

**ACTOR  
REBOOT**  
PRESENTS



# THE ART OF THE AUDITION

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**A GUIDE FOR MUSICAL THEATRE  
ACTORS PREPARING FOR  
PROFESSIONAL AUDITIONS**

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# 1

# Introduction

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Auditioning is a difficult subject to breach for many actors, which makes total sense. You show up hours in advance, waiting in the cold to sing 16 bars to a room of strangers who decide the fate of your employment.

That is *undoubtedly* daunting.

I learned early on in my education that I was giving the audition all of the power. I was a slave to the hustle and grind of "the biz". After a particularly brutal audition season during college, I had a realization that in order to feel in control, I had to take control.

I began to teach myself what I now call  
**"The Art of the Audition"**.

Essentially, I took control. I went from seeing my minute in the audition room as an Interview, to seeing it as a performance opportunity. I would think "how lucky am I that I get to tell a story today?". Through that mindset, I began to see success in the results of callbacks and show offers.

The purpose of this eBook is to share the art of the audition with you and help you find success moving forward in your career!

# Audition Prep

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**The secret sauce to an audition is to always be "in the room."**

**RULE NUMBER ONE:** Before you leave for the day, make sure you have your audition materials with you!

As soon as you head out for your audition, you are in your audition mindset. You don't need to be a different version of yourself, actually I'd encourage you to embrace yourself even tighter on these days.

Your audition actually starts the minute you enter the building, at the monitor's table. The monitor will ask for your headshot and resume, which you should have stapled to each other. Monitors are the liason between actor and audition panel so, lead with genuine kindness and excitement when interacting with them. Don't be afraid to ask questions.

Be authentically **YOU!**

When the monitor leads you to the holding line, use that time as a baseball player users their time "on deck" to bat. Loosen up, take a moment to check in with your breath and your body. Try to keep interaction with other auditioners to a minimum while in line to respect their preparation as well as your own.

When I am next In line, I typically take a moment to stand In a "power stance". I will stretch my arms wide and plant my feet wide and take a deep breath In through my nose with a smile on my face. It helps endorphins flow and get my adrenaline pumping!

# Entering the Room

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When your turn to enter the audition room comes, take your time. Don't be shy to say hello to the panel on the other side of the table. They want you to succeed! Walk in with confidence.

Never apologize for taking up space.

Now that you are in the room, it's time to communicate with your accompanist. A lot of auditioners make the mistake of treating accompanists like a machine rather than a human. In reality, they are the most integral part of your audition. So greet them briefly and then get to introducing your audition piece.

Make sure that you know the following things about your audition piece:

1. The title of the song
2. Where the song is from
3. Where you are starting your audition
4. Where you are ending
5. Tell them what signal you will give to begin the audition
6. What tempo you'd like
  - a. you should demonstrate this by lightly tapping your leg and humming your audition song to the pianist until they are clear on the tempo.

Once you finish with the accompanist, take time to address the panel and find the center of the room. Plant yourself and take about 5 seconds to center yourself. When you are ready to begin your audition, give the accompanist your signal to begin.

# Audition Time

## Now it's your time.

When you perform your audition piece, it's important to know every detail about the world that you are bringing the panel into. In order to know that, you must answer a few questions about your audition piece:

### **Where are you?**

location, weather, time of day, etc

### **Who are you singing to?**

friend, lover, family, yourself, etc

### **What is your current relationship to that person?**

flirty, excited, disdain, etc

### **Why are you singing this instead of speaking it?**

conceptualize

### **What is the storyline of your audition piece?**

this does not have to be the same story as is told in the original context of the song

For example, when auditioning for Elder Cunningham in The Book of Mormon, I sang "Lost In the Wilderness" from Children of Eden. In the context of the original setting of the song, this wouldn't make sense, but when I sing it from the perspective of a young man, exploring a new world with his new best friend for the first time...it works wonders.

As long as you have all of these points prepared for your audition, regardless of the material, you will succeed in telling a story.

# Leaving the Room

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Your audition doesn't end just as the last chord strikes. It is **VITALLY IMPORTANT** to take a moment after you finish your piece. Allow yourself a few seconds to leave the world of your story and come back to yourself in the room. Once you feel the completion of your final beat, center yourself. I tend to then give a smile and a thank you to the accompanist at this point.

Typically, the panel will then either tell whether they need to see anything else. Once you are told you are set to go, you should thank the panel for their time, thank the accomanist for their help, make sure you have all of your belongings, and then leave the room.

Once you get back into the holding room, check with the monitor to make sure that you are officially released. I have seen people leave without doing so and miss day of callback opportunities.

After you are released by the monitor, go grab a bite to eat, have a drink with a friend, play a video game, go for a run, whatever you need to do the rest of the day, but do it with a sense of accomplishment because you had the opportunity to perform today.

That makes it a pretty epic day, no?

# Overview

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I want every single person who works with me to feel **successful**. Unlike popular belief, success is not measured in number of shows booked.

**It's measured in daylights, in sunsets, in midnights...just kidding.**

It **IS** measured in showing up, committing to your work, telling a compelling story, and being a genuine and gracious human.

Showing up can be hard. As they say, "for every 100 'no's' you get, you will get 1 'yes'". That probability makes it difficult to continuously show up and commit. I promise you, that 1 "yes" makes the 99 "no's" worth it.

Speaking of showing up, just reading this short guide today is **showing up!**

I am super proud of you for taking this step.  
So proud, that I would like to offer you a gift!

Because you read this eBook, I would like to offer you **FREE ACCOMPANIST** when you book an Actor Reboot with me!

To book with this promotion, please email [actorreboot@gmail.com](mailto:actorreboot@gmail.com) with the subject **EBOOK PROMO**

For more information on Actor Reboot, visit  
[www.philsloves.com/actorreboot](http://www.philsloves.com/actorreboot)

Also, be sure to follow on Instagram and Tiktok @ActorReboot



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# TESTIMONIALS

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**"Phil provides such *craft* and *seasoned insight*"**

*-Jamari Johnson Williams (Hadestown - First National Tour)*

**"His notes are specific, digestible, and presented with great humor"**

*-Jordan Bunshaft (That Physics Show - Off Broadway)*

**"I have never felt *MORE CONFIDENT* going into an audition"**

*- Kirk Koczankowski (Elf - MTKC PRO)*

**"Phil taught me how to be the best version of myself"**

*- Anthony Finke (Musical Theatre Major at Rowan University)*

**"Phil Sloves is the most talented person in the world"**

*- Vivian Sloves (Phil's Nana)*



# ABOUT THE AUTHOR

Phil Sloves is a Broadway Performer, Audition Coach, and Tap Teacher currently living in NYC. After graduating with a BFA in Musical Theatre from Montclair State University, Phil took the regional theatre scene by storm, working all over the country in ensembles, supporting roles, understudying and eventually leading productions. After years of hard work, he found himself on Broadway as a Swing and Understudy for the roles of Patrick Star and Mr. Krabs in *Spongebob Squarepants*.

In addition to hard work and dedication, Phil credits his professional success to his love of the audition room. After learning that most of his peers felt the opposite, he wanted to help. He began coaching and developed a passion for helping artists grow in confidence and even learn to *enjoy* auditioning.

Phil founded Actor Reboot in order to share the art of auditioning with anyone who needs to fine tune their audition package. From Coaching and Resume Renewal, to new Headshots, Actor Reboot will help you curate a new package to present at your next audition.

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