



AUDITION PACK



Production details

Our production of *Lord of the Flies* will take place at:
Simply Theatre Studios, Versoix

Production dates

Saturday 7 November – 6:30pm
Sunday 8 November – 2:30pm & 6:30pm
Thursday 12 November – 7.30pm
Friday 13 November – 7.30pm
Saturday 14 November – 2:30pm & 6:30pm
Sunday 15 November – 2:30pm & 6:30pm

Important Rehearsal Information

Please note that, unlike many of our productions, a significant portion of the rehearsal process for *Lord of the Flies* will take place during the October half-term

break. As these rehearsals form a substantial part of the rehearsals, students who were planning to be away during half term should carefully consider whether they are able to commit to the production before auditioning. Please review the conflict schedule at the back of the pack in full before booking your audition.

Want to audition?

In keeping with the original novel and stage adaptation, auditions for *Lord of the Flies* will be open to **boys only**. We appreciate that this may be disappointing for some of our students, however we are committed to providing a wide range of performance opportunities across our season and look forward to welcoming girls to audition for some fantastic productions and roles later this season.

If you are a boy aged between 8 and 15 you can book your audition time by signing up at www.simplytheatre.com/Online/auditions

Audition details

Auditions for *Lord of the Flies* will take place on **19th and 20th September** 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 morning of Sunday 20th September. 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 19th September

Session 1: 10.00 – 11.00

Session 2: 11.10 – 12.10

Session 3: 12.20 – 13.20

Sunday 20th September

Recall auditions: 10.00 – 12.00 (by invite only)

Other ways to get involved!

If you are unable to audition for Lord of the Flies, 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 scene from memory with another auditionee or member of the production team. These scenes are listed at the end of this pack.

Your chosen character within the scene should be memorised. When learning your scene, remember to think about where you think your character is at the time of this monologue who he may be talking to and what he is 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 scenes 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 may 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 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.

If offered and accepting a role in the production, cast members will be required to pay a production fee, which covers participation in the rehearsal process and performances.

The production fee for Academy students enrolled on weekly Academy courses is CHF495. Students who are not members of the Academy will be charged a fee of CHF900.

A SIMPLY THEATRE ACADEMY PRODUCTION
LORD OF THE FLIES



A note from Production Team

Thank you for your interest in auditioning for Simply Theatre Academy's production of *Lord of the Flies*.

Widely regarded as one of the greatest novels of the twentieth century, *Lord of the Flies* is a thrilling, thought-provoking and deeply relevant story about leadership, friendship, fear, power and survival. Whilst often studied in schools, it is also an incredibly exciting piece of theatre, packed with strong characters, dramatic conflict, humour, tension and adventure.

This production offers a rare opportunity for a large cast of boys to take centre stage in a powerful ensemble drama. This is a perfect production for those who have never auditioned before as we are looking for young actors with raw talent, who are committed, imaginative, enthusiastic and ready to work as part of a team.

Lord of the Flies is a straight play rather than a musical. This means rehearsals will focus heavily on acting, character development, storytelling, ensemble work and bringing the world of the island vividly to life.

Whilst the play explores challenging themes, it also provides performers with a fantastic opportunity to develop their confidence, acting skills, creativity and understanding of character. We are excited to begin the journey and look forward to seeing what you bring to the audition room.

Good luck!

The Simply Theatre Productions Team

Content Advisory

Lord of the Flies explores themes including fear, bullying, violence, death, war, leadership, power and the breakdown of social order. Whilst all material will be approached in an age-appropriate and supportive manner, parents and students should be aware that the story contains challenging themes and moments of emotional intensity.

Synopsis

Following a plane crash, a group of schoolboys find themselves stranded on a remote island with no adult supervision. Determined to survive until rescue arrives, they establish rules, elect a leader, and attempt to build a functioning society.

However, as fear spreads through the group and tensions begin to rise, the boys find themselves divided. Rivalries emerge, friendships are tested, and the struggle for power threatens to tear the group apart. Rumours of a mysterious beast lurking on the island only deepen their fear and uncertainty.

