



## Audition Protocols

### Phase One – Preparing for the Audition

1. Work with Vastine and Sonya to determine an audition date.
  - a. Double check with academic calendar to ensure there are no holidays or breaks that may interfere
  - b. Consider rehearsal schedules for other productions that may be going on
2. Reserve spaces
  - a. Go to the School of Theatre Webpage
  - b. Hover on the “Resources and Services” tab under the banner image and select “Room Schedules”
  - c. Check the availability of the spaces
    - i. Ideally, reserve 135, the Studio Theatre, and 125
  - d. Fill out the “Room Reservation Request Form” linked on the page
    - i. Select the date of the audition and any one of the spaces
    - ii. Typically, auditions run from 5:00pm-8:30pm.
    - iii. There is a long form response at the end where you can type out the extent of the full request including multiple spaces and dates
    - iv. Reserve one of the spaces the following day for callbacks.
    - v. Typically, we reserve 135 from 5:00pm-9:00pm and directors split that time into two hour sections for each of their callbacks.

1. For example: Show A holds all of their callback from 5-7pm  
and Show B holds their callback from 7pm-9pm
  2. Sometimes we have more than two directors holding  
callbacks, adjust as needed.
- e. Follow up with Drew to confirm the spaces have been reserved
    - i. Not everything is always visible on the schedule
3. Have Vastine send the Production Info and Disclosure Question Form to all  
directors.
  - a. This form is already built for convenience
  - b. You'll use this information to help build the Audition Announcement and  
Form
4. Reach out to Vanessa to coordinate someone for filming
  - a. The student filming is expected to be there 30 minutes early to set up
  - b. The student filming should check out their equipment, ensure they have  
memory cards with ample storage, and charge all batteries at least one  
day prior to audition – NOT the same day.
5. Work with Vastine or Sonya to reach out to a photographer for headshots
  - a. Charlie Champagne has been a good option for the last few auditions.
  - b. Ask the photographer to arrive 30 minutes prior to set up – (If auditions  
begin at 5pm, then their 4:30 arrival time allows them to park in front of the  
building or on Infirmary Rd.)
6. Create a "Casting Considerations" folder for each production in the Casting  
Database

- a. There is a template file called “1. Casting Considerations for...”
  - b. Copy this folder and add the title of the production(s) auditioning
  - c. Share the link to this folder with the appropriate director
7. Reach out to UTA (University Theatre Association) for volunteers to help with room monitoring and directing people.
  - a. Current UTA President: Hunter Sparacino (hspara1@lsu.edu)
8. Build the Audition Form / Announcement
  - a. Feel free to use the Template on Formstack
9. Build the Audition Order sheet on OneDrive
10. Send out Audition Announcement at least 2 weeks in advance
  - a. Deadline for Audition Forms is two days before the audition
  - b. Send the announcement to Kristin, Sonya, and Vastine for editing
  - c. Once approved, Kristin will send out the Announcement
11. Post fliers in the building and reach out to Not-Craig to share the Audition info on the LSU Theatre social media accounts and newsletter
  - a. Try to do this at least two weeks in advance
12. Check Formstack for submissions and update the Audition Order sheet and Casting Database
  - a. Download forms, headshots, and resumes from Formstack and add them to the appropriate Actor Profile folder
  - b. If a student does not have an Actor Profile folder in the Database already, make one

- c. If a student already has an Actor profile, move any files that are old to the “Additional Materials” folder or the “Past Forms” folder.
  - d. Copy the Actor Profile folder to the “Casting Considerations” folder(s) for the shows they would like to be considered for.
13. Ask Kristin to send out a follow-up announcement the week before auditions
14. Finalize the Audition Order and send out Audition times the night before auditions
15. Get a good night’s sleep, drink lots of water, and have meals ready for the day

#### Phase Two – Audition Day

1. Either the night before or morning of, reach out to every involved to prepare
  - a. Share the Audition Order sheet with all directors, Sonya, Kristin, and Vastine
  - b. Make sure this document is virtual and capable of live editing
  - c. In the email to directors, ask them to arrive 15 minutes early and what space they’ll be in
  - d. Email the camera operator to remind them times and what space they’ll be in.
  - e. Email the photographer to remind them times and what space they’ll be in.
2. Eat a snack and drink some water
3. 30 minutes prior to the start, set up the spaces:
  - a. Lobby – Grab a table from one of the spaces (135, 125, or the Studio) and set it up in the lobby with a sign for “Audition Check-In.”

