



WHAT CAN I EXPECT TO HAVE AT A LIVE ARTS AUDITION?

ALLI VILLINES. Actor, Singer, Dancer

- You can expect smiling faces and lots of positive energy! Everyone wants you to succeed and be the best you can be.
- You will have contact with not only directors, music directors and choreographers, but also stage managers, dance assistants, producers and accompanists. Be polite to ALL these people. Thank your accompanist.
- Many directors like to audition in groups. While this might be ideal for them, it can be intimidating for singers. Just breathe and don't compare yourself or judge others. Everyone has something different to bring to the table.

BETSY TUCKER. Director

- You will have to fill out a form that will include conflicts with the show's rehearsal and performance schedule. Bring your calendar
- The director or stage manager should explain to you their particular audition process
- You can expect to be auditioned in front of at least several people
- You will be notified if you are called back or not
- You will be notified if you are cast or not cast.

BILL ROUGH. Playwright, Director & Actor

- AUDITION TYPES: There are basically 5 types of auditions you [may] run across, depending on the show being cast. They may be combined in many ways at any one time and for any given production. For each type, a director is seeking different aspects of your potential involvement with the project. Be prepared for any combination:
 - COLD READING . *You get handed a page or two from the script without much time to look it over.* Looking for quick-thinking interpretation, ability to improvise, willingness to take chances, voice range, emotional range, clarity, audibility, appearance.
 - PREPARED AUDITION PIECE . *One or two minute monologue you've memorized beforehand.* Looking for commitment, variety, range of expressions, transitions, believability, movement.
 - PERSONAL INTERVIEW . Interested in background, experience, additional skills, experience, compatibility, level of commitment, reliability. "Will we enjoy working together?"
 - VOCAL (musical) . *Usually with prepared piece, a cappella or accompanist.* For range, song delivery, audibility, clarity, ability to keep in pitch, tempo, audibility, compatibility with other voices.

- MOVEMENT. *Group dance & choreography.* For rapidity of learning curve, freedom of movement, stage presence, familiarity with basic steps.

GERI CARLSON SAULS. Choreographer, Actor, Dancer & Singer

- o For MUSICAL Auditions, general thoughts:
 - In my experience it depends on the show.
 - I have found Live Arts auditions to be well run, and everyone is very supportive of each other. This makes the atmosphere much easier for all!
 - BRING WATER!!!! You will get thirsty - if only from nerves. If it's a long audition or callback, when you'll be there a few hours, or if it's an "all call" no appointment, bring some snacks as well. Trail mix, fruit, cheese sticks - those all work well. Bringing a change or two of clothes can be good too.
 - Remember, often the [production] staff is looking for a particular type. So you may be an amazing performer, and do a great audition, but just aren't the right type that the director is looking for. I have lost many roles because I'm too tall, or too short, or don't match up with the male lead, etc. Don't take it personally. There will be another role for you.
 - Also, do your best and have a great attitude, because if you're not right for this show but make a good impression, they will remember you for future shows.
- o SINGING portion
 - I can't speak to the straight play auditions, but for musicals, you will be expected to sing at some point, by yourself.
- o DANCING portion
 - Typically, depending on the show, some of the leads and all of the ensemble will have to dance. If it is a dance show, such as A CHORUS LINE, everyone will have to dance.
 - Don't be scared of the dance - the choreographer will try and make it fun, and we tend to keep the initial combination a bit simpler to see what you can do.
 - For dance auditions, again I like to research the show.
 - Bring all of your dance shoes, or if you don't have dance shoes, bring shoes that you can move in. You can dance barefoot, but sometimes the stage is not safe for that. Sneakers can work well - try not to have anything too bulky though. Be prepared! If it is a tap show, bring tap shoes! Ladies, bring a pair of heels.
 - Most musical theater dance auditions will be a jazz style combination, and a simple tap if called for. Then callbacks may get a bit more intense.
- o CALLBACKS (when we ask you to come back for another look) usually involve a harder dance combination, singing from the score, and readings of scenes from the show.

