



AUDITION PACK

Production details

Our production of *Honk!* will take place at the **ComedyHaus, Albisriederstrasse 16, 8003 Zürich**

Production dates

Saturday 31st January 14:30
 Saturday 31st January 18:30
 Sunday 01st February 11:30
 Sunday 01st February 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 *Honk!* will take place 25th and 26th October at **Simply Theatre, Gladbachstrasse 119, 8044 Zürich**. If you are selected for a **CALLBACK**, you will need to be available on the afternoon of **Sunday 26th October**. 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 25th October

Session 1: 13:00-14:00

Session 2: 14:15-15:15

Session 3: 15:30-16:30

Sunday 26th October

Session 4 : 11:00-12 :00

Recall auditions: Sunday 26th 14:00-16:00 by invitation only

Other ways to get involved!

If you are unable to audition for *Honk!*, 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 and song of your choice from musical theatre.** 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 from musical theatre. 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

Honk!

ABOUT THE SHOW

"Different isn't bad. Different is just... different."

Based on Hans Christian Andersen's timeless story *The Ugly Duckling*, this Olivier Award-winning musical by George Stiles and Anthony Drewe turns a classic tale into a funny, heartwarming, and toe-tapping stage experience.

Bursting with charm, wit, and memorable songs, *Honk!* tells the story of Ugly — a young duckling who looks a little different — as he navigates a world that doesn't always accept him. Along the way he encounters a colourful array of characters, from a sly cat to a cheeky bullfrog, and ultimately learns that being different is something to celebrate.

With vibrant staging, an uplifting score, and opportunities for an expansive ensemble, *Honk!* is a joyful show about belonging, self-acceptance, and the power of family.

THE SYNOPSIS

Ugly is born into a duckyard to proud parents Drake and Ida, but it's clear from the start he doesn't look like the other ducklings. While his brothers and sisters tease him, Ida defends her unusual child. Meanwhile, a cunning Cat spots Ugly as an easy meal and lures him away.

Lost and alone, Ugly embarks on an adventure across marshes, lakes, and open skies. Along the way he meets an assortment of characters — from the lively Bullfrog who teaches him to "Warts and All," to a flighty domestic Duck, to a wily pair of geese — all of whom help him (or hinder him) on his journey.

As seasons change and winter arrives, Ugly grows and changes too. In the end he discovers he is not a duck at all, but a magnificent swan. Returning to the duckyard, he finds acceptance, reconciliation, and a new understanding of himself and his family. *Honk!* blends comedy, heart, and unforgettable tunes to celebrate the beauty of being unique.

CHARACTERS

Below are roles with suggested playing ages and character notes. Many parts can be gender/ age -flexible, and the ensemble offers opportunities for performers of all ages.

UGLY

Playing age 10–16. The “ugly duckling” — awkward, earnest, sweet-natured, and sensitive.

Voice type: Tenor (youthful range) or Mezzo/Soprano depending on casting. Strong singer/actor who can carry the emotional journey.

IDA

Playing age adult. Ugly's fiercely protective mother. Warm, loving, and resilient. **Voice type:** Mezzo-Soprano (warm mid-range with belt).

DRAKE

Playing age adult. Ugly's father. Proud, a bit lazy and self-important but ultimately caring.

Voice type: Baritone (comic patter).

CAT

Playing age adult. The show's sly antagonist. Smooth, predatory, and charming — a “pantomime villain” with style. **Voice type:** Baritone (flexible, characterful).

BULLFROG

Playing age adult. A jovial, upbeat character who encourages Ugly to embrace who he is. Big personality and great comic presence. **Voice type:** Baritone or Alto (depending on casting — strong character singer).

PENNY

Playing age 10–16. A young swan who befriends Ugly. Graceful, kind, and open-hearted.

Voice type: Soprano or Mezzo-Soprano (lyrical quality).

GREYLAG

Playing age adult. A military-style goose who tries to help Ugly. Comedic authority figure.

Voice type: Baritone.

DOT

Playing age adult. Greylag's partner — warm, caring and motherly. **Voice type:** Mezzo-Soprano.

MAUREEN / TURKEY / OTHER FARMYARD CREATURES

Playing age adult. Colourful cameo roles; can be doubled from the ensemble. **Voice types:** Varied — Mezzo/Alto for female-presenting, Tenor/Baritone for male-presenting.

