AND TIPS FROM SHURTLEFF ON AUDITIONING.

“Actors panic at the sight of a long speech. But you can easily handle it by pretending it is several short speeches, with you creating the rest points en route by seeking response from your partner. Insist on a response before you'll go on. (It need not be verbal, of course.) It will renew relationship and make contact real; and you will avoid just the speaking of written words (which is what long speeches frequently become in an audition.)”

“I don't know anything that throws actors into greater panic than having to perform monologues. ‘What will I do?’ they ask, as if there were very little material available to them. Do something you like. I can't quite believe the number of actors who pick material they hate. If monologues are so trying to perform, why pick something that sets you off wrong? Pick something you enjoy, that you're comfortable with, that might even be a pleasure to perform.”

“...To hell with whether you can see someone who's not there; what's important is what you are doing.

What you are doing depends on the relationship you create. Relationship isn't dependent on ‘seeing’ someone else, but on need for their response. Create response needs from your imaginary partner.”

“ Need is the greatest help in doing a monologue. Needing a specific reaction or series of reactions from your invisible partner. Pick someone you know from your own life to be the invisible partner...Have a great need to change their point of view.

A Few Thoughts on Headshots:

- Choose a photographer that has taken shots that you like. Ask to see a portfolio or a website that shows off her work, and remember that it's okay to ask questions to make sure that this is the right photographer for you. Do not just go off of someone's recommendation without looking at other headshots to make sure that she takes photos in the style that you are looking for.
- Know that you are financially ready for a great headshot. Making sure that you will like what you see is really important and you do not want to regret it afterwards. Good headshots are expensive, but are a great investment when starting out your career.
- Try to find a photographer that doesn't rely on a lot of touch ups, but knows enough about subtle makeup and lighting to take a good shot in the first place.
- In order to make sure that you like your headshots, know your body. The people in the audition want to know that the person walking into their audition is going to look like the person in the picture. Once you've decided to get headshots, make sure that your body is in the condition that is *you* and will best reflect you. A good photographer can be able to help with specific poses that show off your best sides, but also know how you think you look best.
- Show off your best qualities and don't show the rest. Don't be too far away, but also don't get too close. Some of the best headshots don't show off more than one to three inches below the collarbone on the bottom and cut off the crown of your head about two inches above the hairline. These shots, both vertically and horizontally, usually look really great. For the most part, there is no need to show a whole body shot (waist up) unless you are a dancer and are specifically showing off your body.
- If you are a male, make sure your shot is above the hairline. You will look bald otherwise. For females, straight on is the best. If you are like me and don't like your arms, get them out of the picture. Beautiful girls often look awful in pictures shot from the side with their arms in the foreground.
- Have a clean background. Don't have a distracting background such as taking your shot on a street corner or by lots of trees. Some photographers prefer a solid white or black background, but you also might get a good shot out of a texture, such as an old brick/stone wall (these are usually best though when they are not in focus and the camera is only focusing on the person). Remember that these are not modeling shots so you don't need to show off your surroundings.
- Speaking of them not being modeling shots...please don't wear something super revealing. The headshot is meant to show off your personality as well as your physical features, and you don't want to send the wrong message. Remember that people are casting a specific type you want to make sure that your type is reflected in the picture. Too often people look like they are trying to be a model and end up with pouty, blank stares. Awesome shots come from the eyes and the smile. We need to know that there is something inside of you radiating out. We don't want to think that you are lifeless! Have fun and be you and you will have good headshots.

- Take multiple shots if you have multiple types. You don't have to send in the same picture if one breakdown calls for the girl next door and another wants a leading ingénue. If you can play both, have two different pictures that represent that.
- Play with shots that are not completely centered. This gives a contemporary feel to the shot.
- Take your headshot in color.
- Keep your hands out of the picture. They usually distract from the face, clutter up the photo, or cause the shot to be too far back. Having at least one shot that is clear of obstructions and if a nice shot of your face (not your body) is also helpful if your photo is being used in the program.
- Get a matte finish on your photos, not glossy. Glossy photos stick to everything and cannot be run very well through a copy machine. This may sound trivial, but your headshot may be being sent to someone who is handling many headshots, is trying to make copies for all parties involved in casting, and if she can't make a decent copy, it's really annoying. For the same reason, try to be able to print your resume straight onto the back of the headshot as staples don't like to be run through the copier.
- Get your headshot digitally. Having the ability to send a high resolution shot along with your resume is crucial.





