Audition Manual

CYT encourages every student, ages 8-18, to participate in auditions. Auditions are a wonderful way for students to gain confidence and experience in performing in front of people. We feel training is important, and with that comes the confidence and skills necessary to have a good audition. Unfortunately, we are sometimes unable to cast all who audition, but we feel that the experience of auditioning is something students won't want to miss. Students not cast in the show are encouraged to participate in other ways, such as: serving on a backstage or technical crew, assistant ushering, special activities, or concessions.

We have prepared this packet with information to help ensure you are prepared for auditions. Please read it carefully. If you have any questions after reading this information, please contact Michele Nichols, our Show Coordinator, at shows@cytbatonrouge.org.

Table of Contents:

Class Participation

The Audition Process
   1. What is the audition process like?
   2. What to bring to auditions?
   3. Audition tracks
   4. Callbacks
   5. Required Parent Involvement
   6. Other important production information

The Audition Song
   1. Song Suggestions
   2. For the younger students
   3. For seasoned students
   4. Performing your song
   5. Song ideas

Callbacks

Audition Tips

Additional Resources: 12 Guidepost to Auditioning
CLASS PARTICIPATION

Do I have to be enrolled in a class to audition for the musical?

Yes, you do have to be enrolled in a class to audition to be in the musical. Class tuition refunds will not be given to students who audition and are not cast in the show. CYT requires that a student auditioning for the show may not miss more than two classes and no more than two show rehearsals, unless there is an approved extenuating circumstance. The consequence will result in the student not being able to remain in the cast and be part of the performances.

AUDITION PROCESS

1. What is the audition process like?
   - **SIGN-UP** for an audition time slot as early as the day you register and as late as the day of auditions at noon on your family account. **NOTE:** You should arrive at least 20 minutes prior to your scheduled time to allow for sign-in and warm-ups.
   - **AUDITION FORM** - Everyone auditioning must complete the Audition Google Form prior to auditioning. **NOTE:** This is a NEW DIGITAL FORM. This form will be emailed to you after you sign up for classes.
   - **HEADSHOT & MUSIC** – Bring a headshot (doesn’t need to be professional) with you to auditions, and your music.
   - **SIGN-IN** - Upon sign-in, students will be brought to audition holding area where they will await their turn to audition. Each student auditioning should be prepared to sing a portion of a song (no more than one-minute long), and recite a monologue or poem (no more than one minute long).
   - **CHOREOGRAPHY** - Our choreographer will take a group of five and teach a short dance to perform. After learning the choreography, the group will perform together.
   - **AUDITION** - Then, individually, students will perform their monologue and song. Auditions are open to anyone who would like to watch.

2. What do I bring to auditions?
   - Confidence and a great attitude!
   - Your **headshot** – you will not be allowed to audition without an actual pic.
   - Your **music** – sheet music (accompanist is available), ipad or phone (make sure the song is downloaded and not dependent on the internet).

3. Where do I get audition tracks or sheet music?
   - Internet – almost any music download site has a karaoke section. These include iTunes, Wal-Mart, buykaraokedownloads.com
   - EBRP Library - with your library card, you can download music on FREEGAL. There are some instrumentals available there.
   - Music Stores – will have sheet music, books and some individual karaoke tracks.
   - Books – publisher Hal Leonard has several music book series such as, “The Teen's Musical Theater Collection,” “Broadway for Teens” and “Kids Broadway Songbook” that include accompaniment CD’s. These are a great resource for both boys and girls.
   - Sheet music can be found online or purchased here: https://www.musicnotes.com/
4. What happens at callbacks and what part do they play in the casting process?

- Callbacks are a way of taking another look at a student with specific part(s) in mind. Students will dance and sing to show music and read from the show script. You do not have to prepare anything for callbacks, although listening to the Broadway soundtrack from the musical and reading the script can make you prepared.
- Dress comfortably, relax and enjoy this step of the audition process!
- **Just because you are not called back does not mean that you are not being cast in the show.** Also, just because you are called back does not mean you are automatically cast in the show.

