

Cinnabar Theater's Young Rep Gazette

see page 4 for upcoming auditions!

AUDITIONING 101

DIRECTORS DISH THE DO'S AND DONT'S

By Aimee Drew

Whether you are an experienced performer or a first-time auditionee, everyone gets nervous before breaking out into song or starting a monologue or scene in front of directors, people who judge you based on that one and only first impression.

To aid you in any future theatrical or musical endeavors, here is a list of audition tips from personal experience and from the knowledge of veteran directors and actors: the men and women who were in our shoes not long ago.

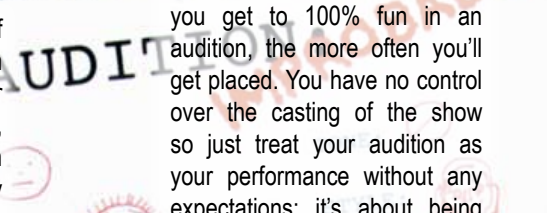
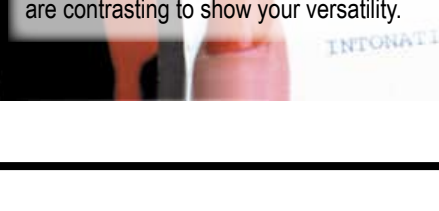
First and foremost, be confident! If you think you can rock your audition, chances are you'll do much better. Nervous energy can be disastrous so stay clam and remember to breathe. Directors can sense confidence and any extra personality that you can bring into the room will only add to your audition. Seasoned actor Bill O'Neill offers this advice: "Focus any nervous energy you have toward excitement. It will help your performance and make you feel better. Get excited about the opportunity; think 'this is my chance to be a part of something great.'"

As our own Elly Lichenstein said: "I look for someone to take me into the world of the monologue. I'm looking for one thing - a real personal connection to the artist and her work. That means you need to know all about the character who speaks or sings, you need to know the show and the character and the specific situation." In short: know your stuff! Leave your life at the door and embody your character for the audition.

Be professional! This means being mature, collected, and dressed appropriately (no jeans, no tee-shirts, no open toes). Your audition begins as soon as you walk in, so treat it that way. Make sure to be clear with the pianist and always, always thank both them and the director after your audition.

Theater and music is about enjoying yourself and that's what makes an audition. "When you're done, all that matters is if you performed as well as you wanted to and your fear to fun ratio," says music teacher, conductor, and musical director Melinda Moreaux. "The closer you get to 100% fun in an audition, the more often you'll get placed. You have no control over the casting of the show so just treat your audition as your performance without any expectations; it's about being happy."

Pick original pieces; directors are tired of that Our Town monologue or "Memory" from Cats. Choose pieces that will show your acting abilities over showing off your range, it's much more enjoyable to watch and listen to. If performing two pieces, make sure they are contrasting to show your versatility.



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WHAT DO YOU DO TO PREPARE FOR AUDITIONS?

"I pick a song that I like, practice it a few times alone in my room, get freaked out that I have to do an audition, and desperately try to remember my lyrics."
-Natalie Herman, YR actor

"I always drink some tea, breath some steam, and listen to music that pumps me up."
-Kailey Hewitt, YR actor

"Comb my hair, dawn some stylish duds, and listen to Rage Against the Machine, or The Police on my iPod."
-Curtis Hoffmann, YR alumni

"Keep myself busy for the whole day, talk as little as possible, and stretch!"
-Molly Larsen, YR actor

"Arrive an hour early to get paperwork done so that I don't freak out three minutes before they call me in. Also listen to Mr Blue Sky by ELO."
-Jack DeMeo, YR alumni

"I don't eat all day or my stomach will freak out. I have an all day adrenaline rush and feel stressed up until the moment I'm in the spotlight."
-Nick Herman, YR alumni

STICKING TO THE ROOTS

By Kailey Hewitt



Cinnabar Theater has always been an incredibly vital part of my life and I am sure many of you who are reading this article feel the same way. For many of us it has been a home away from home, a place where all are accepted and our love for theater is grown. But what do we really know about this place we owe so much to? How did it come to be? The amazing journey Cinnabar

Marvin began inviting people to perform at Cinnabar. Some groups meshed well while others did not. One important person was a modern dancer, Ann Woodhead, who really knew how to work the space and make it come alive.