PEARL THOMAS









Alexa Smith

Actress

913-231-6748
alexa.smith@my.simpson.edu
Vocal Range: Mezzo

Hair: Medium Brown
Eyes: Amber Brown
Height: 5'4"

THEATRE

<i>Women Beware Women</i>	Mother	Simpson College
<i>The Vagina Monologues</i>	Chorus	Simpson College
<i>Final Project Night 2010</i>	Catherine	Simpson College
<i>Final Project Night 2009</i>	Dunyasha	Simpson College
<i>Henry 5</i>	Chorus	Simpson College
<i>The Merry Wives of Windsor</i>	Mistress Page	Heart of America Shakespeare Camp
<i>A Midsummer Night's Dream</i>	Titania	Team Shakespeare
<i>Macbeth</i>	Second Witch	Shawnee Mission South High School
<i>Othello</i>	Emilia	Heart of America Shakespeare Camp
<i>Romeo and Juliet</i>	Nurse	Heart of America Shakespeare Camp
<i>Henry V</i>	Westmoreland/ Bardolph	Heart of America Shakespeare Camp

TRAINING Acting and vocal: Laura Schaeffer- Heart of America Shakespeare Camp, Matt Rapport- Heart of America Shakespeare Camp, Tim Scott-Heart of America Shakespeare Camp, Cathy Wood- Shawnee Mission South High School, Ann Woldt-Simpson College, Jennifer Nostrala-Simpson College

Dance: Matt Rapport- Heart of America Shakespeare Camp, Sue Williams- Shawnee Mission South High School

SPECIAL SKILLS Victorian era re-enactor, English accent, Southern accent, speak intermediate Spanish, beginning guitarist

A
GUIDE
for
RÉSUMÉ
APPLICATION LETTERS
and
EMPLOYMENT RESOURCES

Glimmerglass Opera
Production Department
2001

I. APPLICATION LETTERS

A. General stuff

Use a standard business letter format.

If you don't know what a standard business letter format looks like, go to your library, bookstore or campus career office to obtain any one of the many available style guides.

Include your return address & phone numbers.

Whatever format you use, it should contain a return address and phone number where you can *actually* be reached. This information will be on your résumé, but include it in the letter, too.

Print it on white paper.

Finally, the letter and résumé should be printed on white or cream colored paper, since darker colors do not xerox well.

Use your spell checker.

Computers have spell-checkers. Dictionaries continue to be published. Use one or the other. Check your grammar & punctuation, too. No matter what position you're seeking, poor spelling and sloppy grammar show a careless attitude toward an important task.

B. Specific stuff

The first paragraph should be all the employer has to read.

The first paragraph should always state the position(s) you are applying for, where or from whom you heard about the position(s), and the date(s) you are available for employment, if the ad or job posting listed a start date or employment period.

The above information is really all that the letter needs to contain and may be all that the employer actually reads.

The second paragraph.

However, your application may appear terse if you stop after one paragraph. Hence, you should continue with a second paragraph in which you *briefly* summarize relevant skills & experience, expanding on your résumé listings. Pay special attention to any skills or experience asked for in the job posting or ad. This is also the place to explain, again very briefly, why you feel qualified for the position or why you are interested in it or the company.

In closing.

Your closing paragraph should then include relevant contact information (temporary phone numbers w/applicable dates, etc) and should close with a "thank you" for their consideration of your application. **FINALLY, PLEASE SIGN YOUR LETTER!**

Most application letters are too long. This is the most common mistake I see.

Keep the letter brief & to the point. Do not write more than one page. Confine any comments about yourself and your goals to those appropriate to the position (intern, staff, manager, etc). The proper time to show that you know everything is at the interview.

