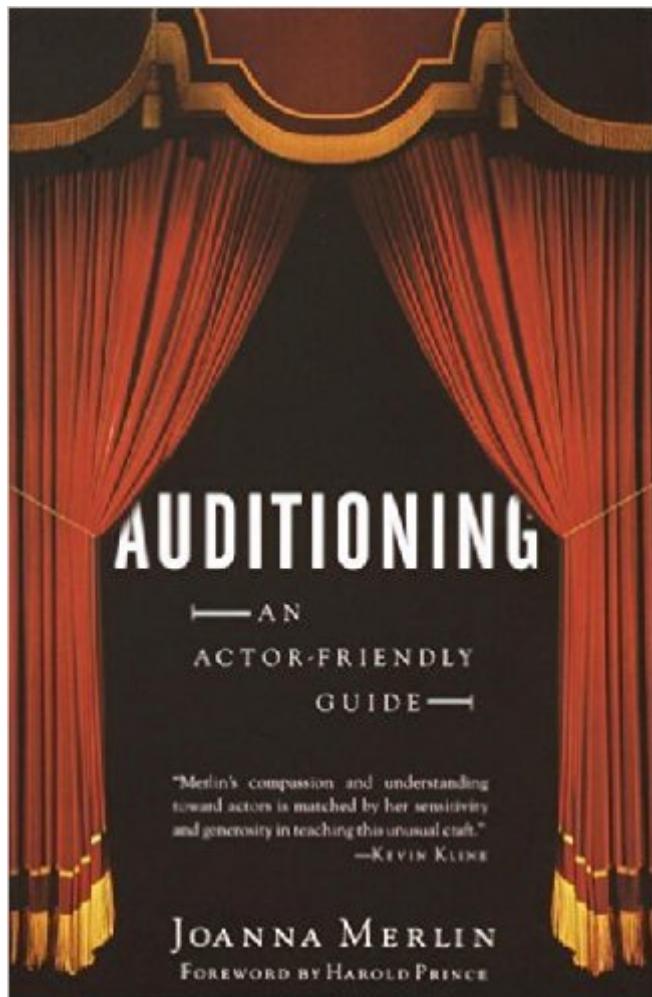


The book was found

Auditioning: An Actor-Friendly Guide



Synopsis

Theater veteran and acting teacher Joanna Merlin has written the definitive guide to auditioning for stage and screen, bringing to it a valuable dual perspective. She has spent her career on both sides of the auditioning process, both as an award-winning casting director who has worked with Harold Prince, Bernard Bertolucci, and James Ivory, and as an accomplished actor herself. In this highly informative and accessible book, Merlin provides everything the actor needs to achieve self-confidence and artistic honesty—“from the most basic practical tips to an in-depth framework for preparing a part. Filled with advice from the most esteemed people in the business, such as James Lapine, Nora Ephron, and Stephen Sondheim, and charged with tremendous wisdom and compassion, this indispensable resource will arm the reader to face an actor’s greatest challenge: getting the part.

Book Information

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Customer Reviews

The subtitle is no joke: Joanna Merlin’s book is certainly Actor-Friendly. Auditioning is a terrible process for all parties involved. Auditors and auditioners both know that an actor cannot truly demonstrate the breadth and depth of their skill in a five minute general audition, nor a callback. But this is the process by which we cast shows, and until someone figures out a better way to do it, it’s the one we’re stuck with. Joanna rightly points this out in her opening, and goes to great lengths to get the actor to relax and take a positive (and more psychologically healthy) perspective towards the audition process. Her tips help bolster self-confidence, relaxation, acceptance of not getting a part, and a spirit of playing. She also gives several anecdotal stories from her own experiences in the

business, supporting her advice with real-world examples. The meat and potatoes of the book is her actual advice on what to do in order to prepare and deliver an audition and callback, with chapters on general advice, advice for camera, and advice for musicals. She gives solid advice for monologue selection, the key points to hit for swift text analysis, making your characterization distinct (here her training in the Michael Chekhov technique shows), and later a more practical walkthrough of the event itself. This text is not a magical cure-all, nor a guarantee that you're going to land your next role. I'll be honest and tell you that I didn't. This book, however, did certainly helped me prepare and understand what was going on during the callback, and how to approach and understand why I might not have gotten the part (which, when I later talked to the director, turned out to be accurate).

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