As the boys' world descends into chaos, *Lord of the Flies* explores the conflict between civilisation and savagery, the nature of leadership, and the choices we make when the rules of society no longer apply.

Themes and Style

Lord of the Flies is a gripping ensemble drama that combines moments of adventure, tension, humour, fear and conflict. Whilst the story centres on a group of young boys, it tackles complex themes including:

- Leadership and power
- Fear and its influence on behaviour
- Friendship, loyalty and betrayal
- Civilisation versus savagery
- Individual responsibility and group mentality

Performers should be prepared to explore a wide range of emotions and relationships throughout the rehearsal process. The production will require strong acting, committed ensemble work and a willingness to engage with challenging and thought-provoking material.

An Ensemble Production

Whilst Ralph, Jack and Piggy are central characters, *Lord of the Flies* is fundamentally an ensemble piece. Every performer will play a vital role in creating the world of the island and telling the story. We encourage students to approach auditions with an open mind and a willingness to embrace any role within the production.

Lord of the Flies Characters



Important Notes:

Playing Age

Please note that your playing age is not necessarily your actual age, but the age you can convincingly portray on stage.

Accent

Most characters will use a standard British (RP) accent. Piggy will use a regional British accent, which will be explored during rehearsals. Please do not let this worry you for your audition, as accent coaching will form part of our rehearsal process.

Glasses

Due to the requirements of the story, Piggy is the only character who wears glasses on stage. Students who normally wear glasses should ensure they can perform safely without them or be comfortable wearing contact lenses during performances. If you think this may present a difficulty, please feel free to discuss it with us before auditioning.

Ralph (Playing Age: 12–14)

Ralph is confident, capable and naturally charismatic. He quickly emerges as a leader amongst the boys and is determined to keep order and keep everyone focused on rescue.

He is brave, fair-minded and responsible, but also faces enormous pressure as events on the island begin to spiral beyond his control.

We are looking for an actor who can portray:

- Leadership and authority
- Emotional honesty
- Resilience under pressure
- Strong relationships with other characters

Jack (Playing Age: 12–14)

Jack is ambitious, confident and fiercely competitive. Used to being in charge, he struggles when things do not go his way and has a powerful influence over the other boys.

Charismatic and persuasive, Jack is exciting to be around, but his desire for control increasingly puts him at odds with Ralph.

We are looking for an actor who can portray:

- Confidence and intensity
- Strong stage presence
- Natural leadership qualities
- A complex and powerful personality

Piggy (*Playing Age: 10–13*)

Piggy is intelligent, thoughtful and practical. Whilst often overlooked by the other boys, he consistently offers sensible solutions and tries to encourage cooperation and reason.

Sensitive and vulnerable at times, Piggy possesses considerable inner strength and courage.

We are looking for an actor who can portray:

- Intelligence and humour
- Emotional depth
- Vulnerability and resilience
- Strong character acting skills

Simon (*Playing Age: 11–14*)

Simon is thoughtful, imaginative and quietly independent. He sees the world differently to the other boys and often notices things that others miss.

Kind, observant and compassionate, Simon is one of the most unique and challenging roles in the production.

We are looking for an actor who can portray:

- Sensitivity and sincerity
- Quiet confidence
- Emotional maturity
- Strong imaginative storytelling

Roger (*Playing Age: 12–14*)

Roger is quiet, watchful and difficult to read. He often stays in the background, observing rather than speaking, but possesses a powerful presence.

As the story develops, Roger becomes increasingly important within the group.

We are looking for an actor who can portray:

- Intensity and focus
- Strong physical presence
- Subtle character work
- Confidence without relying on lots of dialogue

Sam and Eric (*Playing Age: 8–11*)

Sam and Eric are inseparable friends who are often treated as a single unit by the other boys. They bring warmth, humour and energy to the group whilst remaining loyal and dependable.