Wrong assumptions could invalidate your application.

Rather than writing "I know that you require..." or "I know that I will be an asset to your staff...", be safe and try "If you require..." or "I feel that I have the skills necessary to contribute...".

Avoid stating the obvious.

To begin with, please do not introduce yourself in the first sentence. Writing "My name is so-and-so and I'm a junior at East West State" indicates that you don't trust me to find your name in the letter heading or closing, on the résumé or the envelope. If I can't figure out who you are and where you come from, you probably don't want to work for me anyway.

Further, statements such as "I am hardworking and love theater" are just superfluous. A handy rule of thumb is to imagine the opposite of a statement. Since you probably wouldn't state that you're lazy and hate theater, saying the opposite is unnecessary, self-serving and hence, risks aggravating the reader. Also avoid cliches. How many times have I heard or read, "I love theater" or "I was bitten by the bug."

C. Blind applications

You may at times make a blind application, inquiring about job openings in a company for which you would like to work. In that case, your first paragraph should explain how you know about the company, in what type of position(s) you are interested and when you are available.

It is also appropriate to follow up your application with a phone call to verify that your letter was received and inquire about either immediate or future employment opportunities. However, be prepared for a curt conversation and, in any event, don't pester the production manager...

D. Envelopes

Type or very neatly print the envelope.

Your envelope is the first thing of yours that an employer sees. If it's a mess, you've just made a messy first impression.

Make sure that you have the correct name and title on the envelope (*and in the letter*). If you're unsure of anything (is Terry a man or a woman?), call & ask.

Sample #5 A fine letter: the pertinent information is up front, it's all to the point and is actually helpful!

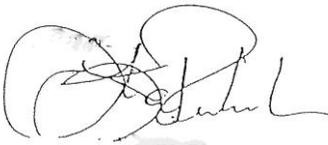
Mr. NAME
PO Box 191
Cooperstown, NY 13326
(607) 547-5704
July 20, 1994

Ms. NAME
Director of Finance
Boston Lyric Opera Company
114 State Street
Boston, MA 02109-2402
Dear Ms. NAME

Jen informed me this morning of a position available at Boston Lyric Opera requiring financial and administrative skills. As I am currently in a position at Glimmerglass Opera that relies on these skills and will be moving to Boston in late August, I am very excited by the prospect of working on your team at BLO

I am faxing to your attention a copy of my resume for your consideration and would very much like to meet with you to discuss the position in more detail. I will be in Boston on July 26 and 27 for meetings and would be happy to meet with you then if it is convenient for you. I will attempt to reach you later this afternoon to set up an interview. Please feel free to reach me at the above number should you need more information or wish to speak with me sooner. Again, thank you for your time and consideration. I look forward to meeting you next week!

Sincerely,

A handwritten signature in black ink, appearing to be 'J. L. ...', written over a light blue horizontal line.

NAME

Sample #1 This has been my favorite for years. If you can't tell what's wrong with it, go through the entire *Letters* portion of the *Guide* again!

Glimmer Glass Opera, Inc.
P.O. Box 191
Cooperstown, NY 1326

Dear Mr. Dropp

I am sitting in the sound booth, in the darkness, alone, watching patches of light splash across the stage as the student choreographers confer with the technical director of the dance concert. It's tech week, this is another endless rehearsal which seems to involve more waiting, repetition, and boredom than art. But I fight the urge to tune out. I remain alert, trying to absorb as much as possible. I watch the colors that dance across the stage. I make mental notes of different effects, subtle shading of power.

