



AUDITION PACK

Production details

Our production of Into The Woods will take place at the **ComedyHaus, Albisriederstrasse 16, 8003 Zurich**

Production dates

13th April 2023 at 2:30pm & 6:30pm
14th April 2023 at 2:30am & 6.30pm

Want to audition?

If you are aged between 10 and 18 you can book your audition time by signing up at www.simplytheatre.com/audition

Audition details

Auditions for Into The Woods will take place on the 2nd and 3rd December at Simply Theatre Studios, Zurich. If you are selected for a CALLBACK, you will need to be available on the afternoon of Sunday 3rd December. If you want to audition but cannot make any of these dates, please let us know and we may be able to help.

Audition times are:

Saturday 2nd December

Session 1: 14.00 – 15.00

Session 2: 15.15 – 16.15

Session 3: 16.30 – 17.30

Sunday 3rd December

Session 4: 11.30 – 12.30

Recall auditions: 13:30 – 14:30 (by invite only)

What will I be doing in the audition process?

As part of your audition, you will be asked to **perform a small monologue and song of your choice.** These monologues are listed at the end of this pack. This monologue should be memorised. When learning your monologue, remember to consider where you think your character is at the time of this monologue, who (s)he may be talking to, and what they are feeling. How can you get this information over to your audience (audition panel) through your audition?

For the singing part, you will be required to sing one song of your choice. This can be a song you have learnt in class, a favorite song that you know or a new song that you learn for your audition. Think about a song that best shows off the range and style of your voice. This song **MUST** be a musical theatre song – no pop songs! Please speak to us if you have any questions about this as we may be able to help with song suggestions. You will need to bring the backing track along with you on an MP3 player, iphone or ipad for your audition. Unfortunately, you will not be able to use a CD. Please note that you may be stopped part way through your song.

You may feel free to choose any of the monologues for your audition, as no matter what you perform at audition you will still be considered for all parts. This said, if you are particularly keen on playing a specific part then it would be a good idea to prepare the appropriate one for audition.

During the audition, you will be asked to perform your scene in different ways. You may also be asked to work on other small scenes from the play and take part in some group improvisations. The auditions will feel a bit like a workshop, and so while you should prepare thoroughly and do yourself justice, you don't need to be nervous.

For more information on preparing for audition and the audition process, please see our guide towards the end of this pack.

Please be aware that being involved in this production is a definite commitment. Each cast member must be present for ALL rehearsals

when they are required. The only exception to this is if we have been notified of an absence at the time of audition. For your information, and to help you decide if you can commit to this project, there is a detailed conflict schedule as part of the application form at the end of this pack.

Full scripts for the show will be provided following the completion of a successful audition. If you are successful and gain a part in the production, we ask each participant to pay a small fee to help towards production costs.

The fee for Academy students enrolled on weekly Academy courses is a one-off payment of 450chf. Students who are not members of the Academy will be asked to pay a fee of 750chf.

A SIMPLY THEATRE ACADEMY PRODUCTION

Into The Woods



ABOUT THE SHOW

The Brothers Grimm hit the stage with an epic fairytale about wishes, family and the choices we make.

James Lapine and Stephen Sondheim take everyone's favourite storybook characters and bring them together for a timeless yet relevant piece and a rare modern classic. The Tony Award-winning book and score are both enchanting and touching.

The story follows a Baker and his wife who wish to have a child, Cinderella who wishes to attend the King's Festival, and Jack who wishes his cow would give milk. When the Baker and his wife learn that they cannot have a child because of a Witch's curse, the two set off on a journey to break the curse. Everyone's wish is granted, but the consequences of their actions return to haunt them later with disastrous results.

THE SYNOPSIS

"Into the Woods" is a captivating and thought-provoking musical that weaves together various classic fairy tales, providing a fresh and unique perspective on these timeless stories. With music and lyrics by Stephen Sondheim and a book by James Lapine, the show brings together characters from tales such as Cinderella, Little Red Riding Hood, Jack and the Beanstalk, and Rapunzel, as well as introducing an original narrative involving a childless baker and his wife.

The story begins with the characters in pursuit of their deepest desires. Cinderella wishes to attend the king's festival, Little Red Riding Hood aims to deliver some bread and butter to her grandmother, Jack longs to be rich and not have to sell his cow Milky White, and Rapunzel dreams of leaving her tower. These individual quests are further complicated by the presence of a wicked witch who has cursed the baker and his wife, leaving them unable to have a child. In order to break the curse, the couple must venture into the woods to gather four specific items: a cow as white as milk, a cape as red as blood, hair as yellow as corn, and a slipper as pure as gold.

