



AUDITION PACK

Production details

Our production of *Alice in Wonderland* will take place at **Millers Theatre, Seefeldstrasse 225, 8008 Zürich.**

Production dates

Saturday 2nd March 2019 at 2.30pm and 6.30pm
 Sunday 3rd March 2019 at 2.30pm and 6.30pm

Want to audition?

If you are aged between 8 and 18 you can book your audition time by signing up at www.simplytheatre.com/productions/audition

Audition details

Auditions for *Alice in Wonderland* will take place on the **8th and 9th December 2018** at **Gymnos Studios, Gladbachstr. 119, 8044 Zürich.** If you are selected for a CALLBACK, you will need to be available on the afternoon of **Sunday 9th December.**

If you want to audition but cannot make these dates please let us know in advance and we may be able to help.

Audition times are:

Saturday 8th December

Session 1: 14.45 – 15.45

Session 2: 15.55 – 16.55

Session 3: 17.00 – 18.00

Sunday 9th December

Session 4: 11.00 – 12.00

Recall auditions: 13.00 – 16.00 (by invite only)

Please indicate which audition slot you would like when booking your time.

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 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 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 250chf. Students who are not members of the Academy will be asked to pay a fee of 600chf.

A SIMPLY THEATRE ACADEMY PRODUCTION
ALICE IN WONDERLAND



ABOUT THE SHOW

Alice sits on a riverbank on a warm summer day, drowsily reading over her sister's shoulder, when she catches sight of a White Rabbit in a waistcoat running by her. The White Rabbit pulls out a pocket watch, exclaims that he is late, and pops down a rabbit hole. Alice follows the White Rabbit down the hole and comes upon a great hallway lined with doors. She finds a small door that she opens using a key she discovers on a nearby table. Through the door, she sees a beautiful garden, and Alice begins to cry when she realizes she cannot fit through the door. She finds a bottle marked "DRINK ME" and downs the contents. She shrinks down to the right size to enter the door but cannot enter since she has left the key on the tabletop above her head. Alice discovers a cake marked "EAT ME" which causes her to grow to an inordinately large height. Still unable to enter the garden, Alice begins to cry again, and her giant tears form a pool at her feet. As she cries, Alice shrinks and falls into the pool of tears. The pool of tears becomes a sea, and as she treads water she meets a Mouse. The Mouse accompanies Alice to shore, where a number of animals stand gathered on a bank. After a "Caucus Race," Alice scares the animals away with tales of her cat, Dinah, and finds herself alone again.

Alice meets the White Rabbit again, who mistakes her for a servant and sends her off to fetch his things. While in the White Rabbit's house, Alice drinks an unmarked bottle of liquid and grows to the size of the room. The White Rabbit returns to his house, fuming at the now-giant Alice, but she swats him and his servants away with her giant hand. The animals outside try to get her out of the house by throwing rocks at her, which inexplicably transform into cakes when they land in the house. Alice eats one of the cakes, which causes her to shrink to a small size. She wanders off into the forest, where she meets a Caterpillar sitting on a mushroom and smoking a hookah (i.e., a water pipe). The Caterpillar and Alice get into an argument, but before the Caterpillar crawls away in disgust, he tells Alice that different parts of the mushroom will make her grow or shrink. Alice tastes a part of the mushroom, and her neck stretches above the trees. A pigeon sees her and attacks, deeming her a serpent hungry for pigeon eggs.

Alice eats another part of the mushroom and shrinks down to a normal height. She wanders until she comes across the house of the Duchess. She enters and finds the Duchess, who is nursing a squealing baby, as well as a grinning Cheshire Cat, and a Cook who tosses massive amounts of pepper into a cauldron of soup. The Duchess behaves rudely to Alice and then departs to prepare for a croquet game with the Queen. As she leaves, the Duchess hands Alice the baby, which Alice discovers is a pig. Alice lets the pig go and reenters the forest, where she meets the Cheshire Cat again. The Cheshire Cat explains to Alice that everyone in Wonderland is mad,

including Alice herself. The Cheshire Cat gives directions to the March Hare's house and fades away to nothing but a floating grin.

Alice travels to the March Hare's house to find the March Hare, the Mad Hatter, and the Dormouse having tea together. Treated rudely by all three, Alice stands by the tea party, uninvited. She learns that they have wronged Time and are trapped in perpetual tea-time. After a final discourtesy, Alice leaves and journeys through the forest. She finds a tree with a door in its side, and travels through it to find herself back in the great hall. She takes the key and uses the mushroom to shrink down and enter the garden.

After saving several gardeners from the temper of the Queen of Hearts, Alice joins the Queen in a strange game of croquet. The croquet ground is hilly, the mallets and balls are live flamingos and hedgehogs, and the Queen tears about, frantically calling for the other player's executions. Amidst this madness, Alice bumps into the Cheshire Cat again, who asks her how she is doing. The King of Hearts interrupts their conversation and attempts to bully the Cheshire Cat, who impudently dismisses the King. The King takes offense and arranges for the Cheshire Cat's execution, but since the Cheshire Cat is now only a head floating in midair, no one can agree on how to behead it.

