



## AUDITION PACK

### Production details

Our production of *Charlie and the Chocolate Factory* will take place at the **the Casino Theatre, Rue de Carouge 42, Geneva, 1205**

### Production dates

Saturday 08<sup>th</sup> March 18:30  
 Sunday 09<sup>th</sup> March 11:30  
 Sunday 09<sup>th</sup> March 15:30  
 Friday 14<sup>th</sup> March 19:30  
 Saturday 15<sup>th</sup> March 14:30  
 Saturday 15<sup>th</sup> March 18:30  
 Sunday 16<sup>th</sup> March 11:30  
 Sunday 16<sup>th</sup> March 15:30

### Want to audition?

If you are aged between 8 and 18 you can book your signing up at <https://simplytheatre.com/audition/>

### Audition details

Auditions for *Charlie and the Chocolate Factory* will take place on 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> November at **Simply Theatre Studios, Av de Choiseul 23, Versoix, 1290**. If you are selected for a CALLBACK, you will need to be available on the evening of Monday 18<sup>th</sup> November. 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 16<sup>th</sup> November

Session 1: 12:40-13:40  
 Session 2: 13.45-14:45  
 Session 3: 14:55-15:55  
 Session 4: 16:00-17:00  
 Session 5: 17:05-18:05

#### Sunday 17<sup>th</sup> November

Session 6: 11.00 – 12.00 (Reserved for Cast of Sherlock)  
 Session 7: 12:05-13:05  
 Session 8: 13:45-14:45  
 Session 9: 14:50-15:50  
 Session 10: 15:55-16:55

Recall auditions: evening Monday 18<sup>th</sup> November (by invite only)

### Other ways to get involved!

If you are unable to audition for *Charlie and the Chocolate Factory*, or fancy doing something a bit different, there are still ways you can be involved in the production!

**If you are over 10** you can volunteer to help Front of House (tickets & programme selling)

**If you are over 14** you may be able to help backstage – with sound and lights, stage management, costume or hair & makeup.

Please email [productions@simplytheatre.com](mailto:productions@simplytheatre.com) to register your interest!

## 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. 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

## *Charlie and the Chocolate Factory*

### ABOUT THE SHOW

***"Who ever could there be who doesn't love the tooth-tickling, tongue-tastical taste of a sweet bar of soft milk chocolate. Except dogs, of course, it's poisonous to dogs. But apart from dogs"***

Based on the iconic story, this spectacular stage show tells the devilishly delicious tale of young golden ticket winner Charlie Bucket and the mysterious confectionary wizard Willy Wonka. Featuring memorable songs from the iconic 1970s film as well as a host of new numbers, this sensational musical is choc-full of fantastical treats to dazzle your senses taking you to a world of pure imagination.

### THE SYNOPSIS

*Charlie and the Chocolate Factory* follows the story of a young boy named Charlie Bucket, who lives in poverty with his family. One day, the reclusive and eccentric candy maker, Willy Wonka, announces that five lucky children who find golden tickets hidden in his chocolate bars will be granted a tour of his mysterious factory and a lifetime supply of chocolate.

Charlie miraculously finds the last golden ticket and joins four other children—Augustus Gloop, Veruca Salt, Violet Beauregarde, and Mike Teavee—on the tour. Each child, driven by their vices, succumbs to peculiar and often humorous fates as they explore the fantastical rooms of Wonka's factory, filled with extraordinary inventions and magical confections.

Throughout the tour, Charlie's humble nature and pure heart impress Wonka, while the other children are undone by their greed, vanity, or selfishness. In the end, Wonka reveals his true purpose: he was seeking a worthy heir to take over his factory. Charlie, the only child left, is chosen, and together with his family, he is whisked away to begin a new life of adventure, creativity, and endless chocolate-making.

The musical adaptation, filled with dazzling sets, whimsical songs, and heartwarming moments, emphasizes the themes of kindness, imagination, and the importance of family.

# CHARACTERS



**Charlie Bucket.** Playing age 9–12. Sweet, smart, hopeful, and loving. A boy with wonderful innocence and vulnerability. Boy Soprano.

**Willy Wonka.** Playing age 30–50. The eccentric, mysterious owner of the chocolate factory. Charismatic, sharp, with a hidden softness. Tenor/Baritone.