ENSEMBLE / BIRDS / FROGS / FARM ANIMALS

Playing age varies. The ensemble brings the barnyard, marshes, and skies to life with movement, song, and character work. **Voice types:** All ranges (SATB)

UGLY

(Alone after being teased by the other ducklings)

They say I'm ugly. They say it like it's the only thing about me, like nothing else matters. I don't know why I look this way — I didn't ask to hatch like this. I try to fit in. I try to paddle like them, quack like them, smile like it doesn't hurt. But no matter how hard I try, they still stare and whisper. I pretend I don't care, but I do. I care so much it makes my chest ache. Mama says being different isn't bad. She says one day I'll see why. Maybe I'm meant for something else, something bigger. But right now, I just feel... lost, like the whole pond's closing in. I wish they could see me the way she does. I wish I could see me the way she does. Maybe then I wouldn't feel so alone.

IDA

(To Drake, about Ugly)

He's our son, Drake. Ours. I don't care what the neighbours say, or the hens gossip about — I won't have him treated as if he's less. He may not look like the others, but he's still a duckling, still our child. We're supposed to protect him. If we don't, who will? Every time they laugh at him, it cuts me. And every time you shrug it off, it cuts me too. Do you think I don't see how he looks at you, hoping for a kind word? He's braver than they are. Braver than you and me, maybe. He deserves better than whispers and jokes. He deserves to know he's loved, exactly as he is.

CAT

(To the audience, plotting to eat Ugly)

Ah, the circle of life. Small, odd-looking duckling wanders off, big clever cat swoops in for a snack. It's practically a public service. I'm misunderstood, really. They all call me sly, but I'm simply efficient. Why chase a dozen ducklings when you can take the one no one will miss? Easy pickings. Survival of the fittest and all that. And yet... there's something almost poetic about this one. Doesn't fit in, doesn't belong. Out here, that's dangerous. And that's where I come in. Smooth talk, a gentle paw, and then — snap. Oh, don't look at me like that. Everyone's got to eat. And this one — this one is going to be delicious. Unless, of course, I decide to play with my food first...

BULLFROG

(To Ugly, teaching self-acceptance)

Look at you! You're gorgeous! Long neck, funny feathers, feet that don't quite fit. Beautiful! Life's too short to worry about matching everyone else. Out here in the marsh we celebrate "warts and all." Take it from me — nobody's perfect, and besides - perfect's boring. You know what makes you special? You're still here. Still swimming, still trying, still looking for where you belong. That's strength. That's style. Someday they'll look at you and see what I see — something rare. But you've got to start seeing it first. You've got to believe it, even when they don't.

PENNY

(To Ugly, seeing his true self)

I don't see ugly when I look at you. I see someone brave enough to keep going, even when everyone else laughed. Someone kind enough to help others even when he's hurting. I think you're wonderful — and I think one day you'll see it too. You're like no one I've ever met. I know it's scary being different, but it's also exciting. It means you're not stuck being just another face in the flock. Maybe you were never meant to fit in. Maybe you were meant to stand out. And I like that about you.

DRAKE

(To the duckyard, after Ugly disappears)

All right, everyone's had their fun. But the jokes stop now. He's still my son — our duckling. Maybe I wasn't there enough, maybe I should've protected him better. But he's out there somewhere, and if anything happens to him... well, it won't be on my conscience alone. We're going to find him. We're going to bring him home. I may not always understand him, but he's part of this family, and families stick together. So wipe those smirks off your beaks and start looking.

(To himself)

Before it's too late.

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!

HONK!
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: _____

HONK!... 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
15/11/25	Saturday	13:00-18:00	Attendance Required	Attendance Required	
16/11/25	Sunday	10:00-18:00	Attendance Required	Attendance Required	
22/11/25	Saturday	13:00-18:00	Attendance Required	Attendance Required	
23/11/25	Sunday	10:00-18:00	Attendance Required	Attendance Required	
29/11/25	Saturday	13:00-18:00			
30/11/25	Sunday	10:00-18:00			
03/01/25	Saturday	13:00-18:00			
04/01/25	Sunday	10:00-18:00			
10/01/25	Saturday	13:00-18:00			
11/01/25	Sunday	10:00-18:00			
17/01/25	Saturday	13:00-18:00			
18/01/25	Sunday	10:00-18:00			
24/01/25	Saturday	13:00-18:00			
25/01/25	Sunday	10:00-18:00			
26/01/25	Monday	16:30-21:00	Attendance Required	Attendance Required	
27/01/25	Tuesday	16:30-21:00	Attendance Required	Attendance Required	
28/01/25	Wednesday	16:30-21:00	Attendance Required	Attendance Required	
29/01/25	Thursday	16:30-21:30	Attendance Required	Attendance Required	
30/01/25	Friday	16:30-21:30**	Attendance Required	Attendance Required	**may finish later if required.
Productions	See first page, CALL TIMES 2 hours before shows (Hold Saturday morning in case of emergency early call)		Attendance Required	Attendance Required	

Your Signature _____

Guardian/Parent Signature _____

PLEASE BRING TO YOUR AUDITION COMPLETED