

Audition Guidelines

"THE DROWSY CHAPERONE"

The Objective of the Audition:

An audition is a sample performance by an actor, singer, musician, dancer and/or other performing artist. It is used in the casting process to determine the level & range of talent, expertise and suitability for casting roles in a particular show.

A typical audition for a Musical Theatre production requires the performer be prepared with a previously memorized song and monologue.

The auditionee should select an appropriate song that best shows off the range and quality of the voice. You should try to select a song that reflects a similar genre and/or style as the show being considered. It is a point of argument as to whether or not to select a song from the show being considered. It depends. Should you telegraph your desired role and reveal your goal? Will that throw off the auditioners and affect their decision? At the very least it will provide the auditioners an opportunity to determine the suitability of you and the role you seek early in the process.

Likewise, the auditionee should select a monologue that reflects a similar genre and provide the auditionee an opportunity to demonstrate their ability to communicate the character of the scene in the monologue.

Overall, the SONG and MONOLOGUE should reflect your Best Performance at your Best Level of artistic development.

Some auditions involve cold reading, or performing a script that the actor is not familiar with. Likewise, musicians may be asked to sight-read music at various levels of difficulty. This is similar to many dance auditions, in which the focus is on learning new choreography, rather than showcasing prepared work.

Theatrix Production auditions typically require that the auditionee sing, read and dance at some point in the audition process. So be prepared to dance by bringing appropriate dance shoes.

The Song:

Come prepared to sing one song, between 1-2 minutes long. The song should be in a key that best demonstrates their vocal range and voice quality.

The actor will sing their song:

1. Using sheet music & an accompanist (*accompanist will be provided but sheet music must be provided by auditionee*)
2. Using accompaniment CD or iPod. (*CD player or iPod dock will be provided*)

The Read:

Come prepared with a memorized monologue, between 1-2 minutes long. Be sure to select a monologue that gives you an opportunity to show us the level of your acting skills.

For "Call-Backs" cold/warm readings from "sides", (*which are pages pre-selected from the script*), will be conducted for principal or featured parts. If there is a specific part you are auditioning for, be sure to list it on your audition sheet at the audition.

The Dance:

For some auditions, the choreographer will teach a short dance routine that will help the Creative Team determine level of the dancing skill, talent and aptitude of the auditionee in conjunction with the needs of the show. Dress appropriately for dance & movement.

The Secret: The secret to an awesome audition is to **BE PREPARED.**

Success is the point where preparation meets opportunity. *The unprepared are typically unaware that an opportunity even exists and couldn't seize the opportunity if they did. Auditions are your opportunity.*

Education, training and experience to exercise your talents, hone your skills and perfect your craft will prepare you for success when opportunity knocks.

Casting Philosophy and Protocol

We feel it necessary to articulate our position unambiguously on the casting of roles in a STPCS Theatre Troupe show. This will help us clear the way for an awesome rehearsal process and production.

STPCS Theatre Troupe is an Educational Performing Arts Workshop. We must strike a balance with the resources at hand: talent, time, labor, material, financial, and facilities, to mount a production that is worthy of those resources and our efforts.

The musical theatre art form is complicated at best and requires a creative mix of art and technology. We, the producers & directors, cast the vision of the production, make a plan to achieve it and then work the plan. It requires a team effort from all involved.

- **Casting is based on the audition**, the level and range of talent, expertise, experience, cast chemistry, attitude and **SUITABILITY** for roles in a particular show.
- **The artistic directors, producers & directors of the STPCS Theatre Troupe make the production, concept and casting decisions.** They have the authority & the responsibility. It is not a democracy nor is it negotiable. Consider it a benevolent dictatorship.
- We take great care in making these decisions. We do not take lightly the impact of a role on the performer or the impact of the performer on the production.
- We want what is best for the production as a show, the cast as a team and the cast member as a performer. In that order.
- We cast roles to those we feel will challenge the performer and cause growth in their skills and talents.
- Any performer that does not or cannot manage the responsibility of a principle role, multiple roles and/or lesser role will be re-cast.
- **We expect ALL cast members to embrace their roles gratefully**, regardless of the importance of that role. Any discussion and/or communication that could cause dissension within the cast, crew, staff or leadership will not be tolerated. When the roles are cast, the issue is settled.
- Any gossip, rumor, complaining or dissent by any cast member concerning casting after the cast list is posted will be grounds for dismissal. This includes Facebook and other social media.
- Those whom don't respect the production, concept and casting decisions of the producers and directors of STPCS Theatre Troupe should not audition.