As have all other students of the craft, I am presently struggling to find a workable definition of what the art I'm pursuing is all about. In my theatre history class we toss around catchwords like "a mirror of society", "artistic manifestation of human emotion", etc., but so many of them fall flat to me. They strike me as being hopelessly empty and cliché. I believe that theatre, as an art form, has the power to shake people up, to move people, make them look at themselves and their worlds and think, and hurt, and rejoice, and maybe look for a change. That belief is why I'm a directing track, theatre major, but I need something stronger, more concrete, at least for right now. So I'm beginning to believe that theatre is about energy, and everything else is secondary. It is about the energy that each individual artist brings into a production, which combines with the energy of all others involved to create the energy of the piece. It is from this energy that motion, on the stage, through the audience, and out into society originates. I am finding that the more I accept this philosophy, the fewer excuses and smaller amount of time I have for laziness. I am discovering my own energy, within which, I honestly believe lies the power to create motion, but I understand that there are so many skills I must sharpen for myself first.

This is why I am looking for a paid summer theatre internship in the time between May 25 and August 30. I am especially interested in a job doing some form of technical theatre work, but I am willing to do any job that puts me in close proximity to the theatre. I am not afraid to do hard physical labor, and work long hours. Please consider this application.

This is a sample resume format for a simple technical resume.
You can use this format or alter it to suit the positions that you are applying for or skills you have.

FULL NAME
POSITION/S THAT YOU ARE APPLYING FOR

CURRENT ADDRESS
STREET
CITY, STATE ZIP
PHONE

PERMANENT ADDRESS
STREET
CITY, STATE ZIP
PHONE

EXPERIENCE

Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date

RELATED EXPERIENCE

Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCTION	Organization	Date
Job Title	PRODUCITON	Organization	Date

EMPLOYMENT

Job Title	Employer, City, State	Date Started – Present or End
(brief one-line description of duties included if desired)		
Job Title	Employer, City State	Date Started – Date End
(brief one-line description of duties included if desired)		
Job Title	Employer, City State	Date Started – Date End
(brief one-line description of duties included if desired)		

HONORS AND AWARDS

Award	Organization	Date
Award	Organization	Date
Award	Organization	Date

EDUCATION

BA THEATRE ARTS, MINOR (GPA)	ANTICIPATED GRADUATION DATE
SIMPSON COLLEGE, INDIANOLA, IA 50125	

SPECIAL SKILLS

INCLUDE SUCH THINGS AS: Foreign Language, Special driving skills (trucks, tractors, fork-lift, standard transmission), Computer skills (platforms, application), Mechanical drafting, Mechanical perspective, Rigging, Welding, Makeup, Wigs, Facial Castings, Fiberglass construction, Scenic Painting, Lighting Control Boards (types), Light Maintenance, Sound equipment (multi-channel mixers), Reel-to Reel, Minidisk, CD burning), Woodworking skills, Musical Instruments, etc. Acting (if you feel you must)

REFERENCES

See attached page OR see reverse OR available on request

Resume Helpful Hints:

- If you are submitting your headshot and resume to a theatre to try and get an audition, your headshot is just as important as your resume. If you are attending an open call, the auditioner probably won't even look at your headshot and go right to the resume (you are standing right in front of her, after all). Therefore, having your resume in working order is critical.
- Here are a couple of things to remember when putting together a resume:
 1. Have a different resume for plays and for musicals. Put the one on top that you are auditioning for.
 2. It's okay to not list your shows in chronological order. Your biggest role or the most prestigious place you've worked at should go on top.
 3. If you are auditioning for a role you have done before or if you have worked with the director or the theatre in the past, highlight it. There are often way too many words on a resume and many people will only take a glance, so if there is something that you want to make sure they see, make sure they see it!
 4. It's not always what you have done, but where it was done and who you did it with. If you get a show at a big theatre working with a well known director, but you are in the ensemble, that is a big deal. Many people have played the roles they are looking for, but if you have worked with a trusted colleague, this will speak more to your ability than a lead role somewhere where the auditioner may have never heard of.
 5. If you are a singer, put your voice type and range at the top with your general information. You can add your height and hair color, but you really don't need your weight.
 6. If you are a dancer, make sure to list out all of the dance types and techniques that you can do (and do well) in your special skills section. If you aren't a dancer, but are a singer that can move well and take light to moderate choreography, make sure to note that. This is much more important than if you can bowl, have a driver's license, or like to smile.
 7. Do include your training, especially listing any master classes or workshops that you have taken, noting the name of the instructor. Remember it's also about who you know!
 8. Keep your resume simple. Do not clutter it with every theatre class you took in college or listing off bizarre/irrelevant special skills. It needs to be one legible page.

