



AUDITION PACK

Production details

Our production of *The Lion, the Witch and the Wardrobe* will take place at the **Théâtre de l'Espérance, Rue de la Chapelle 8, 1207 Genève**

Production dates

Saturday 07th March 18:30
 Sunday 08th March 11:30
 Sunday 08th March 15:30
 Friday 13th March 19:30
 Saturday 14th March 14:30
 Saturday 14th March 18:30
 Sunday 15th March 11:30
 Sunday 15th 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 *The Lion, the Witch and the Wardrobe* will take place on 22nd 23rd and 24th 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 18th 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 22nd November

Session 1: 13.45–14.45
 Session 2: 14.55–15.55
 Session 3: 16.00–17.00
 Session 4: 17.05–18.05

Sunday 23rd November

Session 5: 11.00 – 12.00
 Session 6: 12.05–13.05
 Session 7: 13.45–14.45
 Session 8: 14.50–15.50
 Session 9: 15.55–16.55

Recall auditions: evening Monday 24th November (by invite only)

Other ways to get involved!

If you are unable to audition for *The Lion, the Witch and the Wardrobe*, 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 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?

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

The Lion, the Witch and the Wardrobe



ABOUT THE SHOW

“Step through the wardrobe and discover a land of snow-dusted forests, talking creatures, and a battle between good and evil that will shape the fate of a kingdom.”

Based on C.S. Lewis's beloved classic, this spectacular stage show brings to life the magical world of Narnia — a realm of mythical creatures, daring quests, and timeless adventure. Featuring breathtaking staging and powerful ensemble storytelling, *The Lion, the Witch and the Wardrobe* sweeps audiences into a place where imagination reigns and courage is tested.

THE SYNOPSIS

The Lion, the Witch and the Wardrobe follows the story of four siblings — Lucy, Edmund, Susan, and Peter Pevensie — who are evacuated from wartime London to the countryside.

While exploring their new home, Lucy discovers a magical wardrobe that is a gateway to Narnia, a land trapped in perpetual winter by the tyrannical White Witch.

As the children journey deeper into Narnia, they encounter Mr. Tumnus the faun, brave beavers, and countless other fantastical beings who are resisting the Witch's icy rule. Edmund, tempted by promises of power and enchanted treats, betrays his siblings but soon realises the consequences of his choices.

With the guidance of the noble lion Aslan — the true King of Narnia — the children are drawn into an epic struggle of courage, loyalty, and redemption. Ultimately, through sacrifice, bravery, and forgiveness, the Witch's power is broken and Narnia is restored to peace and harmony.

This stage adaptation blends striking visuals, rich storytelling, and heartfelt performances, highlighting themes of bravery, forgiveness, and the triumph of good over evil.

CHARACTERS

Lucy Pevensie

The youngest Pevensie child. She is the first of them to discover the land of Narnia when she slips through the magical wardrobe in the professor's house. When Lucy tells her siblings, Peter and Susan refuse to believe her and are convinced that she is just having a game, while Edmund persistently encourages and teases her about it. After the restoration of Narnia, Lucy is crowned Queen of Narnia with her sister Susan, and becomes known as Queen Lucy the Valiant.

Edmund Pevensie

The third of the Pevensie children. In Narnia he meets the White Witch, who plies him with treats (Magical Turkish Delight) and smooth talk. Tempted by the White Witch's promise of power and seemingly unending supplies of Turkish Delight, Edmund betrays his siblings, but eventually regrets his actions and repents. After he helps Aslan and the good citizens of Narnia defeat the White Witch, he is crowned King of Narnia with his brother, and becomes known as King Edmund the Just.

Peter Pevensie

The oldest of the Pevensie siblings. At first, Peter disbelieves Lucy's stories about Narnia, but changes his mind when he sees it for himself. He is hailed as a hero for his part in the overthrow of the White Witch. He is eventually crowned as High King of Narnia, and becomes known as King Peter the Magnificent.

Susan Pevensie

The second oldest of the Pevensie children. She also does not believe in Narnia until she actually comes there. She is crowned Queen of Narnia, and becomes known as Queen Susan the Gentle.

Aslan

A lion, is the true ruler of Narnia. He sacrifices himself to spare Edmund, but is resurrected in time to aid the citizens of Narnia and the Pevensie children in their battle against the White Witch and her minions.