**What do I bring if I get called back?**

Wear comfortable clothes and comfortable, non-slip shoes. NO flip flops or clogs! Bring a water bottle. If your callback happens to occur over lunch time, you may bring a sack lunch with you. Callbacks are closed so parents and friends will not be allowed to be in the callback room, however, there will be a waiting area for them.

5. What do my parents need to know about their REQUIRED involvement?

CYT is a family-oriented organization dedicated to providing entertaining activities centered on the family. CYT realizes that without the support of each parent or guardian, it could not offer the high quality productions it does. Therefore, at least one parent or guardian of each child cast in the show must meet these requirements:

- Attend the Production Fair, along with their cast member, which is held at 2-4PM the Sunday of casting weekend. This is where the cast will take headshots, receive scripts and have their first rehearsal. Cast should wear a solid black shirt for pictures. Complete your bio online through your CYT family account in order to receive your script.
- Attend the 2nd parent meeting, which is typically held around week 5. (see show manual for date)
- Volunteer at least 20 hours in a pre-production committee (ex. costumes, props, marketing, rehearsal monitor, sets, etc.)
- Volunteer for three shifts during production week. This is typically one dress rehearsal and two shows. However, some teams do not work a rehearsal, but volunteer for three shows.
- Adults are asked to sign the audition form indicating their intent to commit themselves, as well as their children, to making the production a success. We truly appreciate every effort put forth by each family. If a parent, guardian, or representative fails to attend the REQUIRED Parent Meetings, or does not fulfill their committee responsibilities, the next time their child(ren) are enrolled in a CYT class, it may affect their future involvement in a CYT production.

6. Is there any other production information I should know?

- Cast members are required to be at all rehearsals for which they are scheduled. If an absence is necessary, in case of illness or emergency, it will only be excused if the Show Coordinator or Assistant Director is called for permission. Conflicts listed on the Audition Form will be considered as excused absences if the student is cast.
Cast members may not leave early or come late to rehearsals.
Cast members will be committed to approximately 60-70 hours of rehearsal time before Move-In and Dress Rehearsal week.
Cast members will be required to pay a $200 production fee ($185 for each additional sibling).
There will be a few items that parents are required to bring from home and/or purchase. Examples include: jazz or show specific shoes, tights, leotard or camisole/biker shorts for under costumes, stage make-up, etc. We try to keep these items to a minimum.
Cast and crew members are required to miss one day of school for the School Day performances (Thursday morning of show week). They will be given an excuse from CYT for their school.
Crew members will be required to attend final rehearsals, Move-in, all dress rehearsals and performances. Some positions may require more time commitments.

AUDITION SONG

Choosing an Audition Song

An audition song reflects your personality. So be sure to find a song that you can be yourself and be comfortable performing. You have 1 minute to shine. Choose a song that is IN your vocal range, one that you can sing all the notes easily.

Here’s a link to a recommended song list (especially if it’s your first to audition! But, also, these songs will show us your vocal range):
https://www.dropbox.com/sh/wwiid7mkgqaz20e/AACHV1zzdII05XWIIkUbrj1sa?dl=0

1. Song Suggestions:
   • Ask your CYT teachers to recommend a song. (See Song Ideas below)
   • Listen to musicals to get some ideas for audition songs.
   • Find a song that you can relate to and portray the character.
   • Choose a song that shows off the very best of your talents.
   • Choose a song that you can find a karaoke track for or have one made.
   • You do not have to start a song at the beginning! Some of the best audition pieces are in the middle of songs.
   • Make sure you edit your song so that it is 1 minute, and starts where you need it. It’s nerve-wracking to wait until the correct starring spot is found.

2. For the younger students:
   • Upbeat songs are usually best. Disney songs are always a hit.
   • Select a song that you can have fun with.