This is by no means an exhaustive or authoritative list of what to do about your headshots and resumes when beginning your career as an actor. And please remember that these are only my opinions based on the thousands of headshots and resumes that come across my desk every time we call out for submissions, and also based on commentary from and interaction in the audition room with directors and choreographers casting professional theatre. There are a lot of questions to ask and it can be sort of scary, so please feel free to contact me with your questions, and hopefully I can help you out, or at least lead you in a confident direction. Thanks and good luck!

Mandy Oglesby (Peters)

mandypeters@calmt.com

916-446-5880 ext. 117

www.californiamsuicaltheatre.com

Mandy is a 2005 graduate from Simpson College with B.A degrees in Theatre Arts and Philosophy, and holds a Masters of Fine Arts in Directing from the University of Nevada – Las Vegas. She is currently the Casting Coordinator for California Musical Theatre, the largest non-profit theatre in California, producing Sacramento Music Circus and the Cosmopolitan Cabaret, and is also the presenter for Broadway Sacramento.

Tips and Tactics for Successful Interviewing

(From *Guerilla Tactics in the New Job Market* by Tom Jackson)

THE UNIVERSAL RULE: *Any employer will hire any applicant as long as they are convinced that the hiring will bring more value than it costs.*

Although it will never be asked in this way, all employers are looking for the answer to one simple question in an interview: “Why should I hire you?” Most candidates send an opposite communication, such as “I need a job... Can you help me?”

Plan the Interview—Do research about what the company specializes in. What are its strengths? What challenges has it faced? Who are its main competitors? What are some trends you have read about in the industry or in similar industries? What are all the tasks you can think of which might be involved with the position you are applying for (as you answer this one, match each one with a skill you have.) Get published information about the company—brochures? News reports? Websites? Opinions/perspectives of professionals in the business?

Dress for Success—Most hiring decisions are made in the first 1-5 minutes of an encounter. Your appearance and demeanor are the *single most important nonverbal communication you make about yourself*. Making an effort in preparing how you look sends the message that this is important to you and that you are concerned about details and professionalism.

Manage the Interview—Keep your eyes and attention on the interviewer. If the interviewer is wandering off the subject, use direct questions to bring it back (“Yes, that’s very interesting. By the way, could you tell me how many productions you do a month?”) Ask for opportunities to communicate information about yourself (“Would you be interested in hearing about my responsibilities when I was Assistant Stage Manger?”) Ask for feedback with questions, (“Do you think that what I have told you about my experience fits what you are looking for?”)

Communicate Clearly—You are 100% responsible for making sure a message is received, whether by you or the other person. Don’t answer a question you don’t understand—politely ask for a clarification or restatement. Keep observing the interviewer—restate or rephrase if he/she is not following you. Avoid superfluous information—answer the question; offer what you need to in terms of promoting your own abilities, and then be quiet or ask a question. Answer questions, not statements—if the interviewer makes a speech or comments about your background, merely acknowledge it and then wait for a question or ask one yourself. Keep coming back to the main topic. Get feedback from the person as you go—(“How does that sound? Does that seem to meet your needs? Etc.”) Lighten up! Use humor—people want to hire people they can stand to work with!) Make corrections mid-stream—if you feel the interview is not going well in the middle of it, change something—your energy, the topic, more questions, etc.—don’t write the whole thing off.

Handle the Negatives—Things are only negative in context—anything can be given a positive spin if you present it as such (lack of work experience/high grades in school, time off from work/chance to learn about life or assess life, laid off/a good educational experience.) Don’t dwell on the negatives—acknowledge them and move on (everyone has made errors.) Balance negatives with positives—never say anything self-damaging.

Don’t Apologize for Anything about Yourself—Your experience, your presence, your resume, your portfolio. Get your best work ready before hand, and be proud of your achievements and knowledge.

