

# AUDITION CHECKLIST

## GET TRACTION COURSE

Carrie Olsen: Okay. Alright, we can turn it back on once we kind of get back to a group setting. Alrighty here. So, when you are -- When you get an audition, you want to make sure, number one, that you are following instructions. So, whatever the scripts says to do, do it. Make sure that you edit it cleanly. We're going to go into Audacity and TwistedWave here in a little bit and kind of go over some basics of how to edit cleanly. What does it look like? What does it mean to edit your audition cleanly?

You want to be specific, and that is in terms of your read. We can do an example of that, too. So, if you have a sample script in front of you, you don't want to be general about what you're saying. It shouldn't sound like you could be talking to anyone. You want to make a very specific decision as to who it is that you're talking to, why it is you're talking to that person, so why you're saying it, and then even asking questions like, "What does the other person want out of this? How am I trying to make them feel?"

And if you can be specific, that's one of the things that can really make your audition stand out and make it sound like, "Oh, this person's talking to me." I'm sure you've had that situation where you're listening to a commercial, whether it's on TV or the radio, and you go, "Oh, I get that person" or "I know that person" or "My gosh, they're talking to me." Bad voiceover is when it's just really generic. And if you were to ask the person who was reading who they were talking to when they were reading it, they go, "Oh, I don't know. I didn't have anyone in mind. I was just reading the script."

And there's a big difference between being general and being specific when you're reading voiceover copy. Don't copy others. You can and should listen to other voice actors, analyze them, try to decode what they're doing, and that kind of thing, but you don't want to just go in and sound exactly like someone else for a few reasons. One, that person already exists. So, it's

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not doing you or the agent any favors to go in and try and sound exactly like someone else. And also, that takes away your uniqueness because you're not being specific. You're not going through the work of making decisions on your own, but rather, you're just copying what someone else has already done.

And most likely, it's not going to be with as much conviction because it's not you. It's not genuine. You're trying to copy someone else. Make decisions, we talked about that a little bit. And then on top of all of that, you want to relax and have fun. So, you've got all these things in your head about being specifics, and not copying, and making decisions. You got to shake it out. You got to relax, remember that this is fun and play pretend. Ultimately, what you're doing when you're recording voice over is you're pretending. So, you can kind of go back to when you were a kid and used to play house, or whatever it was you played with your friends, pretending. Try and have that same kind of joy with voiceover. Because that shows up in your read as well.

So, not just remembering to have fun, but because it actually does help your read, to relax and have fun, and it takes some of the pressure off of you as well, warm up. And there are a lot of different ways to do this. Allison, all she does is she does yoga. She does yoga every day. So, she warms up her body, which makes sense because your vocal cords are part of your body. If you are drinking water, and taking care of your body, your voice is getting warmed up, too. Other people do like vocal stretches, or not vocal stretches. I guess yeah, vocal stretches too, but also just mouth stretches, so like smile really big, and then purse your lips really hard, puff out your cheeks, and kind of do some face exercises to warm up.

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Don't record voiceover first thing in the morning. There was one time that that was helpful for me. I was supposed to have this scratchy read for this job, and they just happened to schedule it right in the morning and I thought, "Awesome." I did not warm up and it worked out great. But for the most part, you want to be full voice. You want to be just warm and engaging. Another trick I like to do is to put a pencil in your mouth and read your copy with a pencil in your mouth. And that really helps you to stretch your mouth muscles and warms you up, helps you to be more articulate.

Alright. Know what you're saying, know to whom you're saying it, and know why you're saying it. That takes work, again, to do those things. It's so much easier to pick up a piece of copy and just read it. It takes a little bit longer to pick up the piece of copy, read it to yourself, and then go, "Who is my audience? Okay, what the story? Why would I be saying this? What are they thinking when I'm saying this? Where are we when we're saying this?" And kind of building your scene. But all of that helps you to be more real. You're giving yourself more stimuli to react to when you take the time, and energy, and effort to develop those things.

The more you do that, the less you'll have to because you'll be able to kind of have -- You'll have characters that are developed. And so, a year down the line, you don't have to spend as much time asking those questions because you see a script and you go, "Oh, yeah. It's like this. I've done this a million times." And you're able to kind of snap into it easier. Okay, so to get traction in this area, you're going to be spending a lot of time doing it. So, don't stress about it. You'll drive yourself crazy if you're constantly trying to decode your reads. Alright, so that takes care of our kind of overview presentation.