3. For Seasoned Students:
   • Research the show - and choose a song in a similar genre.
   • Don’t just choose a song because you love it or the show. Choose a song that is right for you.
   • Research the characters- find one that you identify with and choose and audition song that will show those personality/character traits.
   • Don’t fight against your natural strengths- use them in your song.
   • There are a LOT of great songs out there - go find them!
• Directors can tell if you’ve recycled a song too many times. Be creative and select a song for each show and audition.
• Select your song and practice. Just because you are older doesn’t mean you don’t need to practice!
• Your audition should show us what characters in the show you could portray best.
• NO ACAPELLA SONGS!
• Make sure your song is in the right key for you. Auditions are not the time to stretch out of your range. On the other hand - show off your range! If you’re a soprano- show it off!
• Be careful of choosing songs that require you to sing through your “break”.
• Be careful about choosing a pop song, including songs from pop - musicals. They can be extraordinarily difficult to pull off well in an audition, especially when you are nervous.
• Rehearse and mark your breaths. Support your breathing from your diaphragm
• Staging and movements should be planned. Don’t rely on yourself to just wing it.

4. Performing your song
• Focus on phrasing and dynamics. These will make your song stand out.
• Project - in other words, let the sound resonate through the bridge of the nose and cheekbones.
• Clearly enunciate your words (i.e. consonants - esp. the beginning and ending); also, keep the vowels free and open.
• Generally, don’t add ornamentation to the song because you think you sound good when you do it.
• Be careful about belting - DON’T OVER SING!
• Use your strengths! Don’t try to be/sing something that you are not. Be realistic about your abilities.
• Don’t limit yourself to “going for” one role. Directors can often see things you didn’t even know you did well!

5. Song Ideas
There are a MILLION musical theater songs! These are just a few suggestions to get you thinking of songs and options. YOU DO NOT have to pick something from this list. Just because it’s on the list - does not mean it’s a good song choice for you. Also, not all these songs are best for all ages. BE CREATIVE!