Remember: The interviewer wants you to succeed, to be the answer to his/her prayers. He/she is not the enemy.

Some Tactic Exercises

#1—If you have previously looked for work, think back over any of the interviews you had and list the ways you could have been more effective.

#2—Think of a present job, or a job you would like to have. List three activities you perform that make a direct measurable contribution to the organization. Write them down in terms of accomplishments, not duties. After you have written some down, practice articulating them verbally to someone in your support circle.

#3—List a number of questions you feel would be hardest to answer (including the things you hope you won't be asked.) Record them on a tape recorder. Then play them back and practice answering them (on tape). Then listen to your answers and critique yourself. When you are ready, get outside coaching.

#4—Before each interview, write down, on a notecard, 5 things you want to communicate to a prospective employer. On the other side, write down 5 questions you want to make sure you get answered about the position/organization.

#5—List three or more things about yourself which you feel will appear as negatives. Underneath each one, list and offsetting positive characteristic.

#6—Select 2 or 3 people who would be willing to role-play with you for mock interviews. Allow at least an hour for each session, and some feedback time.

Design/Tech Interview Questions:

Questions that you may wish to prepare to answer for a Design/Tech interview
This is not an exhaustive list but is representative of the questions that you might be asked.

You should review this list and practice your answers to these and other questions that an interviewer might ask. Remember that while your answer to each question will give the interviewer solid information on which to base her recommendation, so too, will the way that you answer and how well you articulate that answer reveal things about you to the interviewer.

Remember that you will wish to answer the question fully without over-collaborating or going off onto lengthy tangents. Keep your answers concise and to the point. Be ready to collaborate if your answer generates additional questions from the interviewer.

General

Where would you like to be professionally in 5 years?
What productions have you seen recently?
What kinds of theatres do you have experience working in?
What do you like to do outside of work?
How do you deal with criticism?
How do you deal with the pressure and stress of working in the theatre?
How do you handle conflict?
What do you see as your strengths?
What areas do you need to improve?
What are your future goals?
What is the most recent production that you have seen?
What is your favorite production that you have ever seen and why?
What are some things you can get really excited about in this area of work?
How much money do you need to make?
Do you have any questions for me? (The interviewer)

Relating to your Resume or Portfolio

How have you been pursuing your career during the past few summers?
I see that you have extensive experience with Macintosh Computers; how do you feel about retraining to Macintosh?
How were you involved in the process of Assistant Scenic Designer (lighting designer, costume designer, technical director)?
I am unfamiliar with the job title ASM/Props; could you explain what the position entails?
I see that you listed “acting” under special skills; are you intending to pursue it or are you committed to Design/Tech?
I see that you listed “Work Study” under “Job Experience”; what did this entail?
If I were to call (person x) whom you have listed as a reference, what would you like/hope/expect to have him/her tell me about you?

Relating to the Job that you are applying for or Company that you are applying to

What do you know about our company?
As a Scenic Designer (or costume designer, or sound designer or technical director) how do you prepare for initial design meetings with a director?
What sort of time frame do you like to follow when designing scenery (costumes, lights, sound, building scenery, building costumes, collecting props, assembling sound)?
How would you rate your Carpentry (drafting, lighting, sound, and sewing) skills?
What do you bring to this company?
How has your education and previous experiences prepare you for this job?

Alexa Smith

Theatre Technician

913-231-6748

alexa.smith@my.simpson.edu

THEATRE

Student Fest 2012	Show Stage Manager/PropsDeck Crewhead	Simpson College
Peer Gynt	Front of House	Simpson College
The Glass Menagerie	Front of House	Simpson College
Women Beware Women	Dramaturg	Simpson College
Student Fest 2011	Wardrobe Master	Simpson College
Eurydice	Props and Deck Crew	Simpson College
The Learned Ladies	Costume Crew	Simpson College
Betrayal	Front of House	Simpson College
Student Fest 2010	Wardrobe Master	Simpson College
Spring Awakening	Assistant Stage Manager	Simpson College
Back Story	Costume Crew	Simpson College