That being said, allow us to share with you the options of multiple casting, their advantages and disadvantages:

Multiple Casting

Double Casting, Understudy & Swing

DOUBLE CASTING:

A performer that has been double cast learns, rehearses, performs and shares two roles, *one major and ensemble role(s)*, with a counterpart. Typically, this arrangement is executed by the having the performer alternate performances with a leading role and an ensemble role. Many local and community theatres utilize this option and this is the option that STPCS Theatre Troupe adopts most of the time.

Advantages:

- Gives more performers an opportunity to play principle roles.
- Creates a collaborative spirit in the cast.
- Promotes a "Creative Competition" that heightens the levels of performances.
- Provides an "Insurance Policy" on key roles in the event that the designated performer is unable to carry out the role. Reasons could include illness, failure to learn the role, behavioral and attitude issues.

Disadvantages:

- Requires more concentrated rehearsal time
- Increases costume demands

UNDERSTUDY:

An ensemble performer that understudies will learn and rehearse the lines, lyrics, blocking, and choreography of a principle role. In the event that the designated performer of that principle role is unable to appear on stage because of illness or accident, the understudy takes over the part.

Advantages:

- Provides an "Insurance Policy" on key roles in the event that the designated performer is unable to carry out the role.

Disadvantages:

- The understudy is not guaranteed the opportunity to play the role that they rehearsed for unless the designated performer falls ill or has an "accident".

SWING:

The term swing is often used to refer to a member of the theatre company who understudies several ensemble, chorus and/or dancing roles.

Advantages:

- Provides entry-level access to roles of an established, long-run production.
- Maintains a fresh cast with new faces and talents.

Disadvantages:

- Difficult to solidify the cast and have show continuity.
- Does not work with short-run productions.



AUDITION SHEET

"THE DROWSY CHAPERONE"

(Please fill out this form, read and sign the commitment statement and submit this "Audition Sheet" with headshot & resume to the Audition Coordinator)

Auditionee Name: _____ **Date:** _____

Email: _____ **Phone:** _____

What is your audition song? _____ **What is your desired role or song in this show?** _____

What is your previous stage experience? _____

List Your Current Acting, Voice and/or Dance Classes/Lessons: _____

Statement of Commitment, Excellence and Commitment to Excellence

- *I voluntarily submit this "Audition Sheet" as a bid to be cast in the production of "THE DROWSY CHAPERONE".*
- *I submit and commit to the goals, values, standards and guidelines set forth by STPCS Theatre Troupe, its producers, directors, staff and crew.*
- *I have read and I understand the "Parent & Performer Information Packet THE DROWSY CHAPERONE 2018" document.*
- *I will enthusiastically accept and embrace any and all roles that I am given by the directors.*
- *I will maintain a positive, encouraging and professional attitude and work ethic during the entire process of auditions, rehearsals and performances.*
- *I will adopt a "Mutual Respect and Common Courtesy" philosophy by exercising the "Golden Rule" which is a fundamental moral principle meaning "treat others as you would like to be treated."*
- *I will not; cut, tint, color and/o alter my hair; tattoo, pierce and/or alter my body, until after closing performance.*
- *I will allow STPCS Theatre Troupe to cut, tint, color, alter and/or wig my hair at the directors' discretion.*
- *I hereby authorize and consent that STPCS Theatre Troupe shall have the absolute right to copyright, publish, use, sell or assign any and all photographs, portraits or pictures, videotapes and/or sound recordings, or any part thereof, that have been taken of the student and/or cast member, or in which the student and/or cast member may be included in whole or in part.*
- *I understand the theatrical chain of command and will respect it.*
- *I will study, learn, and memorize ALL lines, lyrics, choreography, blocking and staging pertaining to my role(s).*
- *I will attend rehearsals and performances on time as scheduled on the Theatrix Calendar and will post all calendar conflicts on VSM (Virtual Stage Management) prior to casting.*
- *Conflict Management: Resolve ALL conflicts with your fellow cast members, crew and/or staff immediately. If you have not attempted to resolve the issue within 24 hours, drop it. Note: There is no valid excuse for not attempting to resolve an issue within 24 hours. If it is not important enough to resolve quickly, it is not worthy of the burden of the resentment it festers. If you need help with conflict management, simply contact us. We know about conflict management!*

Signature of Auditionee: _____ **Date:** _____

Signature of Parent/G uardian: _____ **Date:** _____

FOR DIRECTOR'S USE ONLY

Creative Team	Casting Considerations	Vocal	Dance / Movement	Directability
Director				
Musical Director				
Choreographer				
Artistic Director/Producer				