The role requires excellent teamwork and chemistry between the performers.

We are looking for actors who can portray:

- Strong comic timing
- Natural rapport
- Good listening skills
- Energetic ensemble work

We are not expecting to cast actual twins in this role – rather boys who share a chemistry

Maurice (*Playing Age: 9–13*)

Maurice is fun-loving, energetic and enjoys being part of the action. He often helps keep spirits high and enjoys the freedom of life on the island.

As events unfold, he finds himself increasingly drawn into the group's changing dynamics.

We are looking for an actor who can portray:

- Energy and enthusiasm
- Strong ensemble skills
- Physical confidence
- A sense of fun and adventure

Bill (*Playing Age: 12–14*)

Bill is one of the older boys and an important member of the group. He is practical, observant and often caught between competing viewpoints.

We are looking for an actor who can portray:

- Maturity
- Strong ensemble work
- Good listening and reaction skills
- A believable sense of loyalty and friendship

Henry (*Playing Age: 8–10*)

One of the younger boys on the island. Henry is curious, playful and imaginative.

This role is ideal for a younger performer who can bring energy and authenticity to the stage.

Percival (*Playing Age: 8–10*)

Percival is one of the youngest boys stranded on the island. Nervous and easily frightened, he represents the fear and uncertainty felt by many of the younger children.

We are looking for an actor who can portray:

- Vulnerability
- Imagination
- Emotional honesty
- Strong reactions and listening skills

The Hunters / Choir / Ensemble

The ensemble forms the heart of the production and will be involved throughout the show. Ensemble members will help create the world of the island, participate in physical storytelling, and play a vital role in many of the production's most exciting moments.

This is not a production with "small parts". Every performer will contribute significantly to the storytelling and will be expected to work collaboratively as part of the company.

AUDITION EXTRACTS



RALPH / PIGGY

Ralph, a boy aged between twelve and thirteen enters from the left, blinking up at the sun. As he stands there Piggy, a short plump boy of about his age, not in uniform, comes in behind him.

Ralph: It's amazing!

Piggy: What's amazin'?

Ralph: The sun.

Piggy sits, unimpressed.

Piggy: Don't see what's so amazin'.

Ralph: It's like a huge eye looking down at you.

Piggy: It's hot. That's what it is. Hot.

Ralph turns and notices him for the first time.

Ralph: That's a funny T-shirt.

Piggy: My auntie give it me. *Pause.* It's a jersey anyway.

Ralph: So? *(And stands facing the sun.)* It's amazing!

But Piggy stays huddled up into himself

Ralph: That's a lagoon. Great for swimming.

Piggy: Can't swim.

Ralph: Can't you?

Piggy: I sink.

Ralph: *(Laughs)* You don't you know.

Piggy: I do. I know I do.

Ralph pulls at Piggy's stomach.

Ralph: *(quite amiable)* Blubber

Piggy: Leave off. *(Pause)* What's your name?

Ralph: Ralph. What's yours?

Piggy: Not telling.

Ralph: Is it a secret?

Piggy: It's a stupid name.

Ralph: What is it?

Piggy: Are they all dead do you think?

Ralph: What?

Piggy: The plane broke up. It's in two bits.

Ralph: They can't be.

Piggy: Why not? *(Sitting up).* If they weren't they'd be here. Organizin'. And worse things happen. My auntie says –

Ralph: What does your auntie say?

Piggy: A lot. *(the two boys grin)* My head really hurts.

Ralph: I'm sorry.

Piggy: That's why I can't swim.

Ralph: Why?

Piggy: Assma.

Ralph: 'Assma'?

Piggy: Asthma. I get it. *(He's almost proud of this.)* Quite badly in fact.

Ralph: Do you?

Piggy: Quite badly. *(Pause)* Maybe they're all dead anyway.

Ralph: What?

Piggy: Here. There. Everywhere. All over.

Ralph: Don't be stupid. *(This idea frightens him.)*

Piggy: Could be. *(Pause)* They got bombs now ... could . . .