The White Witch

The White Witch as she is referred to by her Narnian subjects, is the land's self-proclaimed queen, tyrannizing all through her magic-imposed rule. Her spell on Narnia has made it "always winter but never Christmas" for a hundred years. When provoked, she turns opponents to stone by waving her wand. She fears the fulfillment of a prophecy that "two sons of Adam" and "two daughters of Eve" will come to Narnia and help Aslan to overthrow her.

Tumnus

A faun, is the first person that Lucy meets in Narnia. Tumnus befriends her, despite the White Witch's standing order to kidnap any human who enters Narnia. After getting to know Lucy, he changes his mind about handing her over to the witch. But he is betrayed accidentally by Edmund, who tells the White Witch, before he knows who she is, that Lucy had met a faun. Tumnus is eventually arrested and turned into stone. He is later restored by Aslan and

becomes a close friend of the Pevensies.

Professor Digory Kirke

The Professor takes the Pevensie children in when they are evacuated from London. He is the only one who believes that Lucy did indeed visit Narnia and tries to convince the others of her veracity. The Lion, the Witch and the Wardrobe hints that he knows more of Narnia than he lets on

Mr. Beaver

A friend of Tumnus. He assists the Pevensies in searching for Tumnus and dethroning the White Witch.

Mrs. Beaver

Mr. Beaver's wife.

The Dwarf

The White Witch's right hand man.

Maugrim

A wolf, is the chief of the White Witch's secret police. She sends him to hunt down the Pevensie children. He is killed by Peter at Peter's first battle.

Father Christmas

Arrives when the Witch's magical hold over Narnia begins to break. He gives Peter, Susan and Lucy gifts, which ultimately will help them defeat the White Witch. (Edmund was with the White Witch at the time.) Mrs Beaver is given a better sewing machine and Mr. Beaver gets his dam completed.

Mrs. Macready

The housekeeper for Professor Kirke when the Pevensies come to stay.

Giant Rumblebuffin

A Giant who is turned to stone by the White Witch and brought back to life by Aslan. He breaks down the Witch's gate and crushes some of her army.

Plus an ensemble including an Air Raid Warden, Railway Porter, House Servants, Narnian creatures and beasts.

Audition extracts:

LUCY

(To herself) It's probably locked. *(She opens it easily – something drops out.)* Oh! Only mothballs. What's this? Hundreds of coats. Long furry coats. *(She reaches into the wardrobe and feels a coat. Then she steps into the wardrobe.)* Leave the door open *(mimicking a grown-up.)* 'It's very foolish to shut yourself in a strange wardrobe.' *(Going further in.)* More coats. Very dark. It goes on and on. It must be a simply enormous wardrobe. Oh. Something crunching under my feet. Mothballs? *She stoops down to feel it with her hand.)* No, it's all soft, powdery and very cold. Snow. Very odd. *She stops.)* And the fur rubbing my face – it's gone all rough and – prickly.

Christmas tree branches. And there's a light ahead of me, glowing...

Frightened but excited, LUCY looks back over her shoulder

I can still see the room through the wardrobe. It's daylight back there – night-time out here. I can always nip back if anything goes wrong. I'll walk towards that light. Odder and odder. Why put a lamp-post in the middle of the wood?

TUMNUS

Good evening, good evening. Excuse me – I don't want to be inquisitive – but should I be right in thinking you are a Daughter of Eve?... to be sure, to be sure. How stupid of me! But I've never seen a Son of Adam or a Daughter of Eve before. I am delighted. Allow me to introduce myself. My name is Mr Tumnus. It's mid-winter here in Narnia. It's been winter for ever so long. But we'll both catch cold if we stand here talking in the snow. Daughter of Eve, from the land of Spare Oom where eternal summer reigns around the bright city of War Drobe, will you come and take tea with me? Take my arm, Daughter of Eve. I'll hold my umbrella over both of us. That's the way. Now - off we go.

WHITE WITCH *(Edmund's responses are in italics and do not need to be learned – they are just a guide so you know how to play this piece)*

Stop! And what, pray, are you? *(I'm, - I'm – my name's Edmund.)* Is that how you address a Queen? *(I beg your pardon, your Majesty, I didn't know)* Not know the Queen of Narnia? Ha! You shall know us better hereafter. I repeat my question – what are you? *(Please, your Majesty, I'm still at school)* But what ARE you? A great overgrown dwarf that has cut off its beard? *(No your Majesty. I am a boy)* A Boy! You are a Son of Adam? I see you are an idiot, whatever else you may be. Answer me, now! Are you human? *(Yes your Majesty)* And how, pray did you come to enter my dominions? *(I opened a door and just found myself here, your Majesty)* Ha! A door. A door from the world of men! I have heard of such things. This may wreck it all. But he is only one and easily dealt with. *(WITCH rises, stares at EDMUND and raises her wand ready to strike. Suddenly she softens)* My poor child, how cold you look! Come and sit with me here on the sledge. I will put my mantle around you and we will talk.

