

ILLINOIS HIGH SCHOOL THEATRE FESTIVAL

COLLEGE AUDITION TIPS

AVOID MONOLOGUES...

...**in a specific style:** aim for a monologue that is more “universal” in its appeal and not catered to a specific show or theatrical style.

...**that require dialects:** dialect abilities should be included in a resume, but select pieces that require your natural voice.

...**of an older character:** select a piece that’s close to your age.

...**that are too long:** practice so that you’re within the time limit; colleges want to know that you can follow direction.

...**that are too short:** you’re robbing yourself of the chance to show off what you can do!

...**that are pieced-together dialogue:** this can often be awkward and distracting. True monologues are better. It can be done, but needs to be pieced together carefully.

...**from monologue books:** they likely are overused. It’s best to find one from a full script. Read plays to find good audition pieces. And be sure to read the entire play the monologue is from.

...**from movies:** dramatic works are going to be better, and you likely won’t be influenced by a famous actor’s on-screen performance.

...**that are an “emotional rollercoaster”:** It’s better to show off the different shades of one or two emotions rather than the entire emotional experience.

...**that you aren’t “connected” to:** you should be passionate about the monologue. It should speak to you and represent a bit of the actor behind the character.

...**about suicide:** great exploration for a full show, but it can be too dreary of a topic for an audition.

...**about sex:** for the age of both the actor and the auditioners, this can be an uncomfortable topic.

...**about abortion:** this and other sensitive topics may be too controversial and can become too dramatic.

...**that say, “Look how funny I am!”:** simple comedic monologues are perfect. Don’t push humor too hard.

...**use profanity:** as a high school student, please use age appropriate language.

CONSIDER A MONOLOGUE/SONG...

...that is active: you want to be seen actively pursuing an objective, rather than simply retelling a past story.

...that has a clear audience: who are you talking to? Why do you need to tell them this? What do you want from them?

...has a very clear objective: what are you trying to “get” from this person by the end of the monologue?

...that allows you to be natural and real: don't try too hard. Be confident, natural, simple, effective. Representatives can tell when you're trying too hard.

...that showcases your true talent and skill: consider looking at this list of overdone monologue and songs for pieces to avoid. HOWEVER, if you can bring any new spin to any of these pieces and you can perform it better than anyone, do it!

STRUCTURE OF AN AUDITION (“SLATING”)

1. Enter the room confidently.
2. If singing a song, go to the accompanist:
 - a. Say hello.
 - b. Establish starting and ending of your selection.
 - c. Let them know any changes to the selection, if any (e.g., key signature).
 - d. Set a tempo for your piece.
3. Walk to the center of the audition area.
4. Say the following:
 - a. Hello, my name is [NAME] from [HIGH SCHOOL]. I will be performing [TITLE OF PLAY] by [PLAYWRIGHT].
 - b. (if also singing, add:) ...and singing [TITLE OF SONG] from [SHOW TITLE].
5. Perform your piece(s).
6. When done, say “thank you.”
7. If you sang, collect your music from the accompanist and thank him/her.
8. Exit the room confidently.