"Sometimes there were only three people in the audience, but we persisted on" Jan said, explaining the theater's slow start.

Cinnabar was unique in that it did not always do conventional operas, but focused on untraditional pieces. Some of Jan and Marvin's favorites were *Cadillac* and *The Long Christmas Dinner* both by Paul Hindemith, *Bluebeard's Castle*, *The Tales of Hoffmann*, and *Man of La Mancha*.

The Young Repertory program came a few years later when it became clear that arts were not a main focus in local schools.

"I was shocked to meet teachers who knew nothing about the arts," Jan said, as she had grown up with a school that put on shows regularly and supported theater.

The efforts started small, working with the local Cinnabar School to put on shows, but it soon grew. The first production for children was *The Hobbit* in 1983. Carol Kaywood was among the first instructors, starting a Children's Chorus and putting on the original version of *Tailor of Gloucester*.

Eventually it was decided to add on the studio in 1984 to help make the Young Rep program easier to maintain. Since then the program has continued to blossom.

Jan had nothing but praise for the recent winter show *The Winter Rose* and enjoyed seeing a new production join the Cinnabar Holiday Young Rep tradition.

She hopes Cinnabar continues to produce good work, which she defines as work that is well done and worth doing. As she looks towards the future of Cinnabar, she looks not so much as to expanding the theater as to making sure it sticks to its roots. She wants the reasons why Marvin started this theater to remain an important virtue of the company.

"There is no abuse here," she said. "We are here to serve the artists. We are really a studio for performing artists. When the artist's needs are served, the public receives good art."

I felt so privileged to be in Jan's presence. She is truly an amazing woman and her feelings for the theater are incredibly inspiring. I hope that everyone appreciates Jan and Marvin for creating such an important part of our community.

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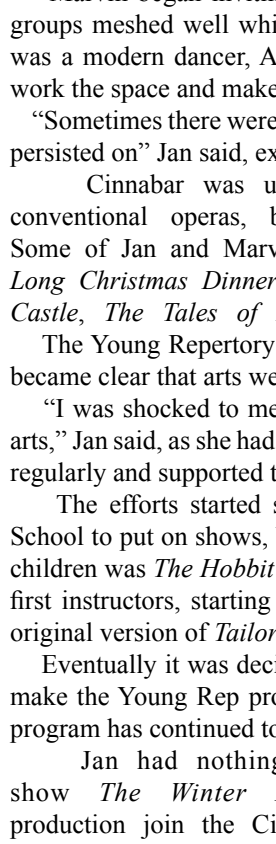
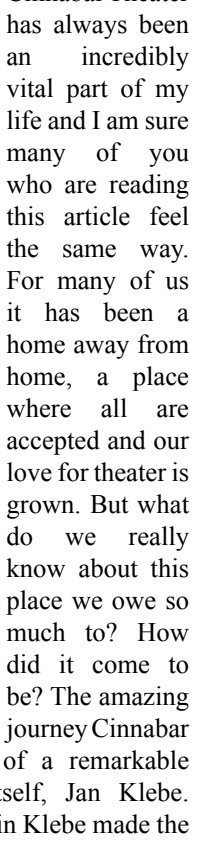
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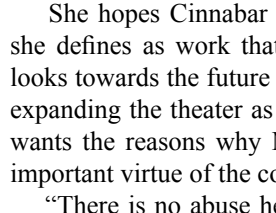
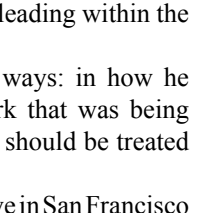
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"We had to have a place, that was really important," explained Jan, as Marvin knew the difficulties of having no place to rehearse and prepare. They looked at a few locations in Petaluma, but finally decided on the old school house building on top of the hill.

"It was very dilapidated," Jan recalls as she describes how Cinnabar looked when it was first purchased. The building was green at the time, the theater and the audience space was split into two separate rooms and there were still chalk boards on the walls. But Marvin and Jan were ready to make it work. After a couple of years of remodeling, the theater was finally usable.

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