Ralph: They're not all dead, stupid. Not everyone in England, stupid. Not the whole of the British Isles. Not our parents. *(He moves centre stage and does a handstand.)*

Piggy: Could be. That's good!

Ralph: It's easy. You just have to -
He does it again. Piggy full of admiration.

Piggy: Thass good!

Ralph: You try!

Piggy: Can't.

Ralph: Come on. If you know so much...

Piggy: Can't.

Ralph: Give us your feet. I'll pull you . . .

Piggy: Oh blimey.

Piggy submits to having his feet pulled. Making feeble attempts to get his hands on the ground. Ralph pulls him round so that he is standing on his head.

Ralph: What's your name?

Piggy: What?

Ralph: What's your name?

Piggy: Piggy.

Ralph lets go.

Ralph: Piggy?

Piggy: Piggy.

Ralph: Amazing.

Piggy: But you're not to tell anyone. Not anyone.

Ralph: I won't. Piggee! Piggee!

Piggy: Don't!

Ralph: Sorry.

Pause

I won't then.

Pause

I'm Ralph.

JACK / RALPH

Jack: *(shouts)* Who's hungry?

All: We are!

Ralph: And what'll you do afterwards, eh? After you've all had a fire and cooked... that thing... and...

Jack: Afterwards? What'll we do afterwards?

Ralph and Jack are now a little away from the fire as the group hack at the pig behind them.

Afterwards we'll dance!

Ralph: This is a meeting!

Jack: These 'meetings' of yours. They're quite good aren't they? When you want your own way - you get up and you shout 'It's a meeting!' Well what is a 'meeting' I'd like to know!

Ralph: This! This is a meeting.

Jack: Oh is it though? Is it? I thought it was a feast! If it's a meeting where's that shell of yours?

Ralph: It's . . . *(He realizes he hasn't got it. Somewhere between the appearance of Sam and Eric and the trip to the mountain, it appears to have been lost.)*

Jack: It's here! You don't even keep track of it anymore. It's here. I've got it! *(From the tatters of his uniform, he draws the conch, having put it there on the way up to the mountain.)*

Ralph: That may be. But a meeting's a meeting and I'm chief.

Jack: Chief of what, eh?

Ralph: So give me the shell.

Jack: Why should I?

Ralph: Because a meeting's a meeting. Look don't you want shelters and don't you want -

Jack: What have shelters got to do with it?

Ralph: Give me the conch!

Jack: Go on then. You take your stupid conch!

And he throws it, petulantly, at Ralph. Ralph goes to catch it but misses and it falls into the fire. He and Ralph head for the fire and scabble for the conch with sticks, dragging it from the flames.

Jack: Your stupid shelters come to that-

Ralph: Don't say 'my stupid shelters' . . . don't . . .

Jack: Your stupid, stupid ...

Ralph: *(shouts)* Well what do you want to do? Eh? What do you want to do?

Jack: Me? *(A sudden, powerful savagery about him.)* I want to dance. I want to eat and dance.

PIGGY

Piggy: Gimme the conch! What use is a spear? Eh? I won't carry no spear. Did any of us ever carry spears? Was that what we did?

Ralph passes Piggy the conch. He has to grope for it.

I won't be able ter see anything I'll tell yer that. I'll be led like a dog to him won't I? But I'll go anyway. Even if you have to lead me like a dog. I'll go to him with this ... *(holds up the conch)* and I'll tell the truth. Awful things bin done on this island. Simon was killed. Simon was murdered. I'll say that because that's the truth. An' I'll say ...

Pause.

I'll go to him with this conch in my hands. I'm going to hold it out. 'Look - ' I'm going to say - 'you're stronger than I am and you haven't got asthma. You can see - ' I'm going to say - 'and with both eyes! But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport,' I'll say, 'not because you're strong but because what's right's right! Give me my glasses!' I'm going to say - 'you got to!'