Simpson College Department Office Assistant 2010-Present

Simpson College Theatre Department Costume Studio 2009-2010

Kennedy Center American College Theatre Festival Region V Registration Team Festival 42, 2010

TRAINING Cathy Wood- Shawnee Mission South High School, Lynette Williams- Shawnee Mission South High School

SPECIAL SKILLS

Microsoft Office user

Caleb Carver

(319) 560-8139

P.O. Box 222 Alburnett, IA 52202

caleb.carver@my.simpson.edu

EMPLOYMENT

Theatre Arts Training Intern, Summer 2012

Children's Theatre Company, Minneapolis, MN

- Taught Theatre activities/camps for ages 4 – 18.
- Assisted in the office, where I helped construct winter, fall, and spring programming.
- Facilitated questions from parents.
- Organized excel spreadsheets for Fiscal Budget Year 2013.
- Helped to make parents feel safe and important within the education department.
- Organized cooperative and team learning activities.
- Worked with students to create a new musical.
- Helped to produce the play *The Lottery* and *The Little Mermaid*.
- Used popular children's books to develop curriculum and produce narrative plays.
- Supervised lunch and lunch activities.

Theatre Summer Instructor, Summer 2009, 2010, & 2011

Theatre Cedar Rapids, Cedar Rapids, IA

- Taught Theatre activities for K – 4th graders.
- Organized cooperative learning activities.
- Implemented exercises to help expand the imagination.
- Incorporated old games with a new theatre twist.
- Tutored students seeking help with their talents show act.

Summer Discover Assistant Educator 2011

Linn County Extension, Marion, IA

- Taught Science activities for K – 6th graders.
- Organized cooperative learning activities.
- Planned a two week, 3 hour program with games, activities, lessons, and snacks.
- Operated with a budget.

Production/Management Internship, May 2011

Des Moines Playhouse, Des Moines, IA

Directing Internship, Summer 2010

Theatre Cedar Rapids, Cedar Rapids, IA

Center for Vocational and Integrative Learning Undergraduate Assistant 2012

Simpson College, Indianola, IA

- Input service information for all campus organizations and groups.
- Input service hours.
- Record personal data for over one hundred volunteers.

VOLUNTEERISM

Teaching Assistant for Ms. Cullen's 3rd grade class. 2009 - Present

Irving Elementary School, Indianola, IA

- Taught Math, Reading, and Science activities for 3rd graders.
- Organized cooperative learning activities.
- Implemented one-on-one learning environments.
- Assisted Ms. Cullen when necessary.
- Tutored students seeking help with their assignments.

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OTHER LEADERSHIP EXPERIENCE (TECHNICAL)

ALICE'S TRIP	Props Designer	Theatre Simpson
GLASS MENAGERIE	Assistant Lighting Designer	Theatre Simpson
LOVE LETTERS	Assistant Set Designer	Theatre Simpson
HAIRSRAY	Production Assistant	Des Moines Playhouse
WEDDING SINGER	Production Assistant	Des Moines Playhouse
GUYS & DOLLS	Assistant Director	Theatre Cedar Rapids
EURYDICE	Assistant Lighting Designer	Theatre Simpson
SWEENEY TODD	Set Builder	Theatre Cedar Rapids
BETRAYAL	Props Designer/Props Head Front of House	Theatre Simpson
RENT	Assistant Director	Theatre Cedar Rapids
MISTAKE	Stage Manager	Theatre Simpson
CATASTROPHE	Stage Manager	Theatre Simpson
HENRY V	Spotlight Operator	Theatre Simpson
BACK STORY	Prop and Deck Run Crew	Theatre Simpson

OTHER LEADERSHIP EXPERIENCE (ACTING)

UNIVERSITY	Man #4	Theatre Simpson
WOMEN BEWARE WOMEN	Hippolito	Theatre Simpson
LOVE LETTERS	Andy	Theatre Simpson
BUNNIES	Hugh Hefner	Theatre Simpson
THE LEARNED LADIES	Clitandre	Theatre Simpson
SPRING AWAKENING	Mortiz	Theatre Simpson
HENRY V	Orleans	Theatre Simpson