- b. 135 – Make sure the playing space is clear, set up a table along the wall opposite the TV for Directors and Faculty, spike where actors should stand and set a chair nearby
  - c. Studio – Ensure the space is clear, work with the camera operator to help set up any equipment they need for filming, make minor adjustments to the lights
  - d. 125 - Make sure playing space is clear, work with photographer to help set up any equipment they need for headshots
- 4. Check students in as they arrive on the live Audition Order sheet
  - 5. Check-in with directors, and if they're ready, begin the audition
  - 6. Call up the first group of actors and go through the expectations of the audition.

You'll do this with each group of four.

- a. One actor at a time will enter 135 for their live audition
  - i. Tell them who will all be inside the room
  - ii. Let them know they'll find their mark, slate, and perform their monologues
  - iii. Tell them what it means to slate – introduce yourself and both pieces you'll be performing. Do not slate again in between monologues. Say both pieces at the start.
    - 1. Ex: "Hello, I'm Daniel Daigle, and this is Richard from Titanic followed by Tamora from Titus Andronicus."

2. Ex: "Hello, my name is Craig Ester, and I'll be performing a monologue from The Motherfucker with the Hat by Stephen Adly Guirgis and Fat Ham by James Ijames."
- iv. Remind them to "Let the glitter/snow fall," (take in that final acting beat) and say thank you.
- b. Next, they'll then go to the Studio Theatre to film
  - i. Actors will wait in the vestibule until either the previous actor or camera operator tells them to go in. We want to avoid interrupting filming.
  - ii. Have students fill out their names (first and last) on a sheet of paper as they walk in. This helps the camera operator name their files.
  - iii. They'll slate and perform their monologues once more
  - iv. Tip: try to keep eyeline near the camera but not straight now the barrel
  - v. Actors only get one take unless they mess up within the first 30 seconds of their monologue/slate and will only get one restart.
  - vi. Filmed auditions are used for the Casting Database, which is used for various projects including casting for Mainstage, Lab, and Swine palace shows as well as Student Films, including Geaux Films.
- c. After that, they'll move to 125 for Headshots
  - i. Have students fill out their names (first and last) on a sheet of paper as they walk in. This helps the photographer name their files.

- ii. Students will sit down for about 5-7 headshots
  - iii. After that, students are free to leave
- d. I like to end with some encouragement and a chance for questions.
- 7. After going through the spiel, take students to the hall outside 135 in their order, have them wait in the hall as you confirm directors are ready once more, let the first person into the space.
- 8. Remain in the lobby to continue checking students in.
  - a. If people arrive early or late/early, you can move people around to keep things on time. Make sure these changes are reflected in the Audition Order sheet.
- 9. Periodically check the line outside 135. When only one or two students are waiting to enter the room, call up the next group and give them the spiel.
- 10. Lather, rinse, repeat until the night is over.
- 11. Reset all of the spaces once everyone is gone.
- 12. The communication of casting and callbacks is the responsibility of the directors.

#### Phase Three – After the Audition

- 1. Check in the day following auditions with camera operator
  - a. Confirm they can have video files to you by the deadline
    - i. One week is typically enough
  - b. Determine how they plan to share those files
    - i. Google drive works well
    - ii. A memory card works great too

- c. Once you have access to the videos, upload them to the casting database.
- 2. Check in with the photographer about headshots
  - a. Get a sense of when they'll have files to you
    - i. These do not need to be edited
    - ii. There should be a handful of options for each student
  - b. Determine how the files will be shared
    - i. Charlie likes to use WeTransfer
  - c. Once you have access to headshots, upload all photos to the appropriate folders
- 3. Email students a link to their Actor Profile, so they have access to their materials