Near to tears, he pushes the conch into Ralph's hands.

SAM / ERIC

Sam wakes up, suddenly, as if disturbed by some sound. He looks out to the very back of the stage.

Sam: Eric -

Eric: Sam -

Sam: You're asleep...

Eric: I'm not. Honest.

Sam: You were.

Eric: I wasn't. Honest.

Pause.

Sam: Put some wood on it.

Eric: I was going to.

Sam: You were asleep.

Eric gets up. Starts to feed the fire.

You've always got to keep it alight. Ralph said.

Eric: I know.

Sam: I bet it comes out of the dark. I bet the beast comes out of the dark. .

Eric: How do you know?

Sam: I bet it does.

Eric: There isn't any beast. *(But he isn't at all sure about this.)* Don't be stupid.

Sam: Don't nod off, will you? Or it'll come. It'll creep up behind you and . . .

Eric: Shut up, will you?

Sam turns over.

There isn't any beast.

Sam: Great big hairy thing. With claws. And talons. Like a - *(He stops.)* Oh God.

Eric: What?

Sam: I'm scared now.

Eric: You see.

Sam: *There isn't really. (But he sounds doubtful.) Really there isn't.*

Eric: Are you sure?

Sam: Sure.

Pause

Eric: Are you asleep?

Sam: No.

Eric: You're not scared are you?

Sam: Of course I'm not. I'm going to sleep.

Eric: Why aren't you asleep?

Sam: Because you keep asking me stupid questions!

Pause.

Eric: Are you asleep now?

There is no answer. Sam is breathing steadily. Eric settles down.

SIMON

Simon is centre stage, near the pig's head.

Simon: My mind isn't right. It isn't. I'll have one of my goes if I'm not careful. My mind -(*He turns. Calls.*) Ra-*alph!* .

If Ralph was here . . . when I was eight I think . . . when I was eight I went down to the country and there . . . there was this horse in a field and . . . (*stops. Calls*) Ra-*alph!*

If Ralph was here - Ralph would know.

He stops. The faint moonlight catches the pig's head. It's right behind him and he hasn't seen it in the darkness. Freezes with fear. A whimper.

Oh. Oh no. (*shouts*) Ra-*alph!*

It's blood. And it's flies. It's blood. (*He starts to reach for the head.*) That head. That head. When I was eight I saw a man kill a bird. And I thought ... Merridew says I don't pull my weight. Funny. Why should you pull weight? Eh, Piggy? Piggy? (*He is touching it with a thrill of horror.*) Those are flies. There's blood and there are flies. It's not my fault there's blood and flies is it? You look stupid come to that. (*He starts to work the pig's mouth, like a puppet's.*) 'Oh no I don't!' 'Oh yes you do!' 'You're a bad boy do you hear me!' (*Starting to giggle.*) Like Jenkins on that picnic. 'You're no go, boy!' 'You're no go!' 'I'm not no go, sir!' 'Oh yes you are - you're an ignorant, silly, little boy! And I know you are because I'm the beast! You hear me! I'm the beast!' (*He has scared himself. Starting to feel the fit coming on him.*) You're not. You're not. Pig's head on a stick. You're just a silly . . . (*very scared*) I feel funny. I'm going to ... don't make me have a turn, sir, will you? Please don't let me have a turn, sir. Ralph!
Ralph!

(And the fit starts. He begins reaching out for the head then falls)

PERCEVAL / RALPH

Perceval: Was there a fire?

Ralph: Yes. But it's gone.

Perceval: Adam Jackson was next to me. But he isn't . . .

Ralph: Isn't what?

Perceval: Isn't here?

Ralph: No. *(Pause)* No.

Perceval: I went into the trees . . .

Ralph: Did you?

Perceval: I did.

Ralph: We should get you all together. It's all difficult. We ...

Perceval: I saw something...

Ralph: Did you? *(He's not really listening.)* Which school are you from?

Perceval: Not from your school.

Ralph: We're from different schools.

