



Auditions 101

A long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.

MONOLOGUE

Showing a noticeable difference in sound or sight.
I.e. comedy and drama, up tempo or slow. Often
used to describe monologues or musical selections
for an audition.

CONTRASTING STYLE

A professionally taken photograph of just one's head and sometimes, upper torso. Used for resumes, websites, and in auditions.

<http://www.harmoniaproject.com/>

HEAD SHOT

A letter written by someone who knows you well (not a family member) to a college, job, or scholarship program.

LETTER OF RECOMMENDATION

A document that lists your credentials and achievements in a concise and easy to read format. Used when applying for jobs, colleges, or scholarships. Also, it is useful to provide to anyone writing you a letter of recommendation.

RESUME

is reading aloud from a script or other text with little or no rehearsal or study in advance.

Sometimes also referred to as sight reading, it is a technique used by actors and other performers in theatre, television, and film performance fields.

COLD READING

What to Prepare:

1. One song of your choice – you may choose something from “You’re a Good Man, Charlie Brown”.
2. A comedic monologue

What to Bring:

1. Application
2. Resume
3. Signed contract for dates and media release

SPRING MUSICAL AUDITIONS

DECEMBER 14-15TH 3:30-5:30

CALL BACKS: DECEMBER 16TH-17TH

3:30-5:30

What to Prepare:

1. One song OR monologue of your choice – you may choose
2. Resume with head shot

FINAL EXAM FOR THEATRE ARTS

*if you audition for Spring Musical, you are exempt

A black and white photograph of a waterfall, with the water appearing as a series of white, vertical, wavy lines against a dark background. The waterfall is on the left side of the frame. On the right side, there is a solid white vertical bar. In the center-right area, there is a dark rectangular box containing white text.

An Amazing Monologue in Two Minutes or Less

- **Right for you**
 - Choose something age appropriate
 - The character should be *around* your age
 - Do you connect with the material? Do you love it?
 - Are you bored by it? Does it interest you?
- **Right for the moment**
 - Know what the purpose of it is
 - What kind of audition is it?
 - Is there a time limit?
 - Is the content appropriate for the setting?

CHOOSING A MONOLOGUE

1. What was the situation?
2. Why did you choose it?
3. What do you like about the monologue?
4. What don't you like about it?
5. What do you know about the character?
6. What makes the character live off the page?
7. What was your response to hearing it/performing it?
8. This monologue is right for me and right for the moment because. . . .

QUESTIONS TO ANSWER

1. CHARACTER: what makes the characters different? How do they move differently? What emotions do they experience? Are their stories the same?
2. SOUND: Is the pacing different? Vocabulary and word style different?
3. PERIOD: When was it written?
4. GENRE: Classical, absurd, modern, melodrama, comedy, drama, etc.
5. MOOD: giddy vs serious, peaceful vs frightened,what else?
6. PACE: Some pieces have pauses, run-on sentences, clipped sentences.

TYPES OF CONTRAST IN MONOLOGUES

1. Active- A little blocking doesn't hurt, but don't go overboard.
2. Emotion based, not storytelling. Let your character be in the driver's seat, not the narrator.
3. Character driven: You are the action, not the sets or props

CHOOSE A MONOLOGUE THAT IS. . .

- **Are too long.** Always err on the side of too short rather than too long. That way you can play with your monologue rather than rushing to beat the clock.
- **Don't work out of context.** If the monologue doesn't work on its own or without explanation, don't use it.
- **Tell a story rather than show a story.** Monologues are often used to advance the plot of a play. These types of monologues do nothing to show off your skills as an actor. There's nothing for your audience to connect to.
- **Don't come from plays.** Particularly if the rules of your particular competition state as such. Certainly there are amazing monologues that come from outside the realm of theatre. If you want to work on your skills as a theatre actor, in theatre competitions, use what theatre gives you.

AVOID MONOLOGUES THAT . . .

1. Read the two monologues
“Sweep Under the Rug” and
“Deck the Stage”
2. Which one would be best for a
monologue?
3. Why?

COMPARE AND CONTRAST

- What are the character details?
- What does he or she want?
- What change happens in the monologue?
- What emotions do they experience?
- Does my character move?
- What is the pace?
- Can I relate to this character?

PREPARING THE MONOLOGUE: *CHARACTER*

- Project but do not yell. Yelling turns off an audience if you do it for long.
- Record the monologue and listen back. Is every word clear? Is there variety? Is the variety driven by the piece?
- Warm up your voice before you perform. Never perform with a cold, unused voice.
- Breathe! When you control your breath, you control your voice.

PREPARING THE MONOLOGUE: *VOICE AND SOUND*

Good movement: Specific, character-driven blocking. A movement to impact the climax. A pose or gesture to establish character. Good movement will always add to the overall presentation.

Bad movement: Wander-itis, vague gestures, movement and gestures that come from the actor instead of the character. Moving for the sake of moving because the actor thinks they're supposed to.

How do you achieve the good and banish the bad?

Avoid Wander-itis. Wander-itis (random, unmotivated wandering) is one of the most common movement issues. Practice your monologue pretending that your feet are welded to the floor. The more you practice, the more natural it will become.

Less is more. Come up with one specific move, one pose and one gesture for the piece. Each must be character driven. Never move for the sake of moving.

Perform your piece in front of a friend. Have them raise their hand every time you do something out of character.

What Else?

PREPARING THE MONOLOGUE: *MOVEMENT*

- Be Prepared
- Be Professional
- Dress Appropriately – comfortable clothes that don't need adjusting; hair out of face
- Breathe
- Focus
- Warm Up in a place that's private and do some stretching
- Smile and make eye contact
- Make sure to mention the name of the playwright and play

PERFORMING THE MONOLOGUE



Resume Writing for Theatre

- **Contact information**
- **Physical Description**
 - **Height, weight, hair color, eye color, vocal range**
- **Experience in Acting/Technical Theatre**
- **Professional Affiliations (Thespian Honor Society, for example)**
- **Training**
- **Special Talents**
- **Awards and Honors**
- **Other Activities**

WHAT TO INCLUDE

- Staple your resume to your headshot
- List special projects and awards
- Use a format that is clear and easy to read
- Try to keep it to one page
- Ensure correct grammar, spelling, etc.
- Tell the truth!

DO. . .

- Make the font smaller than 10 point
- List your age
- Don't include computer proficiency, it's not necessary

DON'T...