As the characters journey into the woods, they encounter various challenges and obstacles, including giants, wolves, and magical spells. These challenges force them to confront their desires, fears, and the consequences of their actions. The musical masterfully blends humour with darker themes, creating a rich and emotionally resonant experience for the audience.

The first act of "Into the Woods" focuses on the characters' quests to achieve their wishes, each facing their own set of trials and tribulations. However, it's in the second act that the

story takes a darker turn, exploring the aftermath of their actions and the unintended consequences of their wishes. The characters are faced with the realisation that the choices they made to fulfil their desires have profound and lasting effects on their lives and the lives of those around them.



"Into the Woods" ultimately imparts the moral that wishes come with a price, and not all that glitters is gold. It challenges the traditional fairy tale narratives by delving into the complexities of human desires and the moral dilemmas that arise when those desires are pursued without consideration for the broader consequences. The musical's complex characters, witty and thought-provoking lyrics, and enchanting music make it a beloved and enduring exploration of the human condition, reminding us to be careful what we wish for and to consider the cost of our actions.

CHARACTERS

Narrator (Bass/Baritone)

An intellectual and pleasant story-teller who helps to orchestrate the show and illustrate lessons to the audience.

Cinderella (Soprano)

A young, earnest maiden who is constantly mistreated by her stepmother and stepsisters.

Jack (Tenor)

The feckless Giant killer who is 'almost a man.' He is adventurous, naive, energetic, and bright-eyed.

Jack's Mother (Soprano)

Browbeating and weary, Jack's protective mother who is independent, bold, and strong-willed.

The Baker (Baritone)

A harried and insecure baker who is simple and loving, yet protective of his family. He wants his wife to be happy and is willing to do anything to ensure her happiness but refuses to let others fight his battles.

The Baker's Wife (Mezzo-Soprano)

Determined and bright woman who wishes to be a mother. She leads a simple, yet satisfying life and is very low-maintenance yet proactive in her endeavors.

Cinderella's Stepmother (Mezzo-Soprano)

The mean-spirited, demanding stepmother of Cinderella.

Florinda And Lucinda (Mezzo-Soprano)

Cinderella's stepsisters who are black of heart. They follow in their mother's footsteps of abusing Cinderella.

Little Red Riding Hood (Mezzo-Soprano)

A spoiled young girl who is strong-willed, quick-witted, fearless, yet youthful and naive.

The Witch (Mezzo-Soprano)

Sarcastic, ugly-then-gorgeous, obsessive protector of Rapunzel who is straightforward and aggressive.

Cinderella's Mother/Giantess (Soprano)

Deceased with her soul guarding and aiding her daughter from a tree.

Mysterious Man (Bass/Baritone)

A mischievous vagrant and nosy meddler. He is a good-natured protector and observer.

Wolf (Baritone)

Hungry and insatiable hunter who takes advantage of the weak by misleading and captivating his prey.

Rapunzel (High Soprano)

A loopy-but-lovely maiden who is sheltered by the Witch and terribly lonely. She yearns to experience the world.

Cinderella's Prince (Baritone)

Vain and gorgeous, he is a disloyal lover who is currently searching for the next new, exciting thing.

Rapunzel's Prince (Baritone)

Just as vain and gorgeous as his Prince brother, he is always chasing the newest, most exiting endeavor.

Some of these Roles may be played by the same Actor. There are also a few other, small roles which will be cast as part of the auditions or during rehearsals.

AUDITION MONOLOGUES

Cinderella

He's a very smart prince, he's a prince who prepares. Knowing this time I'd run from him, he spread pitch on the stairs. I was caught unawares. And I thought: well, he cares — this is more than just malice. Better stop and take stock while you're standing here stuck on the steps of the palace. You think, what do you want? You think, make a decision. Why not stay and be caught? You think, well, it's a thought, what would be his response? But then what if he knew who you were, when you know that you're not what he thinks that he wants. There's a lot that's at stake, but you've stalled long enough 'cause you're still standing stuck in the stuff on the steps...So, you pry up your shoes. Then from out of the blue, and without any guide, you know what your decision is, which is not to decide. You'll just leave him a clue: for example, a shoe. And then see what he'll do. Now it's he and not you who is stuck with a shoe, in a stew, in the goo, and you've learned something, too, something you never knew—on the steps of the palace!