Perceval: Have the bombs killed everyone? Have they killed our mums yet?

Ralph: Listen -

Perceval: We were sent because of the bombs, weren't we?

Ralph: Yes. Now-

Perceval: I am Perceval Wemys Madyson, The Vicarage, Harcourt St Anthony.

The others are standing round him in a circle now.

Roger: Good for you!

Perceval: I went into the trees.

Ralph: He's been in the trees he says.

Perceval: And I saw something. *(Pause)* A beastie. *(Pause)* A snake thingy. I saw it.
Uneasy silence.

Ralph: *(trying to comfort him, not quite sure of his ground)* I'm sure there isn't. I'm sure. We've been up to that hill. And you can see all around. It all looks ... I m sure there isn't. There's just us. No beast.

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 to best 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 as 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 that 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. For example, it is a sad reality that audiences may find it difficult to believe in a 5ft Romeo with a 6ft Juliet!
- 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 to 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 about what you want them to understand. Even if the character is speaking to themselves, they are still doing 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. I 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 favoritism, false hopes and resentment. Moreover, we insist that we run an open door auditions process, and therefore invite anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, to audition for one of our productions. If you have a keen hunger and are prepared to put the work in, then go for it!

Tips for the big day...

- Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves.
- Warm yourself up in advance both physically and vocally using exercises you will have used in Academy classes to help warm up the voice and body. If you are short on time, you can easily do vocal warm-ups in the car on the way there!
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day. Giving you the best chance of showing yourself off to the best of your ability.
- It is advisable to learn the pieces of script if possible, again to be able to perform it fully and confidently.
- Arrive in comfortable clothing (no skirts as they hinder movement) that is easy to move around in for the dance audition. No jewellery please.
- Students with long hair should ensure they have their hair tied back.
- Try to enjoy the audition and use it as a fun, learning experience.
- Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.
- Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
- Do not worry if something goes wrong in the audition. The audition team is there to see the potential not to see a finished, polished routine.
- Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible.

Good Luck!



LORD OF THE FLIES 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

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)

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 495chf/900chf 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: _____

LORD OF THE FLIES AUDITION FORM CONTINUED *(page 2 of 2)*

Student's Name _____

CONFLICT SCHEDULE

We need to know about any conflicts you have so that we can create the final casting and rehearsal schedule. Please understand that the more conflicts you have, the more difficult it may be for us to cast you.

It is expected that cast members attend all rehearsals and performances for which they are called. Any known absences must be declared on this form and agreed by the production team before a role is offered. Once cast, performers will be expected to honour the commitments below, and additional absences will not be allowed.

Month/Date	Day	Times	YES, I can attend rehearsal	NO, I cannot attend rehearsal	REASON why I am not available
October 3	Saturday	10am – 6pm	Attendance Required	Attendance Required	
October 7	Sunday	10am – 6pm			
October 17	Saturday	10am – 6pm			
October 18	Sunday	10am – 6pm			
October 19	Monday	10am – 6pm			
October 20	Tuesday	10am-6pm			
October 21	Wednesday	1pm – 6pm			
October 22	Thursday	10am – 6pm			
October 23	Friday	10am - 6pm			
October 24	Saturday	10am-6pm			
October 25	Sunday	10am-6pm			
October 31	Saturday	10am-6pm	Attendance Required	Attendance Required	
November 1	Sunday	10am – 6pm	Attendance Required	Attendance Required	
November 2	Monday	5pm-9pm	Attendance Required	Attendance Required	
November 3	Tuesday	5pm-9.30pm	Attendance Required	Attendance Required	
November 4	Wednesday	5pm-9.30pm	Attendance Required	Attendance Required	
November 5	Thursday	5pm – 10pm	Attendance Required	Attendance Required	
November 6	Friday	5pm – 10pm	Attendance Required	Attendance Required	
November 7	Saturday	12pm onwards	Attendance Required	Attendance Required	

PLEASE BRING TO YOUR AUDITION COMPLETED