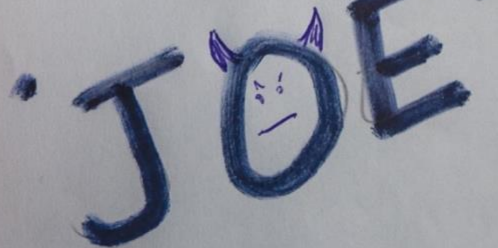


Zoey Dawson



THE  
UN SPOKEN  
WORD  
IS  
'JOE'



# CASTING BRIEF

The Unspoken Word is 'Joe' by Zoey Dawson



We are currently looking for Brisbane based actors to partake in our first mainhouse production; *The Unspoken Word is 'Joe'* by Zoey Dawson directed by Ruby Sanders. We highly encourage artists from underrepresented backgrounds to apply for this position as we wish to represent Australia's diversity on the stage and behind the scenes.

The Unspoken Word is 'Joe' is a biting meta-satire of Australian theatre which Zoey would describe as dramatic and beautiful. And tender. And sad. And funny. And also really clever, and really honest, and really raw and emotional. It's about a break-up – but it's not just a breakup play. It's got lots of other layers to it. Yeah. Layers. It's, like... It's a really good play.

We are currently casting for the following roles:

### **An Actor Who Plays Man 1 (Male Identifying | 20 - 29 years)**

This actor has been hired to read for the role of Man 1. He is well acquainted with Zoey having dated her and of course breaking up with her. After their breakup, they left on civil terms but let's be real, that's a lie.

### **An Actor Who Plays Woman 2 (Female Identifying | 20 - 29 years)**

This actor reads for Woman 2 in the play. Woman 2 can be described as the electric fun girl and Zoey despises that.

### **An Actor Who Plays Man 2 (Male Identifying | 20 - 29 years)**

This actor is friends with both Zoey and The Actor who plays Man 1. Zoey is very very interested in this actor. Maybe a bit too much...

### **Production Schedule** *(subject to change)*

Rehearsal Venue: TBC  
Performance Venue: BackDock Arts  
Rehearsals begin: Mid-September 2021  
Intensives begin: 15th November 2021  
Bump-in/ Tech: 22nd November 2021  
Previews: 23rd November 2021  
Opening: 24th November 2021  
Closing / Bump-out: 27th November 2021

**THIS WILL BE A SHARE PROFIT PRODUCTION**



## Auditions

First round auditions will take place via self-tape. You can submit your self-tape through our [submission portal](#).

*Please be advised that you will need to sign in a gmail account to upload your submission.*

We ask you to record a scene from the play ([click here for scenes](#)) and a piece camera answering one of the following questions (two to three minutes):

- What is the best/worst date you've ever been on?
- What is your best/worst performance?
- Tell us a social issue you're really passionate about. No matter how big or how small.

We ask that you could please place a Title Card at the start of your tape. Your Title Card should have your name, email and the character you wish to audition for. Please also name your file with your name and your email.

Example: Egan Sun-Bin\_reactiontheorycollective@gmail.com

The deadline for first round submissions are due on 30th of July 2021.

Callbacks will occur in person in the week of 18th of August 2021 and will be with the director and producers. If you are unable to make those dates, don't fret, we will be able to work around your availability.

If there are any questions, require any accessibility needs or if you would like to read the script, please contact us at [reactiontheorycollective@gmail.com](mailto:reactiontheorycollective@gmail.com) with the subject line "Unspoken Word Is Joe - FAQ".

# Self-Tapes

Filming self-tapes for theatre can be quite daunting. We understand this wasn't always the norm for theatre so here are some tips and tricks of what our preferences are for recording self-tapes for theatre.

**NOTES:** These are advisory, they are not prescriptive to how we want to see your self-tape.

## Framing

When recording your self-tape, we want to see you from the waist up (a midshot). Sometimes theatre casters want to see a full body for theatre auditions but for this one, we don't need that.



## Lighting & Background

Make sure your lighting isn't too dark or too bright. A good indicator for good lighting conditions is to get your operator to look at your eyes and see how visible they are on camera. Try to avoid harsh lighting conditions that create too much of a shadow.

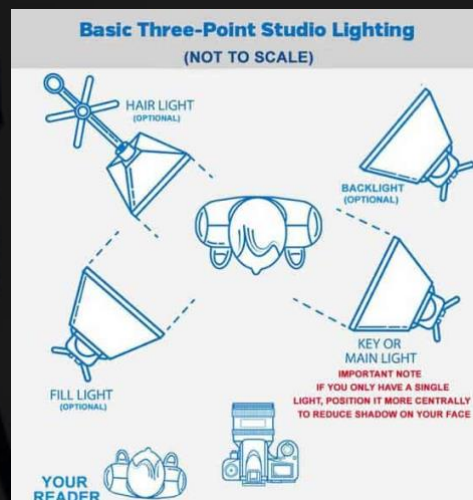
In terms of background, try not to have any distracting pieces like pot plants and bookshelves but it's not the be all or end all. We just want to make sure that the attention is on you and not your cool stickers on the wall.



## The Reader

The reader should be angled close to the camera so your eyeliner is just off from looking straight into the camera.

Your reader is never the focus. If they are overpowering you vocally, you can always move the reader backwards or make them speak softer when you go for a take.



### Movement & Space

Sometimes, filming a self-tape may feel quite restrictive. You feel you should only do your lines to the reader but that isn't how real life works. You are allowed to move and use your surroundings like a wall. You can look away.

Just as an active rule, try not to be profile to the camera for a long while. As we've said, we want to see you so don't do everything away from the camera.

If the scene requires you to sit, you can sit in a chair.



### Sound

Making sure we hear you is very important. Most phones and cameras have great microphones and record sound in high quality.

Also take into account background noise, if your aircon or construction next door is overpowering your performance, it's probably best to find another spot.



### File Size

We don't want to receive big files. It's best to send files above 50MB and below 100MB. iMovie exports, you should be able to see how big the file will come out.

This is not a prerequisite but if you send us a 4K self-tape, we will most likely not look at it or even download it.



### Resources:

- Backstage | [Your Guide To A Perfect Self-Tape](#)
- Bubble Gum Casting | [Filming A Self-Test That Rocks](#)
- Dacre Montgomery | ['Billy' Audition Tape](#)
- Stage Milk | [How To Film A Self Tape](#)