**Grandpa Joe.** Playing age 60+. Charlie's enthusiastic and caring grandfather. Full of energy despite his age, with boundless optimism. Tenor/Baritone.

**Mrs. Bucket.** Playing age 30–40. Charlie's devoted, hardworking mother. Loving, warm, and protective, doing her best for her family. Mezzo-Soprano.

**Augustus Gloop.** Playing age 9–12. A greedy, gluttonous boy obsessed with food. Big personality and appetite, comical yet stubborn. Tenor.

**Mrs. Gloop.** Playing age 30–45. Augustus's overindulgent, proud mother. Cheerfully oblivious to her son's flaws. Alto/Mezzo-Soprano.

**Veruca Salt.** Playing age 9–12. A spoiled, bratty girl used to getting whatever she wants. Manipulative, entitled, and demanding. Soprano.

**Mr. Salt.** Playing age 35–50. Veruca's wealthy, indulgent father. Obliging to his daughter's every whim, yet exasperated. Baritone.

**Violet Beauregarde.** Playing age 9–12. A competitive, fame-hungry girl, obsessed with gum-chewing. Confident, brash, and ambitious. Mezzo-Soprano.

**Mr. Beauregarde.** Playing age 35–50. Violet's flashy, proud father. Showy and full of swagger, delights in his daughter's success. Tenor/Baritone.

**Mike Teavee.** Playing age 9–12. A technology-obsessed boy, always glued to screens. Precocious, bratty, and impatient. Tenor.

**Mrs. Teavee.** Playing age 30–45. Mike's frazzled, overwhelmed mother. Struggling to rein in her son's behavior. Soprano.

**The Oompa-Loompas.** Playing age varies. Quirky, playful, and mysterious factory workers who assist Wonka. Various vocal ranges depending on the production.

## AUDITION MONOLOGUES

**Charlie:**

**(talking to Bill the candy shop owner, who tells him to run home and not talk to anyone after finding the ticket)**

"I can't believe it. I mean... I'm holding it in my hand, but it still doesn't feel real. The Golden Ticket. My Golden Ticket! Me, Charlie Bucket, the luckiest boy in the whole world! Everyone told me it wouldn't happen, Mr Bill, that only rich kids would find the tickets, but... this is happening. Grandpa Joe said I should keep dreaming, that anything is possible if you believe hard enough. And he was right! Oh, I can't wait to tell him! I'm going to meet Mr. Willy Wonka. I'm going to see the inside of his chocolate factory! It's like a dream... but it's really real."

---

**Willy Wonka**

**(Wonka welcomes the ticket winners to his factory)**

"Good morning, starry-eyed children, parents with too many worries, and... *whatever else you may be*. Welcome, welcome to my humble abode of marvels! Beyond this door lies a world of pure imagination—anything you can dream, I can make real. I've devoted my life to crafting the most incredible, edible creations on Earth, and today, you lucky few get to see it all firsthand! But beware: my factory is a place for the curious, not for the greedy or those without... restraint. Some will leave with their pockets full of sweet memories, others... will just leave. Probably. Well, we'll see, won't we? Follow me! But remember, stay close. Very, very close."

---

**Mrs. Gloop**

**(Mrs. Gloop talks proudly about Augustus)**

"Ach, my Augustus is such a good boy, so strong, so... robust! He has a healthy appetite, you see, ever since he was a little baby. Nothing wrong with a growing boy who likes to eat, ja? In fact, I am very proud of him! Why, I have to cook day and night just to keep up with him! Our little Augustus is destined for greatness, you'll see. First, he will win the Golden Ticket—done! Next, the world will know him as the boy who can eat more than anyone! What? People say he eats too much? *Nonsense!* He's a growing boy! A boy should never go hungry, isn't that right?"

