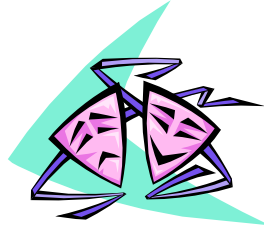


(II)

Theatre Forms

for Community Theatres



➤ **Audition Tips**

➤ **Audition Procedure / Casting Policies**

These two forms can be made available prior to an Audition Call in order to:

- achieve more professional and productive audition sessions by giving auditioning actors a sense of how to prepare and what to expect;
- avoid potential problems or conflicts by setting out the rules and procedures for auditioning actors and those who may accompany them.

These forms are designed to be copied on **both sides** (8½" X 11") and then cut-in-half lengthwise. (For example, *Casting Policies* will form the back-half of *Audition Procedure*; and column two of *Audition Tips* will form the back-half of *Audition Tips*, column one). This column format conserves paper by producing two, double-sided forms from every standard page.

If certain parts of these forms do not meet your theatre's needs, white-out those parts before copying (except source & author notations).

Theatre groups can make copies of these forms as needed. If other groups or persons wish to have copies, please refer them to **<https://www.zanthymhouse.ca>** so that ZH can keep current with stats and analytics, and so others can participate in the gift-economy.

Audition Tips*

Auditioning is about making it as easy as possible for the director to envision you in the part you want.¹

- ♦ **Take courage**—we are wanting to want you
- ♦ **Be prepared**
 - Find out what the theatre expects
 - Learn about the Play & Characters
 - Practice audition skills in advance
 - If a brief monologue is required choose one that best highlights your vocal and physical range
 - Suit the monologue to the casting needs of the director
- ♦ **Make the best impression possible in both appearance and presentation, including your entrance to and exit from the audition space**
- ♦ **When asked to play off another actor**
 - you will be assessed on how you focus, listen, and respond
 - do not play past your partner to the auditors or audience
 - do not break focus or momentum to apologize for slip-ups; work through and beyond any errors
- ♦ **Be professional**
 - confident but not overbearing
 - creative, yet open to the vision of the director
- ♦ **Answer questions honestly; if you have questions, please ask them**
- ♦ **Read a book about auditioning**
- ♦ **Don't**
 - use costumes or props that distract
 - wear inappropriate clothing
 - use monologues that are offensive
 - try to upstage others

For Musicals

- ♦ Be prepared to sing and act a well-rehearsed musical number
- ♦ Choose something in your vocal range
- ♦ Choose something in a style similar to the show for which you are auditioning
(Please avoid hymns & National Anthems)

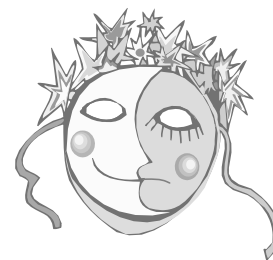
For Callbacks

- ♦ Heighten the recognition-factor by appearing as you did for the initial audition
- ♦ Study the play in depth so you understand the relationships, conflicts, motivations, and given circumstances
- ♦ Ask questions to clarify a director's instruction if you do not understand what is wanted

What directors look for

- ♦ Stage presence and poise
- ♦ Vocal quality, pitch, projection, & clarity
- ♦ Imaginative range
- ♦ Believability and character-fit
- ♦ Ability to focus and react
- ♦ Ability to take direction
- ♦ Attitude and good PR
- ♦ Professionalism—on- and off-stage

Remember ~ talent, character-fit, and cast-fit must all be considered in assigning roles. So go for it! You never know when YOU may prove the best or perfect choice.



*Tips collated from experience & several sources: including Theatre Alberta News, Summer 2003:6; & *Stage Directions: Guide to Auditions*, ed. by Stephen Peithman & Neil Offen [Portsmouth, NH: Heinemann, 1999] (p. 11)

Audition Procedure

with _____
(Name of Theatre)

Who: anyone wishing a stage-role in

(Name of Play or Musical)

Where: _____

When: _____

1. Review **Audition Tips** in preparation
2. Auditions will occur in order of arrival during the specified audition times unless the auditionee fits into a group audition, in which case s/he may be asked to defer till a sufficient-sized group is assembled
3. Complete the **Audition Form** and turn it in to the Audition Supervisor
4. Lead-role auditionees will be auditioned one at a time & should be prepared to:
 - deliver a 1–2 minute dramatic poem or monologue
 - sing a song of their choice (bring sheet music & a pianist unless a pianist is being supplied; or unless singing a cappella)
 - participate in movement and/or dance as directed
 - participate in dramatic exercises outlined by the director(s) (e.g., reading a scene in varying styles; playing off a stand-in actor; etc.)
5. Other auditionees may be auditioned in groups where possible. They should come prepared to:
 - sing & dance with a group after brief instruction
 - participate in group dramatic exercises outlined by the director(s)
6. Auditions are private. Friends & family (with the possible exception of parents of a minor child) are required to wait outside the audition room in order to minimize distractions

Casting Policies

- ♦ Casting is done after auditions are complete and according to the Directors' opinions of best choice for each role
- ♦ Best choice takes into account:
 - talent
 - character-fit* &
 - cast-fit**
- ♦ Family-fit may also be a factor when casting minor characters, as it is the Directors' hope that entire families will audition for appropriate roles. When on-stage casting is not possible or not preferred, family members may still be of great value as crew members. (As one saying goes: "Families who play together, stay together.")
- ♦ An invitation to audition does not guarantee casting in a particular role
- ♦ Pre-casting is not done unless notice is given in the Audition Call
- ♦ If, after auditions, the Directors believe a particular role cannot be satisfactorily cast, other actors may be invited to subsequent audition calls



* Character-fit means how well the actor matches the playwright's description and/or the directors' vision for the character's type and appearance, such as height, weight, bearing, vocal quality, accent, ethnicity, movement, etc.

** Cast-fit means how the actor contrasts or complements other cast members as dictated by the dramatic values of the play. For example, important dramatic value would be lost in casting a 5½' Othello against a 6½' Iago. Cast-fit may seem nebulous and subjective at times, but is often a matter of gut-instinct on the part of the Directors as they try to select the best combination of actors for the integrity of the play at hand.