MR BEAVER

Over here. Crouch down. Make yourselves as small as you can. Trees have ears. They're always listening. Most of them are on our side, but there are trees who'd betray us to her. *(E: How do we know that you are our friend?)* Quite right, quite right. Here is my token. *(L: That's my handkerchief – the one I gave to poor Mr Tumnus)* Right. Just before he was arrested he gave it to me. He said that if anything happened to him I must find you and take you – *(He signals to*

the children to stand closer and adds in a low whisper) – they say Aslan is on the move – perhaps he has already landed.

MRS BEAVER

You've come at last! To think that ever I should live to see this day! The potatoes are on boiling and the kettle's singing and I daresay, Mr Beaver, you've fetched us some fish. Now can you all help me fill the kettle and lay the table and put the plates in the oven while I fry these fishes?

EDMUND

A lion! *(He cowers away from an enormous lion crouched as if it is ready to spring.)* Why's it standing so still? *(He ventures a little nearer.)* Hey, its head's all covered in snow. Only a statue. *(He walks forward and touches the lion's head, very quickly.)* Cold stone! So this is the great Lion Aslan! The Queen's turned him into stone. So that's the end of all their fine ideas! Who's afraid of Aslan? Yah! Stupid old Aslan! How do you like being a statue?

(He moves around and discovers a Wolf lying on the floor.)

It's alright – only a stone wolf.

But as he raises his leg to step over the wolf the huge creature rises and opens its mouth and speaks in a growling voice.

(M: Who goes there?) (Trembling) If you please, sir. My name is Edmund and I'm the son of Adam Her Majesty met in the wood the other day and I've come to bring her the news that my brother and sisters are now in Narnia – quite close and the Bevers' house. She – she wanted to see them. Who are you, sir?

ASLAN

Welcome, Peter, Son of Adam. Welcome Susan and Lucy, Daughters of Eve. Welcome He-Beaver and She-Beaver. Come, Son of Adam, and I will show you a far-off sight of the castle where you are to be King.

That, O Man, is Cair Paravel of the four thrones, in one of which you must sit as King. I show it to you because you are the first born and you will be High King over all the rest.

There is the noise of a horn being blown.

Your sister is in danger. Back! Let the Prince win his spurs. Quick! Quick! Centaurs! Eagles! There's another wolf in the thicket. After him, all of you! He'll be scampering back to his mistress. Follow him, find the witch and rescue the fourth Son of Adam.

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!

THE LION, THE WITCH AND THE WARDROBE

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: _____

LWW... 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. **Please note that more absences cannot be requested after this form is completed, so please do make sure it is accurate.**

Month/Date	Day	Times	YES, I can attend rehearsal	NO, I cannot attend rehearsal	REASON why I am not available
03 rd January	Saturday	13:00-18:00	Attendance Required	Attendance Required	
04 th January	Sunday	10:00-18:00	Attendance Required	Attendance Required	
10 th January	Saturday	13:00-18:00	Attendance Required	Attendance Required	
11 th January	Sunday	10:00-18:00	Attendance Required	Attendance Required	
24 th January	Saturday	13:00-18:00			
25 th January	Sunday	10:00-18:00			
31 st January	Saturday	13:00-18:00			
01 st February	Sunday	10:00-18:00			
07 th February	Saturday	13:00-18:00			
08 th February	Sunday	10:00-18:00			
14 th February	Saturday	13:00-18:00			
15 th February	Sunday	10:00-18:00			
21 st February	Saturday	13:00-18:00			
22 nd February	Sunday	10:00-18:00			
28 th February	Saturday	13:00-18:00	Attendance Required	Attendance Required	
01 st March	Sunday	10:00-18:00	Attendance Required	Attendance Required	
02 nd March	Monday	17:00-21:30	Attendance Required	Attendance Required	
03 rd March	Tuesday	17:00-21:30	Attendance Required	Attendance Required	
04 th March	Wednesday	17:00-22:00	Attendance Required	Attendance Required	
05 th March	Thursday	17:00-21:30	Attendance Required	Attendance Required	
06 th March	Friday	17:00-22:00	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