JULIE HAMBERG. Artistic Director & Director

- o Each director decides how they'd like to do auditions. Everyone does their best to make auditions fun and absolutely appreciates your auditioning!
- o There are generally three types of Auditions at Live Arts:
 - GROUP AUDITIONS (non-musicals) . Actors sign up for a 1/2 hour to an hour slot. A group of actors come into the room and read the "sides" (pre-selected portions of the script) together and/or present their prepared monologues. The director matches people up with which ever roles are right for those in the room.
 - INDIVIDUAL AUDITIONS (non-musicals) . Actors sign up for a 5-15 minute slot. You then come into the room and audition with a reader (another actor or SM who has volunteered to be an audition partner).

- MUSICAL AUDITIONS . These are generally broken up into dance, singing, and then sometimes scene auditions, but often scene reading is done at call backs.
- o ARE QUESTIONS OKAY? Absolutely. Ask before you start. Just keep it brief.
- o ADJUSTMENTS . Sometimes, the director may ask you to try your scene a different way than your initial "take." We call this "giving an adjustment." You've done nothing wrong. He/she just wants to see if you can be flexible in rehearsal. Go for it. Change things up. Try to follow the director's suggestion the best you can.
- o WHO'S IN THE ROOM? . The director. After that, it varies from show to show. Could be: music director, choreographer, vocal director, producer, assistant director, playwright, SM/ASM, reader(s), artistic director. Even the designers like to come sometimes. Do not be alarmed! Everyone wants you to be "the one."
- o We try to let everyone know if they are to be called back and if they are cast or not, often by email if there is a big turn out at auditions.
- o Sometimes it takes longer to cast than the director thinks because one role is really hard to cast and other roles hinge on that one role. Patience is appreciated.

KATE MONAGHAN. Director, Actor, SM, Playwright & Musical writer

- o Every director conducts auditions differently, and your ability to roll with the director's process is an important indicator to her about how you'll be in rehearsal.
- o The one constant in my experiences at Live Arts is that directors are delighted to see you, that they want you to do well and that they admire your courage and your talent. The atmosphere at a Live Arts audition is always welcoming and encouraging.

LYDIA HORAN. Director, Actor & Singer

- o Depending on the director of the show, you could be asked to do many things at an audition. Be willing to try whatever the director throws at you. But know that the director truly wants you to do well and is on your side!

MARTY MOORE. Director & Actor

- o You can expect to be treated with respect and kindness.
- o You can expect to be greeted with a friendly face.
- o Keep in mind that directors are looking at a variety of things when casting. Talent, looks, others auditioning, compatibility with other cast members, etc. If you don't get cast, it's not necessarily because of a bad audition.

MATTHEW JONES. Music Director

- o A friendly (but possibly tired) group of people will greet you, ask you about yourself, and ask you to sing/read/dance.
- o Sometimes they will want to hear a second song or monologue.
- o Be amicable, friendly, professional, and efficient.
- o Thank the panel as you leave and be sure to thank the accompanist individually.

MENDY ST. OURS. Director & Actor

- Remember that most directors at Live Arts have been where you are, in the audition room, as an actor. We've felt that nervousness and that longing. We are on your team. We want you in the role. As best you can, remember that you are in a supportive and not judgmental atmosphere.
- I like to introduce everyone, and put everyone at ease as much as possible. Then we play some group games to loosen up and help to get rid of that awful self-consciousness that blocks our true abilities from shining in the audition room.
- Then we will do cold readings of the script. You will always be given time to look them over beforehand, and you will always be given the opportunity to re-read anything you want to try again or to read from another part of the script that you believe will really show off your potential in the role.

RAY NEDZEL. Director, Actor & Producer

- I don't know that there is a standard. But I do know that you will be welcomed, that you'll be treated with respect and that you will be thanked many times for your talent, interest and time. I know that your talent will be appreciated whether you're cast or not.
- And I know, that you'll leave the audition wondering if you'll get cast or called back - and that's OK, everyone leaves not knowing that. But, if you are open to it, you will learn something at every audition. And hopefully you'll get cast at this one. Either way, please audition again.

WILL KERNER. Artist & Director

- You will be asked to read lines for one or more parts.
- You may be asked to sing and dance, in the case of a musical.