



AUDITION PACK

Production details

Our production of Sherlock Holmes will take place at the **ComedyHaus, Albisriederstrasse 16, 8003 Zürich, 8003**

Production dates

Saturday 1st February 2025 14:30
Saturday 1st February 2025 18:30
Sunday 2nd February 2025 14:30
Sunday 2nd February 2025 18:30

Want to audition?

If you are aged between 12 and 18 you can book your audition time by signing up at <https://simplytheatre.com/audition/>

Audition details

Auditions for *Sherlock Holmes* will take place on 02nd and 03rd November at **Simply Theatre, Gladbachstrasse 119, 8804, Zürich, Switzerland**. If you are selected for a CALLBACK, you will need to be available on the afternoon of Sunday 03rd 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 02nd November

Session 1: 14.30 – 15.30

Session 2: 15.40 – 16.40

Sunday 03rd November

Session 4: 11.00 – 12.00

Recall auditions: 14.00 – 16.00 (by invite only)

Other ways to get involved!

If you are unable to audition for *Sherlock Holmes*, 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 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**. 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?

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.

Sherlock Holmes

ABOUT THE SHOW

"The game is always afoot, and London's darkest secrets are but a mystery waiting to be solved."

When a series of ghastly crimes hit Victorian London, Sherlock Holmes and his faithful side-kick Doctor Watson must unravel the mysteries surrounding these frightful misdemeanours in order to save Great Britain and even Queen Victoria herself.

But who is behind these dastardly wrongdoings? And will our dynamic duo save the day?

THE SYNOPSIS

The script is a fun and fast-paced adaptation of "The Adventures of Sherlock Holmes," blending mystery, humour, and lively music to bring the famous detective's stories to life. Set in Victorian London, it opens with a thrilling introduction to Sherlock Holmes and Dr. Watson, who quickly find themselves investigating a series of strange crimes. As they chase clues across the foggy streets of London, they encounter a cast of colourful characters, from royalty to music hall performers, all while dodging danger at every turn.

Throughout the play, Holmes uses his brilliant powers of deduction to unravel a complex plot that threatens the very heart of England. Along the way, the audience is treated to clever dialogue, slapstick moments, and even a bit of suspense as the duo solves riddles and uncovers secrets. The play is designed to be engaging and entertaining, making classic detective tales accessible and enjoyable for audiences.

CHARACTERS

This is a very fast paced and dynamic show with the entire cast working together to bring to life a range of settings across Victorian London.

Sherlock Holmes: The brilliant and eccentric detective with unparalleled powers of observation and deduction.

Dr. John Watson: Sherlock's loyal friend and companion, a former military doctor who chronicles their adventures.

Mrs. Hudson: The warm-hearted and often exasperated landlady of 221B Baker Street, who provides a grounding presence amid the chaos.

King of Bohemia: A disguised royal who seeks Sherlock's help to retrieve compromising evidence that could ruin his impending marriage.

Irene Adler: A talented and charismatic singer with a complicated past, entangled in the King of Bohemia's predicament.

Inspector Lestrade: A Scotland Yard detective who often finds himself reluctantly relying on Sherlock's expertise to solve cases.

Mrs. O'Brien: The tough and no-nonsense landlady of the Southwark Tavern, who unwittingly becomes involved in the mystery.

Oarsman: A mysterious and quirky boatman who ferries Sherlock and Watson across the Thames, offering wisdom and eccentric observations.

Bishop Hawthorne: A religious figure at St. Paul's Cathedral, who is deeply concerned with recent acts of vandalism and strange occurrences.

Curate Clarence: The Bishop's eager assistant, who helps guide Sherlock and Watson through the cathedral's mysteries.

Elsie: Irene Adler's devoted dresser, who unwittingly plays a role in the deadly events surrounding her mistress.

Madam Falshivka: A character portrayed by Holmes in disguise, reflecting his flair for undercover work and deception.

Constable Jenkins: A somewhat bumbling police constable who assists Lestrade, often getting things slightly wrong.

Music Hall Chairman: The strict and somewhat pompous manager of the music hall where Irene Adler performs, with a secretive side.

AUDITION MONOLOGUES

Sherlock Holmes

Watson, the world is full of obvious things that go unnoticed. Take, for instance, this very hat. To the untrained eye, it is merely a battered piece of headwear. But look closer, my dear fellow, and you will see a life—etched into its very fabric.

