



AUDITION GUIDELINES FOR MUSICAL THEATRE (STAGE)

WHAT YOU SHOULD EXPECT FROM US

If you have been called in for a meeting, you should expect us to send you clear instructions and all relevant material. The casting director (CD) should give you details about:

- Who you will be seeing
- The date, time and venue and approximate length of the audition
- Character breakdown including vocal type and range. This may also include specifics re. dance/movement skills required
- What you need to prepare, including the character, accent and any further material or relevant information, for instance if we need to hear you sing or play an instrument
- Which sides / songs to focus on for first call / recalls and finals where possible
- Dates of recalls / finals, if known, plus rehearsal and production dates including length of contract so you can discuss any n/a's in advance with your agent or CD

The script or sides and sheet music are usually sent by email and often in PDF format to make it easily accessible. Your agent may be able to print it off for you to collect. If you are auditioning for a lead role and have not received the full script, please ask your agent if one can be sent.

Songs should all have an accompanying MP3. If this is not sent, ask if there is one. On many (but not all) productions, the CD will have prepared an audition pack for each role. It will contain all sides and sheet music and a cover sheet giving information on production dates, the role and a list of audition material for that role. Where possible we will inform you which material to prioritise at each stage of the auditions.

We aim to provide you with adequate prep time in relation to the amount of material that you are sent. Occasionally, for reasons outside the CD's control, the lead-in time is unavoidably short. During the audition process the team may wish to see you for a different role or cover, which may inevitably give you less preparation time.

If you feel that you genuinely do not have enough time to work on the material, let your agent know and we might be able to find another day or time to meet you. However, if there is no alternative day available, it may be impossible to accommodate you. If you feel there is too much material then ask your agent to discuss this with the CD.

You can expect to be met by a Stage Manager or CD and that someone in the room will read in with you, if needed, for the scene. Copies of the sides and sheet music should be made available in the room. We endeavour to only send the necessary material that is required for each role, however how much is explored remains at the discretion of the creative team.

If you have physical access issues or need special assistance, please let the CD know in advance so the appropriate arrangements can be made in good time.

We always aim to see you on time but sometimes delays are unavoidable.



Self-tapes

- Sometimes, as a result of various circumstances, we ask for a self-tape of a song and/or scenes. The casting director will provide all the relevant materials required. Please see the self-tape guidelines on the CDG website if you are unclear about the best way of self-taping.

Nudity/simulated sex (at the recall stage only, as per the Equity/Theatres' National Committee Regulations)

- No one will be asked to undress in whole or in part unless it is incontrovertibly relevant to the piece. The actor must be informed in advance if this is required and a mutually agreed observer must be present. No simulated sex act should be requested at any audition.

Feedback

- CDs do their best to let actors know if they have not been successful but lack of time and resources can mean that we are unable to give everyone feedback in the early stages. However, the CD will endeavour to give individual feedback to actors who reach the final round.

Data Protection

- You can expect us to comply with data protection law and keep your confidential information safe. You should not be asked in the audition room for personal information, including your actual age, ethnicity, disability, pregnancy, relationship status or sexual orientation.

Casting directors have a duty of care to actors - safety and wellbeing is paramount. CDs will refrain from facilitating and actively discourage one-to-one meetings in private non-professional environments, ensure that the audition room is a safe space where actors are able to give of their best and feel comfortable with what they are being asked to do, and that any inappropriate behaviour from anyone is challenged and, if necessary, reported.

WHAT WE SHOULD EXPECT FROM YOU

All material that has been sent out must be treated confidentially and not shared.

We expect you to turn up well prepared and on time for your audition. If you are delayed for any reason, please get a message to the CD.

It is not essential to have seen the show you are auditioning for, but it is strongly advised to research the production, the creative team and the role.

If you need to change or cancel an audition, please do so with as much notice as possible to provide another actor with adequate time to prepare.

Do not come for an audition if you are not interested in the project or are not going to be available for the job simply because you want to meet someone on the Creative Team.

If you are asked to prepare specific scenes, please ensure those are the ones you look at; if you are invited to choose your own scenes, think carefully about which sections will be of most benefit to us as well as to you. Please ensure you are clear on what you need to prepare and if you are not, seek clarification in advance. If you do not follow the instructions, you will put yourself at a disadvantage.

An audition is not a memory test. You will not be expected to be off-book unless specified by the CD. The exception is usually for final recalls.



When singing in initial auditions, feel free to hold the sheet music but again be familiar with the material. It is essential for you to have a conversation with the pianist or Musical Director about tempo and sometimes to discuss other specific points.

SOME GENERAL WORDS OF ADVICE:

ACTING AND SINGING AUDITIONS:

- Remember that we are on your side and want you to do well. An audition should be a positive experience for everyone involved.
- Aim to be early.
- If you're dyslexic, or have trouble sight-reading, say so.
- Don't approximate the lines or interpolate verbal tics and springboards like 'y'know', 'like', 'well', 'I mean' which are not in the text.
- Pitch your voice to the size of the room.
- Avoid manhandling whoever is reading with you, or if a certain physicality is absolutely required, make sure the reader is prepared.
- Don't overburden yourself with props or feel the need to mime extensively.
- Take a selection of songs showing different styles / tempos into the room from your repertoire. Have it taped together correctly for the pianist. You may be asked to sing 16 bars only so have that marked up.
- There is no need to re-enact choreography during the vocal call unless asked to do so.
- For a first vocal call choose something you already know that is relevant to the style and shows your vocal range.
- Listen carefully to any notes. Directors and musical directors will be looking to see how you respond to their direction and what you will be like to work with, as well as exploring your acting and singing. If you do not understand the notes given, ask for clarification.

DANCE CALLS:

- Check the standard of dance required and the style of the choreography.
- Dress appropriately and make sure you have the correct dance shoes – check with the CD if you are unsure.
- It is your responsibility to warm up.
- Take water into the room.
- The studio should have a sprung floor, mirrors and be large enough for the audition group.
- The call should not be overcrowded.
- Ask any relevant questions to those teaching you.
- If you are asked to demonstrate specific skills, for example, acrobatics, and you do not have that skill just say no. If you do, then make sure the room is safe to demonstrate.
- There may be a cut after you have demonstrated the combination. Feedback following a dance call is not given at that time. There is not usually time to call everyone with feedback after a large dance call.
- If you get injured during the call tell the stage manager or CD. There should be an ice pack in the room or at least at the studio.
- If you are required to sing on the same day you have danced then you can ask for an estimated time so you can either go for a break or prepare immediately.

**MOVEMENT CALLS:**

Some shows require actors who are not trained dancers to come in for a movement call. If you are concerned about this then do ask your agent to check the standard required with the CD.

RECALLS IN MUSICAL THEATRE LEADING TO FINALS:

- We will endeavour to keep the number of auditions to the minimum required for the casting process for each specific production.
- If you require reimbursement for travel expenses, please proceed as per the Equity guidelines.
- The CD will explain the reason for each stage of the audition process.
- Finals are often filmed for those who cannot attend the auditions but contractually have casting approval.
- If you feel you are being recalled too many times then ask your agent to contact the CD, or the CDG where applicable.

OFFERS:

- If you receive an offer, a swift response is appreciated as your decision will have repercussions on other offers and on other actors who are on hold.
- if you are put on hold, the CD will keep you updated regarding the status of the casting process.
- If you accept an offer, please check if you need to wait for the official casting announcement before disclosing the information publicly or on social media.