Jack

There are giants in the sky! There are big tall terrible giants in the sky! When you're way up high and you're on your own in a world like none that you've ever known, where the sky is lead and the earth is stone, you're free to do whatever pleases you, exploring things you'd never dare 'cause you don't care, when suddenly there's a big tall terrible giant at the door, a big tall terrible lady giant sweeping the floor. And she gives you food and she gives you rest and she draws you close to her giant breast, and you know things now that you never knew before, not till the sky. There are giants in the sky! There are big tall terrible awesome scary wonderful giants in the sky!

Bakers Wife

What was that? Was that me? Was that him? Did a prince really kiss me? And kiss me? And kiss me? And did i kiss him back? Was it wrong? Am i mad? Is that all? Does he miss me? Was he suddenly getting bored with me?

Wake up! Stop dreaming. Stop prancing about the woods. It's not beseeming, what is it about the woods? Back to life, back to sense, back to child, back to husband, no one lives in the woods. There are vows, there are ties, there are needs, there are standards, there are shouldn'ts and shoulds. Why not both instead? There's the answer, if you're clever: have a child for warmth, and a baker for bread, and a prince for whatever — never! It's these woods. Oh, if life were made of moments, even now and then a bad one. But if life were only moments, then you'd never know you had one....let the moment go...don't forget it for a moment, though. Just remembering you've had an "and," when you're back to "or" makes the "or" mean more than it did before. Now I understand —and it's time to leave the woods.

Witch

In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbours. You see, your mother was with child and she had developed an unusual appetite. She took one look at my beautiful garden and told your father that what she wanted more than anything in the world was Greens, greens, and nothing but greens: parsley, peppers, cabbages and celery, asparagus and watercress and fiddleferns and lettuce — He said, “all right,” but it wasn't, quite, 'cause I caught him in the autumn in my garden one night! he was robbing me, raping me, rooting through my rutabaga, raiding my arugula and ripping up the rampion (my champion! My favourite!) — I should have laid a spell on him right there. Could have turned him into stone, or a dog, or a chair... But I let him have the rampion — I'd lots to spare. in return, however, I said, “fair is fair: You can let me have the baby that your wife will bear. And we'll call it square.”

Little Red Riding Hood

Mother said, “straight ahead,” not to delay or be misled. I should have heeded her advice...but he seemed so nice. And he showed me things, many beautiful things, that I hadn't thought to explore. They were off my path, so I never had dared. I had been so careful I never had cared. And he made me feel excited — well, excited and scared. When he said, “come in!” With that sickening grin, how could I know what was in store? Once his teeth were bared, though, I really got scared —well, excited and scared —but he drew me close and he swallowed me down, down a dark slimy path where lie secrets that I never want to know, and when everything familiar seemed to disappear forever, at the end of the path was granny once again. So we wait in the dark until someone sets us free, and we're brought into the light, and we're back at the start. And I know things now, many valuable things, that I hadn't known before: do not put your faith in a cape and a hood — they will not protect you the way that they should —and take extra care with strangers, even flowers have their dangers. And though scary is exciting, nice is different than good.

The Narrator

Once upon a time, in a far off kingdom, there lived a young maiden, a sad young lad, and a childless baker with his wife. All three wished for something more from their lives. The young maiden wished to go to the king's festival, Jack wished his cow would give him some milk to save the family home, and the baker and his wife wished desperately for a child of their own.

The poor young girl's mother had died, and her father had taken for his new wife a woman with two daughters of her own. All three were beautiful of face, but vile and black of heart. Jack, on the other hand, had no father, and his mother...well, she was not quite beautiful. The baker had lost his mother and father in a baking accident—well, at least that's what he believed—So he was eager to have a family of his own, and was concerned that all efforts until now had failed. However, that day, his house was visited by a Witch...

Rapunzel/Cinderella's Prince

I have been looking all night... For her. The beautiful one I danced the evening with. She was lovely, the loveliest, but she disappeared, like the fine morning mist. A maiden running from a prince? None would run from us. Yet one has.

Did I abuse her or show her disdain? Why does she run from me? if I should lose her, how shall I regain the heart she has won from me? Agony! beyond power of speech, when the one thing you want is the only thing out of your reach.

Am I not sensitive, clever, well-mannered, considerate, passionate, charming, as kind as I'm handsome, and heir to a throne? I am everything maidens could wish for! The girl must be mad! Oh Agony! Misery! Woe! Though it's different for each. Always ten steps behind, Always ten feet below, and she's just out of reach. Agony, that can cut like a knife! I must have her to wife.

