AUDITIONS

WHO MAY AUDITION
Auditions are open to all registered students at the university. All KSU Students, regardless of major or year in school, are considered for all roles. If cast, a student must remain registered through performances.

Occasionally, auditions are open to those outside the university in the case of: guest professionals, children’s roles, faculty singers in the case of opera productions, exceptions voted by the entire theatre faculty.

Theatre faculty spouses are not cast in KSU Theatre productions. In the case of a theatre faculty spouse who is working full-time toward a degree, however, an exception may be made by the vote of the theatre faculty.

WHAT TO EXPECT
- Come early to check in with the Stage Manager and fill out audition/conflict forms
- Expect to wait. Auditionees may be released earlier, but expect to stay the entire evening. The length of the audition does not indicate the likelihood of being cast
- Auditionees may be given a short scene or monologue to prepare while waiting
- If an audition partner is needed for a scene, don’t be shy about asking other actors to read
- Stick around to be a partner for others and be seen more by the directors. Extra guys are often needed
- Check in with the Stage Manager outside the audition room before entering

CATTLE CALL/UNIFIED AUDITIONS-NICHOLS LOBBY
This is required of all Theatre Majors Minors and Graduate Students who wish to perform in the Fall Production.

Each student must present a one-minute memorized monologue and may perform 16 bars of a song from the musical theatre repertoire, unless other arrangements have been made with Jennifer Vellenga, Head of Acting/Directing.

- There will be one chair on stage; no other props are allowed.
- The Stage Manager will direct you to the preparation area.
- Once on stage, state your name and the title of the play.
- Take a moment to prepare before you deliver your monologue.
- No feedback will occur at the time of the audition.

Anyone who wishes to audition for any of the fall shows is encouraged to participate in the Cattle Call Auditions. Sign up for an audition time in the office of the School of Music, Theatre, and Dance – 109 McCain Auditorium.

AUDITIONS/CALLBACKS
Bring a pen, class schedule and all conflicts including work, choir concerts, chapter, etc. Conflicts with performances will not permit casting in the conflicted production. Be truthful about your conflicts. We can work around some conflicts in advance. Conflicts revealed after the start of rehearsal may result in being dropped from the production.

SINGING AUDITIONS
It is best to prepare a song besides “Happy Birthday” or “Amazing Grace,” which do not show capabilities as well as a song that is prepared in advance. When giving the accompanist sheet music, feel free to hold a moment to answer questions. Auditionees may ask to quickly review a part with the accompanist. If asked about the tempo, sing a bit at the desired tempo. Don't forget to take your sheet music and thank the accompanist when finished.

ATTIRE
Wear something presentable, distinctive, and comfortable. If auditioning for the musical, auditionees may change into dance clothes. Street shoes and heels must be removed in some of the audition rooms. It is advisable to wear the exact same clothes that were worn to auditions for any callbacks. Auditionees are encouraged to wash their audition outfits, but this is an important tool for the directors trying to recall new faces.
**AUDITIONS: SCHEDULE**

**FALL AUDITION SCHEDULE**

**Tuesday, August 26, 6:30pm-10:30pm, Nichols Lobby:** Mandatory Cattle Call/Unified Auditions Majors, Minors, Theatre Graduate Students, and Music Theatre majors. **Optional for non-majors.**

This audition is highly encouraged for anyone wanting to audition. **Sign up for a time in 109 McCain. A one minute prepared monologue is required.** Optional: In addition, prepare 16 bars from the musical theatre repertoire. An accompanist will be available. Please bring sheet music.

**Wednesday, August 27, 7:00pm-10:00pm, Check in: Nichols Lobby** – Individual Show auditions for Students. *Sweeney Todd* acting, vocal, and dance auditions. *Monkey, Monkey, Bottle of Beer, How Many Monkeys Have We Here?* acting auditions.

Opera auditions are also Thursday, August 28 from 3:30-5:30pm in McCain 105. Sign up for a time on the Voice board outside of McCain 231

**Thursday, August 28, 7:00pm-10:00pm, Check in: Nichols Lobby** – Individual Show auditions for all students. *Vanya and Sonia and Masha and Spike, Miss Julie* acting auditions.