<table>
<thead>
<tr>
<th>A Spoonful of Sugar from Mary Poppins</th>
<th>I Feel Pretty from West Side Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Bushel and a Peck from Guys and Dolls</td>
<td>I Gotta Crow from Peter Pan</td>
</tr>
<tr>
<td>A New Life from Jekyll and Hyde</td>
<td>I Have Confidence from Sound of Music</td>
</tr>
<tr>
<td>A Spoonful of Sugar from Mary Poppins</td>
<td>I Know Things Know from Into the Woods</td>
</tr>
<tr>
<td>A Very Nice Prince from Into the Woods</td>
<td>I Speak Six Languages from 25th Annual Spelling Bee</td>
</tr>
<tr>
<td>A Whole New World from Aladdin</td>
<td>I Think I’m Gonna Like it Here from Annie</td>
</tr>
<tr>
<td>All Good Gifts from Godspell</td>
<td>I Whistle a Happy Tune from The King and I</td>
</tr>
<tr>
<td>All I Need is the Girl from Gypsy</td>
<td>I Won’t Grow Up from Peter Pan</td>
</tr>
<tr>
<td>All that Jazz from Chicago</td>
<td>I’ll Make a Man Out of You from Mulan</td>
</tr>
<tr>
<td>Alone in the Universe from Seussical</td>
<td>I’m Not that Smart from 25th Annual Spelling Bee</td>
</tr>
<tr>
<td>Another Hundred People from Company</td>
<td>I’ve Got a Golden Ticket from Willy Wonka</td>
</tr>
<tr>
<td>Another Opening of Another Show from Kiss me Kate</td>
<td>I’ve Got Not Strings from Pinocchio</td>
</tr>
<tr>
<td>Musical</td>
<td>Song Title</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Little Women</td>
<td>Astonishing</td>
</tr>
<tr>
<td>Oliver</td>
<td>I'd Do Anything</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>Be Our Guest</td>
</tr>
<tr>
<td>Wizard of Oz</td>
<td>I Only Had a Brain</td>
</tr>
<tr>
<td>Cinderella</td>
<td>Impossible</td>
</tr>
<tr>
<td>Pocahontas</td>
<td>Colors of the Wind</td>
</tr>
<tr>
<td>In the Heights</td>
<td>If Won't Be Long Now</td>
</tr>
<tr>
<td>Seussical</td>
<td>It's Possible</td>
</tr>
<tr>
<td>Charlie Brown</td>
<td>Be Back Soon</td>
</tr>
<tr>
<td>Babes in Arms</td>
<td>Johnny One Note</td>
</tr>
<tr>
<td>Pete's Dragon</td>
<td>Candle on the Water On Water</td>
</tr>
<tr>
<td>Pocahontas</td>
<td>Colors of Paradise</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>Colors of Paradise</td>
</tr>
<tr>
<td>Wizard of Oz</td>
<td>If I Can't Love her</td>
</tr>
<tr>
<td>Cinderella</td>
<td>Impossible</td>
</tr>
<tr>
<td>Pocahontas</td>
<td>Just Around the Riverbend</td>
</tr>
<tr>
<td>My Fair Lady</td>
<td>Just You Wait</td>
</tr>
<tr>
<td>A Funny Thing Happened...</td>
<td>Comedy Tonight</td>
</tr>
<tr>
<td>Songs for a New World</td>
<td>King of the World</td>
</tr>
<tr>
<td>101 Dalmatians</td>
<td>Cruella DeVil</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>Kiss the Girl</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>Dance of the Robe</td>
</tr>
<tr>
<td>Les Mis</td>
<td>Different from Honk</td>
</tr>
<tr>
<td>Gypsy</td>
<td>Let Me Entertain You</td>
</tr>
<tr>
<td>The Wiz</td>
<td>Ease on Down the Road</td>
</tr>
<tr>
<td>Mary Poppins</td>
<td>Let's Go Fly a Kite</td>
</tr>
<tr>
<td>Annie</td>
<td>Fine White Horse</td>
</tr>
<tr>
<td>Gypsy</td>
<td>Feed the Bird</td>
</tr>
<tr>
<td>Les Mis</td>
<td>Fine White Horse</td>
</tr>
<tr>
<td>Aladdin</td>
<td>Friend Like Me</td>
</tr>
<tr>
<td>Honk</td>
<td>Consider Yourself</td>
</tr>
<tr>
<td>Songs for a New World</td>
<td>God Help the Outcast</td>
</tr>
<tr>
<td>Guys and Dolls</td>
<td>Everything's Comin UP Roses</td>
</tr>
<tr>
<td>Annie</td>
<td>Get Me to the Church on Time</td>
</tr>
<tr>
<td>Company</td>
<td>Getting Married Today</td>
</tr>
<tr>
<td>Company</td>
<td>Getting to Know You</td>
</tr>
<tr>
<td>Les Mis</td>
<td>Giants in the Sky</td>
</tr>
<tr>
<td>Joseph and the Amazing....</td>
<td>Go, Go, Go Joseph</td>
</tr>
<tr>
<td>Anastasia</td>
<td>Get Me to the Church on Time</td>
</tr>
<tr>
<td>Fiddler on the Roof</td>
<td>Miracle of Miracles</td>
</tr>
<tr>
<td>Into the Woods</td>
<td>Gary, Indiana</td>
</tr>
<tr>
<td>Les Mis</td>
<td>No One is Alone</td>
</tr>
<tr>
<td>Company</td>
<td>Getting Married Today</td>
</tr>
<tr>
<td>The King and I</td>
<td>Getting to Know You</td>
</tr>
<tr>
<td>Les Mis</td>
<td>On My Own from Les Mis</td>
</tr>
<tr>
<td>Joseph and the Amazing....</td>
<td>Go, Go, Go Joseph</td>
</tr>
<tr>
<td>Anastasia</td>
<td>Once Upon a December</td>
</tr>
<tr>
<td>Aladdin</td>
<td>God Help the Outcast from Hunchback of Notre Dame</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>Happiness from Charlie Brown</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>He Lives in You</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>High Flying Adored from Evita</td>
</tr>
<tr>
<td>The Little Mermaid</td>
<td>Hold On from Secret Garden</td>
</tr>
<tr>
<td>Mary Poppins</td>
<td>Home from Beauty and the Beast</td>
</tr>
<tr>
<td>Bye-Bye Birdie</td>
<td>I Can do That from A Chorus Line</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>I Can't Say No</td>
</tr>
<tr>
<td>Les Mis</td>
<td>I Could Have Danced All Night</td>
</tr>
<tr>
<td>Les Mis</td>
<td>I Dreamed a Dream</td>
</tr>
</tbody>
</table>
CALLBACKS

Callbacks are an opportunity for the casting committee to have another look at you for various reasons. It does not mean you will, or will not, be in the show.