See here, the frayed edge, worn not by time, but by habit. The man who owned this hat was a frequent traveller, for the wear is consistent with ink-stained fingers from the constant handling of tickets. Here, notice the faint discoloration on the inner band. That is the unmistakable mark of a man who frequents taverns—cheap cigars and even cheaper whiskey.

You see, Watson, the truth is always there, hidden in plain sight. It is our task, our duty, to unveil it. Not for the accolades or the fame, but because the world is a puzzle, and we were born to solve it. The game, my dear Watson, is always afoot.

John Watson

Living alongside Sherlock Holmes is like living next to a roaring fire. It is brilliant, warming, and at times, it burns too brightly for anyone else to stand too near. I've seen him look into the abyss, unflinching, as others—men of far greater stature—have recoiled in terror. I've watched as he has uncovered secrets that would shatter the strongest of minds, yet he remains steadfast, always seeking, always driven by that relentless pursuit of truth.

You see, it takes a certain kind of bravery to walk alongside Sherlock Holmes. Not the bravery of a soldier on the battlefield—though I've known that, too—but a different kind, the bravery of a man who knows he will always be a step behind, and yet, follows nonetheless

Mrs Hudson

Oh, Mr. Holmes, Dr. Watson, you two are going to be the death of me, I swear it! It's one thing after another with you both. It's not enough that you bring the most dreadful characters into my home—royals in disguise, criminals, and who knows what else—but now you've got half of London's underworld traipsing through my back door! I might as well hang a sign outside that says 'Welcome, villains and vagabonds! Tea served promptly at four!

Life with you two is never dull, that's for certain. Most landladies have to worry about rent being paid on time or whether the tenants are too noisy. Me? I'm more likely to find a half-dressed nobleman hiding in my pantry or some peculiar device ticking away on the mantelpiece, threatening to blow us all sky-high.

Ferrier

Ah, the Thames... she's a fickle mistress, ain't she? Quiet and calm one minute, then she'll turn on ya, just like that. But I know her moods better than most. Spent more nights than I can count rowing these waters, ferrying all sorts across her murky depths. Nobles, scoundrels, the lost, and the damned—they all find their way to my boat eventually.

But you know, it's not just the famous names that stick with me. No, it's the whispers in the fog, the secrets that the river keeps. You'd be surprised what folks will tell ya when they think you're just a simple oarsman. The things I've heard... well, let's just say this old boat's carried more than just passengers. It's carried stories, too—stories that could change the course of more than just a river.

Irene Adler

No, Mr. Holmes, this isn't the life I chose. But it's the one I was given, and so I play my part. The clever actress, the cunning woman who can hold her own against the best of them.

But what you'll never understand is that I'm not just playing for survival. I've had to make choices, choices that you—Mr. Holmes, with all your logic and reason—could never fathom. Choices that haunt me, even now. But I won't be defined by them. I won't be the victim in this tale. So go ahead, Sherlock Holmes, try to solve me if you can. But know this—I am not just a riddle to be solved, not just a note in the margins of your story. I am Irene Adler, and I will write my own ending.

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!

SHERLOCK HOLMES

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: _____

SHERLOCK HOLMES 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
16 th November	Saturday	13:00-18:00	Attendance Required	Attendance Required	
17 th November	Sunday	10:00-18:00	Attendance Required	Attendance Required	
23 rd November	Saturday	13:00-18:00	Attendance Required	Attendance Required	
24 th November	Sunday	10:00-18:00	Attendance Required	Attendance Required	
30 th November	Saturday	13:00-18:00			
01 st December	Sunday	10:00-18:00			
07 th December	Saturday	13:00-18:00			
08 th December	Sunday	10:00-18:00			
11 th January	Saturday	13:00-18:00			
12 th January	Sunday	10:00-18:00			
18 th January	Saturday	13:00-18:00			
19 th January	Sunday	10:00-18:00			
25 th January	Saturday	13:00-18:00			
26 th January	Sunday	10:00-18:00			
27 th January	Monday	TBC	Attendance Required	Attendance Required	
28 th January	Tuesday	TBC	Attendance Required	Attendance Required	
29 th January	Wednesday	TBC	Attendance Required	Attendance Required	
30 th January	Thursday	TBC	Attendance Required	Attendance Required	
31 st January	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