

# audition

---

# guide

FALL 2014

UNIVERSITY OF IOWA THEATRE ARTS

## WHEN

General auditions will be held 7-11 pm on Thursday and Friday, August 28 & 29. Callbacks will be held on Saturday and Sunday, August 30 & 31, times TBA.

## WHERE TO GO

Auditions are held in Theatre B, located in the Theatre Building along North Riverside Drive. There will be a registration table in the Theatre Building lobby.

## WHAT TO PREPARE

For the general auditions, a **3-minute** time period is allotted for each audition. Each person should sign up in advance. Please prepare 1-2 monologues. Total audition time must not exceed 3 minutes; you will be timed and asked to stop if this time limit is exceeded. This procedure helps keep appointments on schedule for everyone. The audition will be viewed by performance faculty, directors of Mainstage, Gallery, and Workshop productions. For the musical auditions please prepare 16-32 bars of a contemporary song. An accompanist will be provided for the auditions. There is a separate sign up sheet for Striking 12's musical auditions.

Current students who have an approved absence or are not in residence at the time of audition, including those who are studying abroad or serving in the military, and who want to be considered for casting may audition by video submission. All videos must be unedited and submitted by means of internet search engine or DVD. All submissions must be complete by the first day of the scheduled auditions so that all directors may review the work in a timely fashion. To request this accommodation, contact the Production Stage Manager.

## Casting Policy:

Auditions for University Theatre productions are open to everyone. For academic considerations, priority is given to theatre majors first, and then all other students of the University of Iowa. Members of the greater Iowa City community are also strongly encouraged to audition. There are many excellent roles available throughout the year and many non-majors and actors from the surrounding community are cast each season. Occasionally, professional guest actors will also be employed. "Non-traditional" casting is the norm for all directors in all productions, except those in which race, gender, handicap or age is the explicit issue. Casting is "non-traditional" when all roles in a script are open to casting without bias in terms of race, gender, disability or age, so long as the actor can fulfill the artistic requirements of the role. The director of each production has full authority over, and responsibility for, casting. The only exceptions occur: 1. When casting would conflict with another production's performance or rehearsal time or, 2. When students, facing academic difficulty or probation, are assumed to need extra time to improve their standing. In both cases, the final arbitrator is the Department Casting Committee, comprised of the Department Chairperson, Head of Acting, and Affirmative Action Liaison.

Many projects, large and small, will be cast throughout the year. Also, major audition sessions will be held November 13-16 for Spring 2015 productions and March 7-13 for the Iowa New Play Festival.

## AUDITION PROCEDURES

1. All auditions are scheduled by signing up for a time in advance. To sign up for an audition time, visit the Audition section of the Callboard. A link to the Callboard can be found on the main department page: <http://theatre.uiowa.edu/>. Please sign up as soon as possible starting at 9:30 am on August 25. **Plan to arrive 30 minutes early for your audition; if you do not arrive 30 minutes prior to your timeslot, you will forfeit your reservation.**

2. Visit <http://actorbank.org> to create your audition profile. Upload a photo of yourself (no larger than 5 Mb). You will also be asked to list your most recent theatre experience. If you wish, you may upload a pdf of your own resume instead of completing the online form. Note: Only enrolled students may use the Performer Bank; all other auditioners will use paper audition forms.

3. **Read the audition recommendations on the reverse of this form before selecting and preparing your audition pieces.** Your preparation should include timing your audition material to make sure it does not exceed the 3-minute limit.

4. Callback notices will be posted by 9:00am on Saturday, August 30, in the north hallway and on the Callboard. Cast lists will start to be posted on the Callboard at 10:30pm on Sunday and several shows will start rehearsal on Tuesday September 2<sup>nd</sup>.

---

---

## AUDITION HINTS... A few notes to help you prepare for your audition.

---

---

1. The audition is your opportunity to perform--not a hurdle or cruel and unusual punishment. Do something you enjoy. This is probably more important than anything else.
2. Directors and casting people are pulling for you to do well. They're on your side. They want to discover new talent because they need it. They also want to see the growth you have made since they last saw you. The audition is a good chance for them to see you in new ways.
3. A prepared piece gives you the advantage over a "cold" script reading because you can choose something that shows you off best. Remember that you, not the plays, are auditioning. A well-done prepared piece can cause a director to change his or her thinking about a role before he or she sees you again.
4. Choosing your audition pieces:
  - a. Pieces are usually more successful when they convey a clear want, need or intention by your character. Choose accordingly.
  - b. In professional and regional theatres, actors play their own ages. Choose a role that you could conceivably play.
  - c. You should not have to set the piece in context by explaining who is talking to whom, etc. If you must explain anything, the piece is probably not a good audition piece.
  - d. Most casting people know most plays. Do not waste your audition time by explaining or telling the story of the play.
  - e. The piece should not be over-used. A piece that begins, "To be or not to be..." must be performed far better than one from a good but lesser-known play in order to make a positive impression in an audition.
  - f. Ask yourself if the piece demands qualities that you can project well. Don't choose a piece said to be a good piece if it doesn't compliment you. You are the important one in the audition.
5. Time:
  - a. Time your pieces by doing them several times aloud for someone. You should be aware that directors form an impression of auditioners in the first minute. The second minute is for confirmation. Auditions which run longer than the requested time may be self-indulgent and are therefore not recommended.
  - b. If a director needs to see more, he or she will call you back or talk to you.
  - c. Many theatres use a stopwatch at auditions. This is done in order to be fair. Without it, the large number of actors who deserve to be seen, couldn't be. Auditions for the University of Iowa Theatre Department are timed. The monitor will sit in a seat fairly close to the stage. He or she will signal when you have 10 seconds remaining, and will say "stop" when your 3 minutes are up. Timing will begin after you say your name and the names of your pieces. If you make a complicated introduction (telling the story of the play, which is not advised), timing will begin during your introduction.
6. Prepare yourself well. Choose and prepare your pieces well ahead of time. Don't try to throw it together at the last minute. You never know what good things may come from proper and full preparation. Give yourself the best chance you can.
  - a. Know your material well. Rehearse it thoroughly. It is expected that pieces will be memorized for these auditions. (However, in cases of not auditioning at all versus an audition using a script, an audition with script is preferable.) A well-prepared audition is an indication to the auditioners that you care about your audition and the opportunity it presents. If need be, bring a copy of your pieces with you to the audition, in case you need to refer to it.
  - b. Immediately before the audition, while you are waiting your turn, give yourself some time to concentrate and focus on yourself and the intentions of the character you are going to play.
    1. Announce your pieces clearly and simply. For example: "My name is (your name). My pieces are (character's name) from (play title) and (character's name) from (play title). My song is (title) from (title of musical)."
  - c. Pause briefly before you begin and again between pieces. Almost everyone is nervous before an audition (just like before any performance). Nerves can help you become more vibrant. Use the extra adrenalin energy to spur you on. Open yourself up to it and it can work for you.
  - d. Don't be afraid to be extravagant and enjoy yourself. If you enjoy yourself, the auditioners will too.
  - e. When you are finished, thank the auditioners and leave the stage briskly. If someone wants to ask a question, he or she will. Time is precious to the auditioners and the others who are auditioning. Use your time fully, then move on so that others can do so.
7. If you don't feel you audition well, learn how. It is a skill which can be learned and which is indispensable, whether you plan to make acting your career or merely a pastime.