EDUCATION

SIMPSON COLLEGE, INDIANOLA, IA	
BA THEATRE ARTS, MAJOR	
BUSINESS ADMINISTRATION, MINOR	
EXPECTED DATE OF GRADUATION	April 2013
CUMULATIVE GPA	3.86

AWARDS

ALPHA PSI OMEGA (President 2012/2013 and Treasure 2011/2012)
OMECRON DELTA KAPPA (COLLEGE HONOR SOCIETY)
ALPHA LAMBDA DELTA (COLLEGE HONOR SOCIETY)
STUDENT AMBASSADOR to the THEATRE DEPARTMENT
EAGLE SCOUT

REFERENCES

Debra Baron (Education Director, Children's Theatre Company)

Cell # (612) 879-5699 dbaron@childrenstheatre.org

Duncan Frost (Previous Education Associate, Children's Theatre Company)

Cell # (612) 501-3798 duncanfrost@mac.com

Erica Hoye (Artistic Associate, Theatre Cedar Rapids)

Cell # (319) 721-9862 erica@theatreocr.org

Ann Woldt (Assistant Professor of Theatre)

Cell # (515) 480-9507 ann.woldt@simpson.edu

CLAY DAGGETT

Cell: (641) 344-8216

701 N C Street Indianola Iowa 50125

clay.daggett@my.simpson.edu

TECHNICAL EXPERIENCE

<i>Festival of Short Plays</i>	Lighting Designer/ Light Crew	Theatre Simpson	04/12
<i>Peer Gynt</i>	Costume/ Set Construction/ Light Crew	Theatre Simpson	03/12
<i>The Glass Menagerie</i>	Follow Spot Operator/ Light Crew	Theatre Simpson	12/11
<i>Die Fledermaus</i>	Set Construction	Simpson Opera	10/11
<i>Women Beware Women</i>	Set Construction	Theatre Simpson	10/11
<i>Eurydice</i>	Set Construction	Theatre Simpson	03/11
<i>Learned Ladies</i>	Set Construction	Theatre Simpson	11/10
<i>Mistake</i>	Set Construction	Theatre Simpson	04/10
<i>Spring Awakening</i>	Set Construction	Theatre Simpson	03/10
<i>Henry V</i>	Set Construction	Theatre Simpson	11/09

ACTING EXPERIENCE

<i>Peer Gynt</i>	Cotton	Theatre Simpson	03/12
<i>Women Beware Women</i>	Leantio	Theatre Simpson	10/11
<i>Risqué Business</i>	Andy	Theatre Simpson	08/11
<i>Eurydice</i>	Orpheus	Theatre Simpson	03/11
<i>Mistake</i>	King	Theatre Simpson	03/10
<i>Spring Awakening</i>	Otto	Theatre Simpson	03/10
<i>Henry V</i>	Ramburés	Theatre Simpson	11/09

SPECIAL SKILLS

I can walk on my hands, operate any equipment found in a scene shop, I am athletic and can perform strenuous activities for long periods of time, sang in choir and played percussion throughout junior and high school, took dance for one year, I have learned scene painting skills among others.

EDUCATION AND TRAINING

Simpson College, Indianola, IA

Majors: Mathematics, Theatre GPA: 3.73

Expected date of graduation: April 2013

REFERENCES

Jennifer Ross Nostrala

Director, Professor

Phone (O): (515) 961-1649

Email: jennifer.nostrala@simpson.edu

Rick Goetz

Scene Shop Supervisor

Phone (O): (515) 961-1676

Email: rick.goetz@simpson.edu

Ann Woldt

Director, Professor

Phone (O): (515) 961-1327

Email: ann.woldt@simpson.edu

AWARDS

IIAC 2010 Men's Soccer All-Academic Team

Simpson College Presidential Scholarship

Iowa Mathematical Modeling Contest Presentation Winner, 2011 Irene Ryan Scholarship Nominee 2011

Dean's List (Spring 2010, Fall 2010, Spring 2011, Fall 2011)