

16 TIPS FOR EFFECTIVE AUDITIONING AT ASTC/NMSU THEATRE ARTS (and elsewhere!)

Please use this guide as a reference for your upcoming audition with us

1. An audition is a job interview. Please come dressed nicely (semi-casual), in clothes that don't inhibit your movement. Wear low-heeled shoes, with hair pulled back from your face. Avoid shorts, jeans and short skirts. Dress professionally—not like you're going to a bar or club. Likewise, don't overdress—there's no need for a coat and tie.
2. Choose pieces that show you at your best. Find characters very close to your age and your life experience. Rehearse them until you know them cold.
3. Your audition starts from the moment you enter the room until the time you leave. Look confident and comfortable, even if you're not. It is difficult for us to have confidence in your abilities if you look nervous or unsure.
4. There will be one chair on stage. You may choose to use it in your audition or not. If not, simply act in front of it—don't move it offstage. If you choose to use it, make your introduction first, then sit down and begin your piece.
5. Once on stage, take a deep centering breath, then smile and introduce yourself and your piece(s). A good format to use is: "Hello, my name is _____. My first piece today is (character) from (play) and my second piece is (character) from (play)." There is no need to tell us the author's name, or what's just happened in the scene before, or any other information. If you are doing a monologue and a song, use: "Hello, my name is _____. My first piece today is (character) from (play) and my song is (title) from (musical)."
6. Rehearse your introduction every single time you rehearse your monologues. Actors are notorious for forgetting the play or character's name, and this is our very first impression of you!
7. If you have two monologues or a monologue and a song, you choose which to do first. There is no need to ask us.
8. Only look at the auditors during your introduction and thank you. During your piece, when you're talking to the other character (who obviously is not there), make their eyes 2 inches above the heads of your auditors. Make the auditors feel like they are in the room between you two. Also, face straight downstage. Never turn profile or, worse, talk to the chair! Even if the character is dead in the ground, keep your face up.

9. Play the Moment Before: make the first line of your piece a reaction to something the other character has said.
10. Affect the Other. Play to the other character to whom you are speaking. The monologue is not about you: it's about your needs from the other character. Talk to them. Try to change them. Fight hard to change them. Never just "tell" them something—rather, convince them, persuade them, intimidate them.
11. An active monologue (one where you are confronting someone) is always stronger than a narrative monologue (where you tell a story).
12. At the end of your first piece, hold the last moment for a beat or two before taking a cleansing breath, and going into your second piece. This helps us transition with you.
13. At the end of your last piece, after holding for a moment, then look in the eyes of the auditors and say "Thank you." Then leave. Don't bow. Never apologize or make excuses.
14. Look confident until you are out the door. Don't talk about your audition until you leave the building—sometimes the auditors hear things as you exit.
15. If you forget a line (and it happens sometimes!), try to move to a farther place in the monologue. If you can't think of a farther place, simply hold the moment and then transition on to your next piece. Don't ask to start over—just make it seem like you chose a very short monologue.
16. Above all else, HAVE FUN—even if you have to fake it! Directors are more likely to cast people who seem to love being on stage rather than ones who look like they can't wait to get off stage.