

AUDITION TIPS

ATTIRE

- Nice clothes appreciated.
- Carefully choose shoes. Women: Character shoes or flats. Men: Dress shoes.

ENTRANCE/INTRODUCTION/SLATE

- Make sure you have all paper work in order when you give it to the auditors. It reflects poorly on your work ethic if you don't have all items ready to go.
- Your introduction is supposed to put the auditors at ease.
- Rehearse your entire audition from entrance to exit – entrance, slate, transitions, “thank you,” etc.
- Remember, everybody at the table wants you to SUCCEED. The entrance into the space is a positive moment.
- Coming in is part of the audition. Within 10 seconds, they know all they need to know about you.
- Have the presence of a bullfighter. The energy you bring into the room suggests that you are in charge of this theatrical event.

INTERVIEW

- You must be prepared to answer questions about your choices – do your homework! Have a point of view!

PIECE SELECTION

- Your monologue choices should show the *range* of what you can do. Why do 2 similar pieces if one of them doesn't give the auditors more information about you?
- Know your age range and find a piece that fits your age range. Ask yourself, who would I be cast as TODAY.
- Your pieces must be contrasting, but that doesn't always mean comedy and drama. They need to be contrasting in tempo, body language, perspective/world view, characters, etc.

PHYSICAL CHOICES

- Relaxation and breath are so important both offstage and on.
- Ground yourself! Rehearse in the shoes you will wear!
- Beware of arms in coffins!
- Be aware of your physical presence. Don't apologize for your presence on stage.
- Make physical choices; have a variety of focal points; explore gesture! MOVE!

ACTING CHOICES

- Be aware of TEMPO, ACTION/REACTION, MOTIVATED MOVEMENT, CRAFTING, VARIETY, HUMAN NOISE, STYLE, and BODY LANGUAGE
- THOUGHT PROCESS is the opposite of being on automatic. “The sexiest thing about an actor on stage is his/her thought process.” Lines are a result of a THOUGHT! We want to see that unfold on stage.
- Ending a piece is important. Let the final moment land!
- Understand the moment before and your motivation to start the piece. Where are you coming from?
- Who are you talking to during the piece? What do you want from them?
- Take time to establish your other at the top. It’s time very well spent.
- It’s not a race! Take a breath. Let each moment land before moving on to the next moment. Give us time to follow you. We want to see your thought process!
- Always remember that you’re telling a story. There must be a clear beginning, middle and end. UNDERSTAND YOUR ARC!
- Look at the end of the piece first. Work backwards. Figure out where you end and start in an opposite place so that you take a journey. Don’t play the ending at the beginning of a scene. Get as far away from the ending as you can when you start your piece!
- As an auditioner, you have to fight to stay in the room. Think of the monologue as the start of a conversation. It’s something that makes them want to stay and have a conversation with you.
- Transition in some creative way between your pieces. It tells the auditor something about you. Craft the change from one character to another and rehearse it as if it’s part of your piece.
- You must have a variety of focal points. Staring at someone for 2 minutes straight is unnatural. Look away at various points, gather your thoughts, carefully select moments where you make definite eye contact. Yes, you must connect to and put your focus on the other, but that doesn’t mean you have to stare bullets into them the entire time!
- A monologue is about RELATIONSHIP, not about LINES. What happens in between the lines?
- Need specificity and crafting, but beware of being too polished. There needs to be a sense of spontaneity and living in the moment.
- Use opposites! Take the road less traveled.
- Incorporate human noise!!! Laughter, breath, etc.
- Have the courage to use SILENCE.
- Sell it!