SIMPLY THEATRE AUDITIONS – HELP FOR AUDITIONEES AND PARENTS

We want to demystify the auditions process and help everyone, particularly those who are new to auditions or curious about the process, understand what happens and how decisions are made. Everyone auditions for things at various points in their lives, and we all have to face the highs of success or the lows of not getting what we want. However, it can be easier to deal with some of the frustration at not succeeding if one has a clearer, more realistic idea as to why this might be the case, hence this article.

We also want to offer some practical advice as to how best to prepare for auditions as well as how to make the decision to apply in the first place. Again, there is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the roles. We hope to clear some of these issues up in this article.

Finally, we are committed to making our auditions a rewarding and fair experience as best we can. (Ultimately, of course, there will only be one person who gets the role, and many more people will be rejected. This is the nature of the theatre, for there are always many more good actors than there are good roles.) Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead a chance to try to see how they respond to a role, to share the material they have prepared freely and confidently, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. So this article is also intended to suggest to you how you can play your part in this.

What can I expect at auditions?

Audition formats vary widely:

- Some require the auditionee to present a monologue or song to a panel, with no-one else in the room. Here the director might just want to see whether, to their mind, you 'fit' the role or not, as well as how you work under pressure.
- Some will ask you to work with one other person as you present your speech or a piece of dialogue. This person might be another auditionee, or perhaps another actor, or a member of the panel. Here, they will be exploring both whether you fit the role, as well as how flexible and responsive you are when working with others. They may also be asking you to work with another actor that they have in mind for the role, to see if you look right together.
- Some will take the form of a workshop, where the emphasis is on asking you to do different things. Here they might be wanting to see how you work in an environment similar to the rehearsal room, they might be trying to give you a greater insight into the play so that you can make a stronger connection to the work. They also might be trying to see how you engage with others, for casting as well as for working purposes. They might also just find this way of auditioning suits their own skills and observational abilities better, giving them more time to watch you.

How do I prepare for auditions?

Here are some very simple tips:

- If you have to prepare some text and know it off by heart, do it thoroughly. In the audition you want to be focusing on the character and what they are saying and doing, rather than being the actor desperately trying to remember their words. The audition room will be different from your bedroom, so try performing your speech in different locations. The director will want to know that you are reliable if they are going to trust you with the responsibility of a role in the production.
- Engage imaginatively with what the character is saying and why they are saying it. Remember that they are speaking to someone else, so engage with what you want them to understand. Even if the

character is speaking to themselves, they are still doing so for a reason, so try to engage with what you think that might be.

- Whispering the words to yourself often allows you to hear what you are saying in a very direct, honest way. Doing this might allow you to hear things in the speech that you hadn't noticed before.
- To make sure you have learned it fully and deeply, do other activities whilst speaking the speech. The more you do this, the sturdier your learning of the speech. Also, quite often this will encourage you, unconsciously, to say it in different ways. This will be helpful in making you more confident, especially if a director is likely to ask you to do it differently.
- Finally, and vitally, the answers to many questions about the speech will be in the play itself. Find out ALL the simple facts about your character, and make sure you have an understanding of what has recently happened to them and what is happening to them at this point in the play. If you don't know, not only will it be very difficult to perform the speech with any sense of integrity or accuracy, but you will feel silly if a director asks you about the character you are playing and you can't answer.

How do you cast a production?

If you really want to understand the casting process, try doing it yourself. Think of a favourite character from a play, film, book, TV programme. For example, James Bond. We associate him with good looks, strength, tenacity, charm, suavity and ruthlessness. Imagine Daniel Craig, Pierce Brosnan, or an actor like Damien Lewis playing the role – we find it very easy to believe he has those characteristics. Now imagine Ricky Gervais playing the role. He is a similar age to Daniel Craig, and a capable actor, but despite his best efforts it would be hard to believe that he is 007.

Overall, a director is usually trying to find someone who is most immediately 'naturally' suited to the role. We say 'immediately' because, although actors are often capable of great transformation, the reality of limited rehearsal time means that one is often looking for the actor who, in auditions, gets closest to the way the director understands the character.

The simple truth about auditions is that most people are rejected because they are not the most 'right' person for the role. Other factors might be a lack of experience, a lack of security in performance, a sense that the auditionee hasn't shown enough of themselves despite opportunities, not responding clearly to direction, a sense that the auditionee might not have understood who their character is or why they are saying what they are saying, a lack of chemistry with other actors, a difficulty in processing instructions clearly....

As you can see, it is therefore unlikely that the reason for rejection will be 'lack of talent' or 'lack of innate ability'.

How do I know if I should audition or not?