TIPS:
- Get some sleep!
- The directors are there to help you do your best - so feel free to ask questions and clarify directions.
- Give your best at every role you are called back for – not just the one you “want.” Every opportunity is important.
- Be flexible with your role expectations.
- The number of times you read or sing is really no indication of casting thoughts.
- Sometimes directors need to see some people more than others.
- Don’t give up! Don’t let yourself get discouraged by how you feel you are performing or how others are doing.
- Do your best! Have fun with the material.
- You are auditioning from the moment you walk into callbacks. Be respectful, helpful, and courteous. This goes a long way.

Callback Performance
- Often the directors will give you a description of the song, character or scene.
- Listen - this is essential information for you.
- Have fun with the material and the characters.
- Be yourself! If you are called back for a role, there is something in your personality or performance that is in common with the character. So be natural.
- This is not the time to talk with friends - pay attention.
- Even if you can’t do a move perfectly - just try it!
- Help each other out.
- If you are asked to “free dance” you can use choreography that you learned in the past.
- Do your best - be confident.
- Facial expressions are important. Remember to smile.

Voice
- If possible, listen to the music ahead of time.
- Don’t worry if you mess up – do your best and keep going.
- Even if you don’t think you can sing something - go ahead and try.
- Focus on breathing and articulation.
- Don’t get deflated if you crack on a note or miss something. One note is not going to make or break you.
- Show character and acting with the song you are singing.
- Ground the song in the scene – you don’t need to sing to the directors.
- Think about the words you are singing and connect to the emotion of the song.
- Relax and remember the fundamentals.
- Be confident.

Drama
- As soon as you are given a script, start reading over the scenes with the character for which you are called back. Find what the most important part of the scene is.
- What does your character want out of the scene?
• Physicality, vocal inflection, facial expressions and non-verbals are important parts of your callback.
• Make the interpretation of the role your own. You don’t need to do it the same way as the person in front of you did it.
• Don’t worry about stage directions or how you think a scene should be blocked. But add movement and follow the natural movements of the scene.
• Relate to the person you are doing a scene with.
• Follow along in your script with your finger. This will help you keep your place.
• Utilize every opportunity presented. For example, if you are asked to read in a scene a different part (even one that is the opposite sex of you) - go for it! You never know when the directors will see something that gives them an idea for casting.
• Don’t try to “act”, let the natural emotions and reactions of the scene unfold.
• Feel free to ask questions.
• If you are called at the beginning, it’s ok to take a moment to skim the scene.
• Try to look up from your script. Read your next line as the other person is finishing their line. Don’t play to the directors. Play the scene.
• If you are doing a scene with a partner that is struggling, don’t get frustrated. Help them by delivering a strong performance yourself.
• Take risks. The bigger the better.
• If the role requires an accent, take your best stab at doing it.
• Be engaged in the scene the whole time - not just when you are saying a line.

**AUDITION TIPS**

• Keep song and monologue under one minute
• Show enthusiasm and energy. Perform your song, don't just sing it.
• Make sure the song is in the right key for you.
• No acapella singing or singing along with a vocal track. It is very hard for the directors to hear over someone else's singing.
• DO NOT sing a worship song.
• DO NOT sing a song from the show you are auditioning for. It is considered poor theater etiquette.
• If you can walk around your house singing the song, it will probably work for you.
• PRACTICE, PRACTICE, PRACTICE!!! Rehearse your audition to the point the movements/dance are very natural and easy for you.
• Practice in front of a mirror so you can see your facial expressions
• Don’t be afraid to ask former directors, teachers, voice teachers or other/older students for tips or suggestions. This is a great resource for you.
• Sell yourself and your song. If you are not a singer, that's OK. Give the directors a show and you will win them over.
• Keep props and costumes to a minimum. They are not usually necessary for an audition.
• Introduce yourself with confidence and energy.
  