---

## Veruca Salt

### (Veruca demands something from her father)

"Daddy! Daddy! I *told* you I wanted it now! Don't you understand? I don't care what it costs or who you have to talk to—I *want* it! You're supposed to give me everything I ask for, aren't you? That's what daddies are for! Now look, that horrible little boy Augustus got his ticket, and I want mine! I won't be happy until I'm inside that factory, Daddy! If you don't get it for me right this second, I swear I'll... I'll scream until everyone in the world knows that you're the worst father ever! Get me my Golden Ticket... *now!*"

---

## Mrs. Bucket

### (Mrs. Bucket comforts Charlie after a disappointment)

"Charlie, listen to me. I know things haven't been easy lately. Sometimes, life feels... unfair. But you're such a good boy, Charlie. You're kind and thoughtful, and no matter what happens, you make us all so proud. This factory tour might be a big dream, but dreams don't always happen the way we want them to. What matters is that you never stop dreaming. And even when things don't go the way you hope, I want you to remember that you'll always have us. We're your family, and that's the most important thing of all."

---

## Mr. Beauregarde

### (Mr. Beauregarde brags about his daughter)

"You see, my Violet here? She's going to be the biggest thing the world's ever seen! That's right—my little girl's already a champion gum chewer. She's been chewin' that same piece for three months straight, and she's not stoppin' anytime soon! No one's ever done that before, and you know what? She's gonna be *famous* for it. Everyone will know the name 'Violet Beauregarde,' and I'll be right there beside her. They'll be writing books, making movies... and we're going to be *rich*. Yeah, she's the best there is, and I couldn't be prouder. Ain't that right, Violet?"

---

## Mike Teavee

### **(Mike talks about his love of technology)**

"Pfft, you think I care about some dumb old chocolate factory? Boring! I've got way better stuff to do—like playing the newest video games. Did you know I can beat any game in under a day? Yup, fastest fingers in the world. And TV? I can tell you *everything* that's ever been on. I don't know why everyone's so obsessed with this Golden Ticket thing. I mean, who even eats that much chocolate? If you ask me, the real world is all about technology. *That's* the future. Not some silly candy bar."

---

## Grandpa Joe

### **(Grandpa Joe excitedly talks to Charlie about the factory)**

"Charlie, my boy, you've done it! You've found the Golden Ticket! Oh, I knew it would happen one day. I just knew it! And now we're going to see Willy Wonka's factory—*Willy Wonka's!* Imagine the things we'll see, the wonders no one else even knows about! I remember when I was your age, Charlie, dreaming of what it would be like to step inside that place. But now you're going to do it! Oh, what a grand adventure it's going to be! And I'm going with you, right by your side. Just you wait, my boy. This is only the beginning!"

## **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 jewelry 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!

**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: \_\_\_\_\_

**CHARLIE... 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	<b>YES, I can attend rehearsal</b>	<b>NO, I cannot attend rehearsal</b>	<b>REASON why I am not available</b>
11 <sup>th</sup> January	Saturday	13:00-18:00	Attendance Required	Attendance Required	
12 <sup>th</sup> January	Sunday	10:00-18:00	Attendance Required	Attendance Required	
18 <sup>th</sup> January	Saturday	13:00-18:00	Attendance Required	Attendance Required	
19 <sup>th</sup> January	Sunday	10:00-18:00	Attendance Required	Attendance Required	
25 <sup>th</sup> January	Saturday	13:00-18:00			
26 <sup>th</sup> January	Sunday	10:00-18:00			
01 <sup>st</sup> February	Saturday	13:00-18:00			
02 <sup>nd</sup> February	Sunday	10:00-18:00			
08 <sup>th</sup> February	Saturday	13:00-18:00			
09 <sup>th</sup> February	Sunday	10:00-18:00			
15 <sup>th</sup> February	Saturday	13:00-18:00			
16 <sup>th</sup> February	Sunday	10:00-18:00			
01 <sup>st</sup> March	Saturday	13:00-18:00			
02 <sup>nd</sup> March	Sunday	10:00-18:00			
03 <sup>rd</sup> March	Monday	TBC	Attendance Required	Attendance Required	
04 <sup>th</sup> March	Tuesday	TBC	Attendance Required	Attendance Required	
05 <sup>th</sup> March	Wednesday	TBC	Attendance Required	Attendance Required	
06 <sup>th</sup> March	Thursday	TBC	Attendance Required	Attendance Required	
07 <sup>th</sup> March	Friday	TBC	Attendance Required	Attendance Required	
Productions	See first page, CALL TIMES TBC		Attendance Required	Attendance Required	

**Your Signature** \_\_\_\_\_

**Guardian/Parent Signature** \_\_\_\_\_

**PLEASE BRING TO YOUR AUDITION COMPLETED**