

Audition workshop will be at Unity Dance Collective (UDC) Friday, March 15th 1:30 - 3:30. This is not required. You also don't have to be registered to come; bring a friend. *We do highly recommend coming.* We'll be teaching the Audition dance so you may get a head start on it. We'll discuss auditions and answer any questions you might have. And if you want to stay after, Jonathan will give you a judgement-free go at your audition song. Just bring sheet music.

Monologue & Song Auditions will be at UDC **or another location TBD**, March 22nd 1:30 - 2:00 for private auditions, 2:00 - 7:00ish for everyone else.

Dance Auditions will be at UDC Saturday, March 23rd 10:00 - 12:00.

Callbacks will be at UDC Saturday, March 23rd 12:30 - 6:00.

If you cannot make auditions please let us know in advance and we'll try to arrange a separate private audition for you.

What to expect at auditions?

- Talent and experience go a long way, but every show we have little actors making big splashes with nothing more than some preparation and enthusiasm! Auditions will be in three parts: monologues, songs, and dance.
- Overall what we love to see across your audition is energy, confidence, and really big personalities. Pick songs and monologues that play to your strengths and style. We're listening for comfortable, free, powerful singing voices, and we're watching for well thought-out, detailed characters. Be silly, be evil, be in love, or just be yourself, and have lots of fun!
- OPA hosts "open" auditions. This means that parents, siblings, and the rest of the cast will all be in the room together with you and the directors. Don't worry; we're there to support you, cheer you on, and learn from each other. Applause is wholly welcome!
- Or, if that sounds horrible!!! we're offering "closed" monologue and song auditions for actors who don't want to go for a principal role - just want to be in the show. **ACTORS TAKING THE CLOSED AUDITION ARE INELLEGIBLE FOR A PRINCIPAL ROLE.**

- Everyone gets nervous, even the professionals. Our goal is to host a professional but friendly audition, and our job is to get to know you as an actor. If at the end of your dance, monologue, or song we feel we haven't succeeded at our job, we might ask you to perform again, maybe in a different way, or we might just converse with you a bit. We'll often do this if you had a nervous memory lapse or if the piano accompaniment failed you, but it could be any reason. Don't be nervous if we ask you to repeat your song or monologue angrily, or in your best British accent. You didn't do anything wrong; we're just getting to know you.

- **First: Monologue**

- Actors are expected to choose and prepare their own monologues.
- Any style of monologue is acceptable. Mostly, monologues come from other plays or musicals, but you may take a paragraph from a book or a movie script or any other source too. Monologues appropriate for kids and for theatrical auditions can also be found online.
- Your monologue should be memorized.
- 30 - 60 seconds is great. But try to limit yourself to no more than 90 seconds of material. We may initiate an early applause if we feel we've learned all we can learn about your delivery.
- We do not forbid, but usually discourage balanced dialogues as a substitute for monologues. That being said, some unbalanced dialogues can be nicely adapted into monologues by pausing naturally where there would be a short, "uh-huh" response from another character.

- **Second: Song**

- Actors are expected to choose and prepare their own song excerpts.
- We won't turn away any song or any style of music. Above all, you should pick a song you know you're comfortable with. If that's worship, pop... Taylor Swift, then sing Taylor Swift!
- Buuut! Ideally we'd like to listen to you sing and imagine your voice fitting into the aesthetic of the show: Pop-Rock Broadway / Disney style. Anything Musical Theatre that showcases your voice well is probably a good bet.
- For those of you who explore outside of those genres, some defining qualities to look for: distinct portrayal of a character through song; bright, frontal vocal texture; a specific story or emotional arc or character explanation driven by lyrics, often lots of lyrics; something you can act out too, not just sing.
- Your song should be memorized.
- Again, 30 - 60 seconds is great, get out your stopwatches if you want, but we won't; it's roughly a verse and a chorus. We may initiate applause if we feel the music is getting repetitive.
- Bring piano sheet music for live piano accompaniment. A dedicated piano part with the vocal line on top is best. Double sided in a binder or single sided loose (unless there are more than five pages) are both great. Please mark where you'd like to start and stop. **ACTORS NOT SINGING TO LIVE PIANO ACCOMPANIMENT ARE INELIGIBLE FOR A PRINCIPAL ROLE.**

- Musicnotes.com is overpriced, but their Piano/Vocal scores are usually in the right format.
- Also feel free to e-mail us at Theatre@OvationPA.com and ask if we have a copy of your song. We probably do, and we can send you a .pdf!
- If you like, you may leave after your song.
- Adding this at the bottom in case any of you veterans are actually reading this. Your song is no less an opportunity to showcase your acting than your monologue. Take it to the next level by planning expressions, gesticulations, movement, and if you're brave a spot of dance. There is no greater moment in Musical Theatre than watching a character develop by way of song and dance.

• **Third: Dance**

- A short excerpt of a dance from Tarzan will be taught to the cast.
- Actors will perform it back in smaller groups of about five.
- There is less you can do to prepare for the dance than the monologues or songs. We're not expecting perfection either; just do the best you can :))

What to expect at callbacks?

Tarzan features several principal roles and you will be given an opportunity at auditions to indicate if you would like us to pay attention to you with a particular part in mind. Please see the character description attachment.

For most actors, ensemble work will be the majority of their participation in the show. Ensemble is the star of the show and company takes the last bow. Nonetheless, callback day will be devoted just to casting certain principal roles.

• **Callbacks are by invitation only.**

- We will e-mail all actors/parents Friday evening after auditions telling you whether we need you at callbacks or not, and if so, for which characters.
- If you're not called to callbacks don't sweat it. Many actors will be cast ensemble and ensemble works very hard! (harder than principals sometimes, we've been told)
- Sides and song excerpts may be included.
- All of this will be content from Tarzan. You will only have a short time to prepare, but a little preparation is encouraged.
- Callbacks will be closed, unlike auditions.
- Copies of everything will be provided.
- We don't expect any of the material to be memorized.
- Have fun with it! If the character you're reading for is sassy, or very stern, or is crying, or shouting angrily, don't be afraid to try a powerful, emotional expression of your lines. If you feel like you don't have great chemistry with the

actor(s) you're opposite, still try to connect as best you can, but primarily show us what you can do!

- All actors are invited to the dance portion of the audition, **but after noon, we ask that only actors and families who have received a callback e-mail remain for callbacks.** Parents and siblings may support from the waiting room.

- Other than that, there's usually not much procedure to callbacks. We'll run sides and songs in whatever order we decide and try to dismiss people as we can. We apologize if you're one of those people who get one turn, wait an hour-and-a-half, and get sent home!

Please e-mail Theatre@OvationPA.com if you have any other questions at all! Can't wait to meet everyone at the workshop or auditions this March!