

Hello and Welcome to *Standing Ovation Auditions!*

This document is designed to answer all of your burning questions about auditions including: when, where, how it will work, what to prepare, and when to expect answers.

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Audition Logistics:

Auditions: Friday, June 6th

Group Auditions: 4:00 PM – 5:00 PM

Individual Auditions: 5:00 PM – 8:00 PM (6-10 minutes per person)

Location: The Center (2017 E. 4th St. Long beach, CA 90814) in Darryl Fine

Check In: 3:30 PM

Day Schedule:

Auditions will begin at 4 PM with check-in starting at 3:30 PM.

We will begin as a group where we will go over the day's expectations and take questions before then beginning our Group Dance Audition.

The Group Dance Audition will be a short bit of choreography that is taught and learned as a group.

The choreography will be observed in small groups and possibly solo as well.

Following the Group Dance Audition, we will move on to the Solo Auditions. *Sign up for a slot on Pg. 6 and see below for details.*

What to Prepare:

Your 10 minute solo audition slot will include a 1-2 minute monologue and 1 min of a song. Please come prepared with:

A 1–2 minute memorized monologue of your choice. It can be from a play, movie, or something you've written yourself.

- **Tip #1:** Pick a conversational piece as opposed to a one-sided rant or story. These monologues tend to be less stale and easier to show emotional range. For instance, 2 minutes of listening to someone tell a story is not nearly as engaging as watching someone persuade someone else, argue with them, plead with them, etc. Try to find a piece that shows off as much of your emotional range as possible! If you pick a piece that includes another character's lines, you can simply skip over them with a small pause, as though you are imagining them speaking. Follow the links below for some examples of conversational monologues, as opposed to a story monologue.

- [Yale School of Drama ACCEPTED | Audition Monologue](#) - conversational
 - [Dramatic Monologue: "Attention"](#) - conversational
 - [Comedic Monologue from In the Daylight by Tony Glazer](#) - conversational
 - [USC Audition: Comedic Monologue - YouTube](#) - story based
- **Tip #2:** Know the context of the piece—or create your own! We want to see that your performance is grounded and adaptable. You may be asked to try your piece again with coaching from the directors. This doesn't mean your interpretation is bad, but more so as a way for us to see your adaptability and range.

16–32 bars (or about 1 minute) of a song of your choice (musical theatre preferred) using an instrumental or karaoke track.

- Please **do not read lyrics while singing**—we want to see confidence and preparation.
- Pick a song that you **enjoy** singing! Don't worry about what is a good choice or bad choice - anything that shows preparation, personality, and passion is key!
- Not all roles in this show are song heavy. But most, if not all actors, will sing group songs at bare minimum. If you aren't big on singing - that's okay! Do the best you can, and amplify your performance by being in character and relaying emotions, even if you might have some difficulties singing.

What to Bring to Auditions:

- **A resume of your performance experience** if you have one, but no stress if not. If you do have prior experience, but no resume, you can write your experience on your audition sheet day of.
- **Clothes and shoes** that you can move freely and comfortably in.
- **Water and a snack** (we will provide as well).
- Knowledge of any and all foreseen **scheduling conflicts** with our rehearsal schedule.

No prior experience required—just bring your energy and openness!

Callback Auditions:

*Callback Auditions are a chance for the directors to have a second glance at an actor, usually assigning them a specific role(s) to come prepared with. Callbacks are **by invitation only**, following the first day of auditions. Callbacks will include auditioning with **material from the show**, as opposed to regular auditions in which actors will bring their own choice of material.*

****IMPORTANT*** - Callbacks are **not indicative of your casting** result. Do not get discouraged if you are not called back. Do not get your hopes too high if you are called back. Directors may see the potential in your audition that may be better fit somewhere else, even if you were called back for a specific role.*

Callbacks (by invite via email): Tuesday, June 10th | 4:00–7:00 PM

- * Selected auditionees will be contacted by June 8th *
- If you do not receive an email by then - contact kcoughlin@centerlb.org

What to Prepare:

If you are called back, your email will entail what to prepare for the next audition. You may be asked to learn a song from the show.

Timeline and Scheduling:

Auditions: *Friday June 6th*

Callbacks: *Tuesday June 10th (email invites will be sent by June 8th)*

Cast List (will be out via email on) *Friday June 13th*

First Rehearsal will be *Monday June 16th*

If you do not receive information for Callbacks by June 8th

OR

If you do not receive the Cast List by June 13th

Email kcoughlin@centerlb.org

*** Regardless of results you should receive these alerts via email ***

Show Date: *Tuesday August 19th (need to be available all day)*

Rehearsal Schedule: June 16th-August 18th

Mondays 11:30 AM - 4 PM

Fridays 2:30 PM - 7 PM

Saturday July 12th: 12 PM - 7 PM

Saturday August 2nd: 12 PM - 7 PM

Saturday August 9th: 12 PM - 7 PM

Tech Week: *Monday August 11-Friday August 18th:*

Monday 8/11 11:30 AM - 4 PM

Tuesday 8/12 12 PM - 5 PM

Wednesday 8/13 12 PM - 5 PM

Thursday 8/14 12 PM - 5 PM

Friday 8/15 2:30 PM - 7 PM

SATURDAY - SUNDAY OFF

Monday 8/18 11:30 AM - 4 PM

The Center will be closed on Friday July 4th - no rehearsal that day.

Please take note of any and all rehearsal conflicts and mark them on your audition sheet.

Sign Ups:

Scan the QR code below or visit:

<https://www.signupgenius.com/go/9040845A8A62EA3F49-56855094-standing>



Show Summary

A group of queer teens are devastated to learn that their local theater—a historic space that once hosted legendary drag performances—is set to be demolished. Unwilling to let this piece of queer history disappear without recognition, they visit the theater the night before demolition to pay tribute and hold a farewell ceremony.