**Friday, August 30, 7pm-10pm, Check in: Nichols Lobby** – Callbacks for all shows

7-10pm – *Vanya and Sonia and Masha and Spike, Miss Julie, Sweeney Todd, and Monkey* callbacks

**Tuesday, September 2 and 3, 7pm-10pm** – Haunted Purple Masque Auditions

Most rehearsals are every weeknight and some weekends for six weeks prior to the first performance; however each director will arrange his or her own rehearsal schedule. Please list all conflicts on the audition form.

**Audition scheduling conflict?** Contact Jennifer Vellenga, Director of Theatre Program, vellenga@k-state.edu.

**Fall Callback lists will be posted late Thursday night, August 28th** on the physical Call Board (near the vending machines on the first floor of Nichols Hall) and online at kstatemtd.com. Please comment online or initial the physical list to accept any callbacks.

The final cast list will be posted by Sunday, August 31. Please comment online at kstatemtd.com or initial the physical list to indicate acceptance of any role offered.

**SPRING AUDITION SCHEDULE**

**Monday, November 17, 7:00pm-10:00pm, Check in: Nichols Lobby** – Individual Show auditions for Students.

**Tuesday, November 18, 7:00pm-10:00pm, Check in: Nichols Lobby** – Individual Show auditions for Students.

**Spring Callback lists will be posted late Tuesday night, November 18th** on the physical Call Board (near the vending machines on the first floor of Nichols Hall) and online at kstatemtd.com. Please comment online or initial the physical list to accept any callbacks.

**Wednesday, November 19, 7:00pm-10:00pm, Check in: Nichols Lobby** – Callbacks for all shows.

The final cast list will be posted on Friday morning, Nov. 21. Please comment online at kstatemtd.com or initial the physical list to indicate acceptance of any role offered.
AUDITIONS: HELPFUL TIPS

READ THE SCRIPT. The single most important thing to prepare for any audition is to READ THE SCRIPT.

Reading copies are available in the MTD main office (109 McCain Auditorium) from 9am-5pm M-F. The office will also be open during the summer, 9am-4:30pm. Scripts may be checked–out for two hours at a time.

Additional information will be posted on the Call Board and online at kstatemtd.com.

SEVEN ELEMENTS OF A GREAT MONOLOGUE / SCENE

1. **Castability.** Choose something in your age range and gender, where the language is colloquial and a comfortable fit for who you are. For this “getting to know you” piece, avoid material that is highly theatrical, poetic, or heightened.

2. **Relationship.** Select material where your character is talking to one specific individual. As the great Emmy-Award winning actor Margo Martindale (“Justified”) has wisely said with regard to monologues, “When you do it for one, you do it for all.”

3. **Conflict.** The most compelling choice for monologue material is one where the speaker is in conflict with whomever he/she is speaking to. In short, something is not going “your” way, or the other person is not being who you want them to be and your objective is to change all that. Right now. This leads to an all-important sense of urgency and urgency is critical.

4. **Clarity.** There should be no potential for confusion on the part of the auditor/audience as to what the speaker is talking about or what he/she wants.

5. **Response points.** This is when the speaker has made a “point,” what many call a “beat” and the actor who is speaking then has the freedom to decide how the other character has responded emotionally. Shock? Anger? Enlightenment? The speaker can then decide the emotional tone of his own next “point.” In doing so, your pace and vocal pitch will organically change. Voila! The auditor sees a precious little asset known as “range”!

6. **A Button.** A monologue that ends in such a way that we know it’s over. The same way that a piece of music resolves, so your monologue should have a sense of finality. This creates a very powerful and satisfying conclusion.

7. **Owning your space.** Stand up. Walking into a room and pulling up a chair sucks the life out of you and the room itself. It has been scientifically proven that we think better and faster on our feet, and your physical presence will be much more poised and alive if you’re on your feet. There you have it. No rules – only some guidelines.

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