**Auditions:**

Schedule auditions for three evenings around the beginning of the semester, ideally the first or second week. Thursday, Friday, and Saturday are good choices; Thursday and Friday auditions may be held in the evening while Saturday auditions can be held during the day to increase availability. Reserve a room to hold them in; Taylor class rooms, Quita Woodward room, and Rhoads Quiet Study work well. Reserve as appropriate for the location (door signs or through Virtual EMS). Take into account whether or not your audition room is accessible (Rhoads Quiet Study and London Room are).

Advertise for auditions via e-mails (listserv) and flyers (posted pretty much everywhere you can get permission) several days in advance. If there are two shows, mention both in the e-mails and flyers. Emphasize that no preparation is needed; however if anyone would like to look at an audition piece ahead of time, the pieces should be accessible through the SPT website. Give the URL ( bmcspt.blogs.brynmawr.edu )for the SPT website.

Scheduling auditions for a week or so after classes begin is useful because by then, students have a better sense of what their schedules look like. This makes it less likely that they will be forced to drop out due to scheduling conflicts. Also, Mainstage tends to audition in the first week of the semester, so students who want to audition for both know whether or not they will be in a Mainstage show by then.

Post audition pieces on the SPT website through the Webmistress and include a link to the audition pieces in the e-mail that goes out to the Troupe and to the Activities listserv. Have some copies of the audition pieces printed out and stacked outside the audition room so that students who did not print one out can pick one up.

Be sure to have the performance dates (if known) posted outside the audition room.

Also outside the audition room, include a stack of audition sheets. These will have spaces for contact info, questions about casting preference, and any other information that might pertain to special talents or details that are to be included in a particular show. There will be a chart on the back for auditioners to make up conflict sheets. Any times when an actor is unavailable should be marked off in the schedule, with notes relating to other “one time only” or “as yet unscheduled” conflicts (e.g., field trips, make-up classes, etc.).

**[attach sample copy of audition sheets]**

If you come up with any additional policies regarding auditions specific to your show, be sure they are posted outside the audition room.

Be sure to introduce yourselves to new auditioners!

Stage managers should take notes during auditions but keep comments to a minimum unless solicited by a director.

In general, what happens in the audition room, stays in the audition room. No one outside that room needs to know who was considered for what part and why. The cast will find out who has been cast and what when the cast list is finalized and sent out to everyone who is cast.

As the audition process continues, both shows will keep notes going as to who they are considering for which parts. Ultimately, at the end of auditions, casting will occur for both shows simultaneously and both shows’ creative teams will come together to review their choices.

Make sure that if there are multiple shows that the directorial teams are in communication about the casting process, before, and during auditions as well as during casting.

Each show is able to pick three people whom they feel are not negotiable casting choices. If both shows have someone in common in their top three, negotiation will commence. Compromise will likely have to occur as it is possible both shows will have a part in their show in mind for the same people.

Once the casts are finalized, an e-mail will be sent out as soon as possible (immediately after the casting session, if possible) to those in each show with their respective cast list. The e-mail should also include contact information for the director(s) and stage manager(s) of the show. It is a good idea to ask everyone in the cast to respond to their show’s stage manager as to whether or not they accept their part within 24 hours of the cast list going out.

What to do about those not cast is tricky. In the past, creative teams have waited until they have confirmation from everyone in their cast as to whether or not they accept their part before sending an e-mail to those rejected. The idea was that if anyone did drop out, then some of these people could be contacted that they have a part without first being rejected.

While there is a point to be seen here, it may be best to e-mail each person who was not cast individually (so there is no mass “rejected” list, as this would allow people who were not cast to see both who *was* cast and who else was not) as soon as the cast list goes out. Keep a short list handy of people you would like to contact, should someone need to be replaced, but only refer to it if the need arises. Keep the e-mails concise and polite, emphasizing that you are glad the person auditioned and would like to see them audition for another show in the future, if they would be willing.

A key feature of the e-mail system is that it allows immediate notification to be sent out. People who have auditioned for SPT shows know when the auditions process is over, and they will assume that they were not cast if they have not received an e-mail the night of the last day of auditions or the morning after. Also, people who audition tend to be friends with some other people who audition, and they may hear that their friends have been cast before they hear that they were not. This can lead to animosity between the creative team(s) and auditioners; it is best to get information out to as many people as possible as fast as possible.

In the end, there may still be hurt feelings, but this way is probably least likely to create consternation.