  **HI!** My name is __________. I am _____ years old and I’ll be singing ______________ from ______________.
  I will also give a monologue/poem called ____________.
  I will sing/give monologue first.
• Project, make eye contact with the directors, and be well prepared.
• Get beyond memorizing your monologue. The directors want to see you act. Show expression, don’t just give us your lines. Directors CAN tell if you just learned your audition last minute.
• SMILE, SMILE SMILE! Show expression and enthusiasm. Let the judges see your personality.
• If you mess up or forget words keep going. Shake it off and persevere. Directors will respect your ability to pull yourself through.
• Be respectful of those around you. This includes people running the audition: the directors, staff, people checking you in, and other auditioners. Directors see all of this.
• Pay attention to other auditions and take note of ones you enjoy. What makes them great? Learn from others.
• Directors know you are nervous. That’s OK! Even directors get nervous when they audition. Just breathe deep, focus and have FUN!

Some General Don’ts
• Don’t put your hands in your pockets
• Don’t throw anything.
• Don’t rock back and forth.
• Generally, handing things to the directors or going up to the table is not a good idea.
• Don’t let it show if you think you didn’t do your best/perfect... keep smiling and be confident.
• Don’t be surprised if you get cut off by clapping from the directors after 1 minute. Directors have a lot to hear!
• Don’t expect to be cast with a ton of conflicts.
• Don’t worry if someone in your audition group is doing the same song as you.

12 Guideposts to Auditioning
(Taken from the book *Audition* by Michael Shurtleff)

1. Relationship: How does this character feel towards the other characters? How does he feel about himself?
   ~Know more about your character than the character knows about him. Find facts in the play that tell you about the character, then what is not there create. Use your imagination to create a believable back story! Have fun!
2. What are you fighting for? Conflict. What do I want in this moment as the character? Find a positive motivator for each character’s lines. The lines are written for a reason. There are no “throw away” or “useless” lines—find meaning for why the line was written.
3. The moment before. This sets the scene for your monologue. It is your job to know what the character just experienced. (This is also a tool in Stanislavsky’s System of acting.)
4. Humor. “Humor is not jokes. It is that attitude toward being alive... Humor is not being funny. It is the coin of exchange between human beings that makes it possible for us to get through the day.”
5. Opposites. Where there is love there is hate; day and night; black and white. We find these things in life—find them in the scene. I love sleeping in late but at the same time I hate that I miss out on part of the day—there is an opposite that I have found in my own life. Find it in your monologue.
6. Discoveries. I am sure that you can count at least 10 that you have made about theatre or yourself in the last 2 days! “No matter how many times it has happened in the past, there is something new about this experience, this moment.” This brings life to your old monologue or to a play that has been done time and time again. Use your own life experiences to relate to a character or a scene. Use your feelings and reactions to dig and find new truths in the words.
7. Communication and Competition. You can feel something but not communicate it clearly enough for it to be seen by your audience. Find a way to show it. There should always be competition in a scene. The character tells (not through words), “I am right and you are wrong.” This creates tension and brings vibrancy to the scene.

8. Importance. What may be important to you may not be important to me. Find what is most important to the character. Make up something so important that the character needs. People come to the theater to experience the extraordinary. Give them that!

9. Find the Events. What is really going on? A play or a scene is a series of events. It is your job to define and identify them.

10. Place. You know exactly what building and what spot in which you are sitting today. It should be no different with your monologue. No one else may know where you are, but you need to visualize the place. Invent one if there is not one. If you don’t know then you will look lost to the auditors.

11. Game Playing and Role Playing. Each situation demands that we behave a certain way and we play different roles in each life situation in which we participate. Find who you are as the character and what role you are playing in that particular moment.

12. Mystery and Secret. Add a bit of excitement to your audition/monologue! There are some dreams that you may have or feelings deep within you that only you know! Make some for your character. This will only add to the audition. What secrets does your character have? No one else may ever know, but you will and that will shine like a light through the lines that you are speaking.