As they begin, eerie noises echo through the space. Convinced it's a spirit, they beg for mercy, explaining they're there to honor the theater, not cause harm. But instead of ghosts, they uncover a group of non-queer teens who had broken in to mess around. These teens, led by the child of the man responsible for the demolition, mock the ceremony by pretending to be ghosts, turning the moment into a cruel joke.

Tempers flare, and a musical turf war erupts—an explosive battle of perspectives, clashing over who has a right to the space and why it matters. Just as tensions reach their peak, another sound rumbles through the theater. This time, it's not a prank. The straight teens insist it wasn't them, and as the room falls silent, a booming voice calls from the shadows.

Spotlights burst to life, illuminating three fabulous drag performers (played by local professional drag artists!)—not just any performers, but the spirits of legendary queens from the theater's golden days. Recognizing them from old photographs and stories, the queer teens are awestruck. Through dazzling numbers, history lessons wrapped in song, and undeniable stage presence, the queens teach both groups about the importance of legacy, inclusion, and community.

Something shifts. The straight teens, confronted with a history they never knew, begin to question their assumptions. They realize the theater isn't just an old building—it's a place where people found belonging, joy, and safety in a world that often denied them. Slowly, new understandings form.

As the night fades, the teens—both queer and straight—stand together, unified by a newfound respect. They vow to fight the demolition in the morning, refusing to let history be erased. As dawn breaks, the stage lights flicker on, illuminating their silhouettes as they stand hand in hand, ready to take a stand.

Audition Form

Please fill this out before your audition. Be honest—there are no wrong answers here!

Name: _____

Pronouns: _____

Phone Number: _____

Email: _____

You'll receive two emails following auditions:

1. Callback Email:

If you audition, you'll receive an email by Sunday, June 8th letting you know whether or not you're called back for the second audition. Remember this is not inherently positive or negative either way.

2. Casting Email:

You'll receive another email by Friday, June 13th letting you know whether or not you've been cast.

Didn't receive one or both emails? Check your spam.

If the email is missing: contact kcoughlin@centerlb.org

Please keep an active eye on your inbox!

Experience

Tell us a bit about your theatre, performance, or creative experience (it's okay if you're new! Feel free to list anything you find applicable, theatre related or non, such as speeches, debate team, etc. or just leave blank - no harm; no foul):

Solo Singing Comfort

All roles sing group numbers, but only some characters have solo songs.

Are you comfortable singing a solo?

☐ Yes ☐ No

Line Load Comfortability

Would you feel okay handling a role with a lot of lines?

☐ Yes ☐ No ☐ Depends – Explain: _____

Rehearsal Conflicts: Please Be Thorough. *This includes days absent and/or days you will be late.*

Rehearsals are scheduled for June 16th - August 15th

Mondays: 11:30 AM - 4 PM

Fridays: 2:30 PM - 7 PM

Saturday July 12th, Saturday August 2nd, & Saturday August 9th from 12 PM - 7 PM

Tech Week:

Tuesday 8/12 ; Wednesday 8/13 ; Thursday 8/14 12 PM - 5 PM

If You're Not Cast...

Would you be interested in helping with any of the following? This will not harm your likelihood of being cast. (check all that apply)

- ☐ Tech (lights, sound, backstage help)
- ☐ Costumes / Makeup
- ☐ Props / Sets
- ☐ Creative input / writing / assistant directing
- ☐ No thanks, I'd prefer to just audition.

If You Checked One of the Above Boxes:

Tell us a bit about your passion or interest in a production role. Any prior experience, classes, training, how you got into the hobby, or why you have interest in maybe doing something new!

Any Concerns or Notes? You can also reach out to kcoughlin@centerlb.org

This could include schedule, accessibility, comfort levels, identities you'd like us to hold with care, etc.

FAQs:

Still have some questions? See below!

If you seek further guidance: reach out to kcoughlin@centerlb.org

Q: Do I need to be at the entire audition time from 3:30-8pm?

A: No; Auditions will begin with a group portion from 4-5 PM. 5-8 PM will be solo auditions. You are free to leave after your individual time slot is over. Please allow for some time delays which may affect your time slot.

Q: What if I want to be in the show but I have rehearsal conflicts?

A: We will work with you to the best of our ability. Please be thorough on your audition sheet when asked for rehearsal conflicts. It is much better for us to know and plan ahead now than to be blindsided later. As long as your conflicts still allow you to succeed in our show, you don't need to be worried. If you have specific concerns, feel free to ask!

Q: I have a conflict on audition day. Can I arrive late?

A: Our group portion of the audition will begin promptly at 4 PM. If you will be arriving late, please inform us of your arrival time via email to kcoughlin@centerlb.org and just make sure to select a solo time slot that works for you.

Q: Is it ok to have no prior experience in theatre?

A: Absolutely! The nature of this piece is all about uniqueness and queerness - so you already fit in! We will need some strong and confident performers (can absolutely be beginners) to handle the lead roles, but don't sweat it if this is all new to you.

Q: What if I didn't sign up in time before slots were full?

A: Reach out to kcoughlin@centerlb.org

Q: Do I need to be costumed for auditions?

A: There is absolutely no need to dress for the part you want. Just wear whatever makes you feel good and whatever you can move well in! No need for props for your monologues either - we can imagine!

Q: I've never auditioned before. How can I select a good monologue or song?

A: Pick something you know or like! Monologues can be self-written or from a favorite piece of media. There are also lots of audition monologues you can find on the internet. We are looking for preparedness, confidence and personality so find something that doesn't feel too challenging or daunting.