

OLE MISS THEATRE AUDITION GUIDELINES – FALL 2017

Ole Miss Theatre Auditions are open to all University of Mississippi students with an overall GPA of 2.0 or higher as well as to members of the community. This fall we will be casting two mainstage shows for the Ole Miss Theatre season:

Chicago

Music by Matthew Sklar
Book by Fred Ebb and Bob Fosse
Music by John Kander
Lyrics by Fred Ebb
Directed by Matthew R. Wilson

November 3 – November 4 at 7:30pm
November 4 – November 5 at 2:00pm
Fulton Chapel

In roaring twenties Chicago, chorine Roxie Hart murders a faithless lover and convinces her hapless husband Amos to take the rap...until he finds out he's been duped and turns on Roxie. Convicted and sent to death row, Roxie and another "Merry Murderess" Velma Kelly, vie for the spotlight and the headlines, ultimately joining forces in search of the "American Dream": fame, fortune and acquittal. This sharp edged satire features a dazzling score that sparked immortal staging by Bob Fosse.

Zombie Prom

Music by Dana P. Rowe
Book and Lyrics by John Dempsey
Based on a story by John Dempsey and Hugh Murphy
Directed by René Pulliam

February 16 – 18 & 19 – 24 at 7:30pm
February 17 – 18 & 24 – 25 at 2:00pm
Meek Auditorium

This girl loves ghoulish rock and roll Off Broadway musical is set in the atomic 1950s at Enrico Fermi High, where the law is laid down by a zany, tyrannical principal. Pretty senior Toffee has fallen for the class bad boy. Family pressure forces her to end the romance, and he charges off on his motorcycle to the nuclear waste dump. He returns glowing and determined to reclaim Toffee's heart. He still wants to graduate, but most of all he wants to take Toffee to the prom. The principal orders him to drop dead while a scandal reporter seizes on him as the freak du jour. History comes to his rescue while a tuneful selection of original songs in the style of 50s hits keeps the action rocking across the stage.

The following guidelines are intended to provide you with important information as you consider your audition material

PRIOR TO AUDITIONS

Find a copy of the script and *read the play*. If it's a musical *listen to the CD*. Become familiar with the characters and the music.

DRESS AND APPEARANCE

This is a job interview (of sorts) – dress nicely

- Select clothing that reinforces your confidence and lets us see you as a person. It should be flattering and comfortable
- Avoid bulky or loose clothing that might interfere with your movement and mask your physicality
- Wear shoes that are comfortable – make sure that they do not pull focus away from you
- Your hair should be styled so we can see your face

THE AUDITION

You will be asked to complete an audition form that includes past stage experience and your class schedule. During your audition, the directors will be considering you in the context of the play being cast – make the best first impression you can by making bold choices and taking risks. Don't play it safe or worry about being "right." Use this opportunity to really show what you can do. The director will be listening to your vocal quality, assessing your stage presence and projection, observing your movement, and looking for strong choices in characterization and intention.

AUDITION MATERIAL

For the audition you will have 90 seconds if you are singing and acting, or 60 seconds if you are acting only. You must sing to be considered for musicals.

Prepared Monologue Guidelines

- Select a monologue from a modern, published play
- Choose a character with whom you identify
- Your monologue should allow for vocal and emotional variety
- Your monologue should allow for a variety of movement
- Do not use self-written material – it does not, generally, allow you the opportunity to portray a character and provides less dramatic impact than a proven play
- Avoid excessive profanity

Prepared Song Guidelines

- Attempt to choose material that speaks to the type of music found within the musicals you are auditioning for
- Bring sheet music in the key you sing it

- Mark sheet music clearly for the accompanist (tempo changes, pauses, cuts, etc.)
- Make sure that your sheet music is in a three-ring binder

Presentation

- “Prepared” means rehearsed and fully memorized
- Performance energy and stage presence are important
- Motivated movement during the audition is desirable
- Avoid using props
- Use standard stage English – avoid accents and dialects
- A single chair will be provided for your use
- Have fun!

DANCE AUDITIONS

Please arrive on time, dressed to dance/move, and physically warmed up. You will be taught 2-3 combinations (series of movements or dance steps) appropriate to the show being cast. You will be assessed on the following:

- Positive attitude and willingness to try
- Ability to reproduce the movements and styles taught
- Technique (training, alignment, etc.)
- Rhythm

CALLBACKS

Following the general audition, the director will post a list of actors he/she would like to read/sing for the show. These lists will be posted on the front door of Isom Hall and on the callboard in Isom Hall (1st and 2nd floor). Directors call back actors based on the information from the audition form and on observations from the audition including, but not limited to:

- Availability and compatibility of schedule
- Vocal and physical characteristics
- Stage presence and projection
- Appropriateness for the character being cast

CASTING

Casting is a highly subjective process involving artistic choices that are influenced by many factors including, but not limited to:

- The factors listed above under Callbacks
- Compatibility with the ensemble in terms of physicality and interpersonal “chemistry”
- Demonstrated ability to take direction during callbacks
- The artistic judgment of the director