**So You Want to Audition**

**Most importantly, you are not joining a cast, you are joining a team. Your attitude and ability to work with others is just as important as your talent.**

First, read the play. **This is a must**. I will ask you about the play. I may ask you about a character, or what you think the play is about. If I think you have not read the play, I will not cast you. I need to know that you have taken the time to do some homework, and that you know what you are getting into.

**The auditioning process**

There are two parts to the audition: your monologue, and short scenes. You will audition in front of other students. I do this because I need to know that you can handle performing in front of a group.

**How to deliver your monologue**

* When it is your turn, go on stage and wait until I nod or say to start. You should say your name, what the play the monologue is from, and what character you are playing.
* Address the audience directly – talk to us, not an imaginary person off to the side of the stage.
* Time your monologue. It should be 1-2 minutes. Do not go over – you will be cut off.
* When finished, pause for a moment to give me time to absorb the monologue.
* Say thank you at the end, then wait for me to saying something before leaving.

**Your monologue must be memorized.** If it is not, do not bother to audition – I will not cast you. If you have to look at the monologue when auditioning, I will not cast you. I have to see that you are willing to put work into the audition, and that you are able to memorize lines.

**Reading scenes**

After the monologues, you will be given a short scene to read with another student. You will have a few minutes to work on the scene with your partner before you deliver it on stage. You may be asked to read more than one scene, and you may be asked to read a monologue from the play.

When you are reading a scene with a partner, I am looking for two things:

* Your ability to understand what the scene is about. You should think about what each character is trying to do and trying to say.
* Your ability to react to your partner. I want to see that you are listening to what your partner is saying and doing.

**Take direction!**

For either your monologue or your scene, I may ask you to try performing it in a different way. For instance, “Try your monologue as if you were in pain” Or, “try that scene as if you were in love with your partner.” If you need to, take a moment and think about what I’ve asked you to do. **I need to know that you are willing to listen and try things in different ways.**

**Tips for memorizing a monologue:**

* When you think you have it memorized, try saying it as fast as possible.
* Try saying your monologue when you are doing something routine, like brushing your teeth, getting dressed, putting on makeup, or cleaning your room.
* Say your monologue while doing something physical, like running or jumping jacks.
* Say your monologue while balancing on one foot.

All of the above provide a distraction. If you can say the monologue while focusing on something else, it will be that much easier when you are concentrating on it.

For your monologue, decide who you are speaking to. **Be specific**. If you character is confessing a crime, the monologue will change depending on if you are talking to a priest, your best friend, your father, or the victim. Play around with all of the possibilities. What would change if your character was speaking to some kind of group (a support group, a church group, a group of friends, a group of strangers at a subway station)? If you are talking to an individual, how long have you known this person? What is your relationship to this person? Do you like this person? The more specific you are with your choices, the clearer your monologue will be.

Whether it is a group or an individual, why are you talking to them? What do you want from them? How do you want them to think, feel or act when you are finished (this is your objective). Again, the more specific you are, the better. “I want the person to break into tears, fall on their knees and beg for forgiveness” is a better choice than “I want the person to feel guilty.” “I want the group to jump to their feet, cheering, and carry me off on their shoulders” is a better choice than “I want the group to think I’m great.” “I want the person to kiss me” is a better choice than “I want the person to like me.”

Break you monologue into sections. Do something different with each section. You do not want your monologue to be on one level the entire time. Think about why the character is saying each line and how you can do something different. Vary the pace, the tone, and the volume.

Finally, relax. This audition will not determine the course of your life. If you do not get cast, it does not mean you are a failure – it just means that I didn’t think you were right for any of the parts. There will be other auditions and you will have other opportunities to shine on stage.

After the auditions, I will email you feedback, including what I thought you did well and what you should work on for your next audition. Whether you are cast or not, I hope this will be a positive learning experience for everyone.

Break a leg!