Hello, potential auditionee!

Auditioning can be pretty daunting, especially if you’ve never done it before. It’s vulnerable and intimidating, but also super exciting! Here are some good things to keep in mind as you head to the audition room.

WHEN YOU WALK IN
- When you head into an audition, you will meet a group of people who will watch you perform. This is the creative team. Most likely, the people in the room will be the director, producer, assistant director if there is one, and a stage manager.
- The people watching your audition don’t want to scare you. They want to see what you bring into the room, not how well you do under pressure or nerves.
- You will probably wait outside the audition until the stage manager comes to get you.
- Give your résumé (or whatever you were asked to bring) to the stage manager or producer (they’ll probably ask for it).
- Before starting your audition, you should slate. This just means introducing yourself, and then the piece you will be auditioning with. (If it’s a side, say which one, and if it’s a monologue, what play it’s from).

THE ACTUAL AUDITION
- Auditions are usually based on monologues or sides.
  - A side is a pre-selected text that the creative team has made available. There will usually be multiple sides for you to choose from. Sides may be monologues, but they may also include dialogue from other characters in the scene. In this case, you would be provided with a reader from the creative team who will read those lines for you.
- The director/someone else from the creative team may ask you to do your monologue/side again differently, or to read something else— This is NOT an indication that your choices were wrong! They may want to see how well you take notes/direction, and/or see a different side of you.
- Where to look: This may seem silly, but it’s important!
  - If there’s a reader involved, feel free to look at your reader when you speak to their “character.” (NOTE: Moving closer is fine if it’s a choice for the monologue, but you should never touch/interact with the reader physically at all.)
  - If there is no reader, pick a spot in the room to deliver your audition to. Do not look directly at the director or anyone from the creative team— this will only distract from your performance!
- If you mess up, just try to keep going! Everyone on the other side of the table knows that auditioning is scary.
- Don’t try to do what you think the director wants to see. A creative team wants actors whose choices they can trust.
- Feel free to ask logistical questions (show dates, production opportunities, etc) before leaving.
CALLBACKS
- As hard as it may be, try not to read too much into whether or not you get a callback, and/or which characters you are called back for.
- Callbacks are a way for the creative team to see more of you, or see something different than what you brought during your audition.
- A callback is not a guarantee that you will be cast, and not getting one does not mean you’re not being considered at all.

Above all, remember that auditioning should be fun! You’ve been invited to share your artistic choices with a group of people. Make the best of that opportunity, and have some fun with it.

Good luck!