At *Simply Theatre* we would be putting ourselves in an invidious position if we began to suggest to particular individuals that they should audition. This would immediately create favouritism, false hopes and resentment. Moreover, we insist that we run an open door auditions process, and therefore invite anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, to audition for one of our productions. If you have a keen hunger and are prepared to put the work in, then go for it!

Tips for the big day...

- Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves.
- Warm yourself up in advance both physically and vocally using exercises you will have used in Academy classes to help warm up the voice and body. If you are short on time, you can easily do vocal warm-ups in the car on the way there!
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day, giving you the best chance of showing yourself off to the best of your ability.
- It is advisable to learn the pieces of script if possible, again to be able to perform it fully and confidently.

- Arrive in comfortable clothing (no skirts as they hinder movement) that is easy to move around in for the dance audition. No jewellery please.
- Students with long hair should ensure they have their hair tied back.
- Try to enjoy the audition and use it as a fun, learning experience.
- Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.
- Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
- Do not worry if something goes wrong in the audition. The audition team is there to see the potential, not to see a finished, polished routine.
- Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible.

Good Luck!

INTO THE WOODS

AUDITION FORM (2 pages)

To be completed and returned at your audition

Student's Name (as it should appear in the programme) _____

Age at time of audition _____

Course attended _____

Gender Male / Female

Student's Email _____

Parent/Guardian's Details

Full Name _____

Email (for production notices) _____

Home Phone _____ Mobile _____

Please list your last 3 Academy auditions (if any)

To help us manage our (and your schedule) do you intend to sign up to LAMDA examinations?

YES / NO Circle as necessary. Please note this answer has NO impact on your suitability for a role, it just helps us with scheduling.

Any other relevant information:

Terms and Conditions

- All students must have the permission of a parent/guardian in order to audition and participate.
- If successful, on gaining a part, students must agree to pay the show fee of 450chf/750chf for non-members in full, in advance of the rehearsal start date.
- **On accepting a role, each cast member agrees to attend all relevant rehearsals unless agreed AT THE TIME OF AUDITION with the production team.**
- Simply Theatre Academy reserves the right to withdraw a cast member from the show if their behaviour is deemed detrimental to process, or if they miss too many rehearsals without permission.
- No refunds will be given once rehearsals have commenced.
- Photographs and videos may be taken of students during Simply Theatre Academy shows / rehearsals for promotional purposes. Simply Theatre Academy reserves the rights to use these photos in print, media and online.

I agree to the terms and conditions above and give my permission.

Signature of parent/guardian named above: _____ Date: _____

Signature of student named above: _____ Date: _____

INTO THE WOODS CONTINUED (page 2 of 2)

CONFLICT SCHEDULE

We need to know your conflicts so we can set the final casting and rehearsal schedule. Please do understand that the more conflicts you have, the more difficult it will be to cast you.

Month/Date	Day	Times	YES, I can attend rehearsal	NO, I cannot attend rehearsal	REASON why I am not available
Feb 03	Saturday	1.30pm-6.30pm	Attendance Required	Attendance Required	
Feb 04	Sunday	10am-6pm	Attendance Required	Attendance Required	
Feb 10	Saturday	1.30pm-6.30pm			
Feb 11	Sunday	10am-6pm			
Feb 24	Saturday	1.30pm-6.30pm			
Feb 25	Sunday	10am-6pm			
March 02	Saturday	1.30pm-6.30pm			
March 03	Sunday	10am-6pm			
March 09	Saturday	1.30pm-6.30pm			
March 10	Sunday	10am-6pm			
March 16	Saturday	1.30pm-6.30pm			
March 17	Sunday	10am-6pm			
March 23	Saturday	1.30pm-6.30pm			
March 24	Sunday	10am-6pm			
April 06	Saturday	1.30pm-6.30pm	Attendance Required	Attendance Required	
April 07	Sunday	10am-6pm	Attendance Required	Attendance Required	
April 08	Monday	5pm - 9.30pm	Attendance Required	Attendance Required	
April 09	Tuesday	5pm - 9.30pm	Attendance Required	Attendance Required	
April 10	Weds	5pm - 10pm	Attendance Required	Attendance Required	
April 11	Thursday	5pm - 10pm	Attendance Required	Attendance Required	
April 12	Friday	5pm - 10pm	Attendance Required	Attendance Required	
April 13 - 14	SHOWS	Call times TBC	Attendance Required	Attendance Required	

Your Signature _____

Guardian/Parent Signature _____

PLEASE BRING TO YOUR AUDITION COMPLETED