



The Rimers of Eldritch



A Flea in Her Ear



The Mikado



A Year with Frog and Toad

# Theatre Program

## Auditions & Interviews

*At Oakland University, auditioning for the Theatre Program is an opportunity for you to show your personality, your strengths and the traits that make you a unique performer/technician. The more prepared you are, the more relaxed and focused you'll be. We all want you to have the chance to do your best work.*

**ALL CANDIDATES** must provide a headshot or recent photograph, as well as a single-page resume listing productions worked on, roles played and training. Scrapbooks, press clippings and videotapes will not be accepted.

### THE ACTING AUDITION

All Acting candidates should prepare two contrasting monologues (i.e. comic/ dramatic, classical/contemporary).

Musical Theatre candidates need only one monologue.

Actors in both programs should have a combination of pieces that show off different abilities and therefore make evident the candidate's range. Monologues should be suited to the age of the candidate and should not be in a dialect.

All pieces must be memorized.

### THE VOCAL AUDITION

Candidates for Musical Theatre will have a vocal audition.

The vocal audition requires the preparation of two selections chosen from the standard musical theatre repertoire. One selection should be a Ballad (sustained legato line); the second should be "the up-tempo" and provide a contrast in rhythm, mood, characterization, style and approach. It may show special skills such as comic timing, dramatic flair, ability with patter, or the "belt" voice.

The entire audition **MUST** be memorized.

Please do not perform songs from the following musicals:

*Rent, The Phantom of the Opera, Jekyll and Hyde, The Scarlet Pimpernel, Les Miserables, Grease, Aida*; any written for mature characters or any song from a show that is currently "the hot new musical."

An accompanist will be provided. Please bring sheet music in the correct key with all cuts or repetitions clearly marked. Music should be placed in a binder for the benefit of the accompanist.

### THE DANCE AUDITION

Candidates for Musical Theatre will have a dance audition. The dance call requires no audition preparation, though years of technical training are certainly



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HONK!



A Midsummer Night's Dream



The Laramie Project



Serengeti Tales

beneficial. The audition consists of a warm-up (technical combinations to determine technique ability and potential), followed by 1-3 dance combinations. Each combination is taught to the group and is then performed in small groups.

Candidates should learn the combinations quickly and accurately and dance them with verve. Enthusiasm can occasionally substitute for lack of specific training.

Candidates should dress in basic dance wear or rehearsal attire - clothes which allow for ease of movement. Women should wear character shoes, jazz shoes, leotards, tights, dance skirts or non-bulky warm-up wear. Men should wear jazz shoes, tights, jazz pants or shorts and a t-shirt. No bulky or oversized sweat-pants or sweatshirts are permitted. Street shoes and sneakers may not be worn on the dance floor.

## THE DESIGN AND TECHNOLOGY PRESENTATION

Candidates interested in the design and technology aspects of theatre will present a portfolio of their work to the faculty. It may be an electronic or hard copy format. Either way, the portfolio should show your previous theatrical and artistic projects in an organized manner. Photographs and/or models and artwork are acceptable.

The presentation allows candidates to explain their interests and to talk about their previous work. Candidates may be asked about a favorite theatrical production or script, and so should be prepared to answer those questions.

Candidates should dress in a professional manner. "Office casual" (khakis and a shirt, for example) is appropriate.

*As we audition dozens of applicants each year for admission to the Theatre Program, please note that neither members of the Admissions Office nor Theatre Faculty can undertake to provide feedback or critiques of individual auditions. Thank you for your understanding.*

**Thank you in advance  
for your cooperation and preparation.**

**Break a leg!**



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