The Duchess approaches Alice and attempts to befriend her, but the Duchess makes Alice feel uneasy. The Queen of Hearts chases the Duchess off and tells Alice that she must visit the Mock Turtle to hear his story. The Queen of Hearts sends Alice with the Gryphon as her escort to meet the Mock Turtle. Alice shares her strange experiences with the Mock Turtle and the Gryphon, who listen sympathetically and comment on the strangeness of her adventures. After listening to the Mock Turtle's story, they hear an announcement that a trial is about to begin, and the Gryphon brings Alice back to the croquet ground.

The Knave of Hearts stands trial for stealing the Queen's tarts. The King of Hearts leads the proceedings, and various witnesses approach the stand to give evidence. The Mad Hatter and the Cook both give their testimony, but none of it makes any sense. The White Rabbit, acting as a herald, calls Alice to the witness stand. The King goes nowhere with his line of questioning, but takes encouragement when the White Rabbit provides new evidence in the form of a letter written by the Knave. The letter turns out to be a poem, which the King interprets as an admission of guilt on the part of the Knave. Alice believes the note to be nonsense and protests the King's interpretation. The Queen becomes furious with Alice and orders her beheading, but Alice grows to a huge size and knocks over the Queen's army of playing cards.

All of a sudden, Alice finds herself awake on her sister's lap, back at the riverbank. She tells her sister about her dream and goes inside for tea as her sister ponders Alice's adventures.

Characters

Alice - The seven-year-old protagonist of the story. Alice believes that the world is orderly and stable, and she has an insatiable curiosity about her surroundings. Wonderland challenges and frustrates her perceptions of the world.

The White Rabbit - The frantic, harried Wonderland creature that originally leads Alice to Wonderland. The White Rabbit is figure of some importance, but he is manic, timid, and occasionally aggressive.

The Queen of Hearts - The ruler of Wonderland. The Queen is severe and domineering, continually screaming for her subjects to be beheaded.

The King of Hearts - The coruler of Wonderland. The King is ineffectual and generally unlikeable, but lacks the Queen's ruthlessness and undoes her orders of execution.

The Cheshire Cat - A perpetually grinning cat who appears and disappears at will. The Cheshire Cat displays a detached, clearheaded logic and explains Wonderland's madness to Alice.

The Duchess - The Queen's uncommonly ugly cousin. The Duchess behaves rudely to Alice at first, but later treats her so affectionately that her advances feel threatening.

The Caterpillar - A Wonderland creature. The Caterpillar sits on a mushroom, smokes a hookah, and treats Alice with contempt. He directs Alice to the magic mushroom that allows her to shrink and grow.

The Mad Hatter - A small, impolite hatter who lives in perpetual tea-time. The Mad Hatter enjoys frustrating Alice.

The March Hare - The Mad Hatter's tea-time companion. The March Hare takes great pleasure in frustrating Alice.

The Dormouse - The Mad Hatter and March Hare's companion. The Dormouse sits at the tea table and drifts in and out of sleep.

The Gryphon - A servant to the Queen who befriends Alice. The Gryphon escorts Alice to see the Mock Turtle.

The Mock Turtle - A turtle with the head of a calf. The Mock Turtle is friendly to Alice but is exceedingly sentimental and self-absorbed.

Alice's sister - The only character whom Alice interacts with outside of Wonderland. Alice's sister daydreams about Alice's adventures as the story closes.

The Knave of Hearts - An attendant to the King and Queen. The Knave has been accused of stealing the Queen's tarts.

The Mouse - The first Wonderland creature that Alice encounters. The Mouse is initially frightened of Alice and her talk about her pet cat, and eventually tells the story of Fury and the Mouse that foreshadows the Knave of Heart's trial.

The Dodo - A Wonderland creature. The Dodo tends to use big words, and others accuse him of not knowing their meanings. He proposes that the animals participate in a Caucus race.

The Duck, the Lory, and the Eaglet - Wonderland creatures who participate in the Caucus race.

The Cook - The Duchess's cook, who causes everyone to sneeze with the amount of pepper she uses in her cooking. The Cook is ill-tempered, throwing objects at the Duchess and refusing to give evidence at the trial.

The Pigeon - A Wonderland creature who believes Alice is a serpent. The pigeon is sulky and angry and thinks Alice is after her eggs.

Two, Five, and Seven - The playing-card gardeners. Two, Five, and Seven are fearful and fumbling, especially in the presence of the Queen.

Bill - A lizard who first appears as a servant of the White Rabbit and later as a juror at the trial. Bill is stupid and ineffectual.

The Frog-Footman - The Duchess's footman. The Frog-footman is stupid and accustomed to the fact that nothing makes sense in Wonderland.

AUDITION EXTRACTS



ALICE:

Well! After such a fall as this, I shall think nothing of tumbling down stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!

(Bump. The fall is over. Alice gets up. A key is on the table.)

A glass table. And a key. Now where would...oh! A tiny door with a tiny keyhole! But how could anyone ever fit through there? What's this?

(She finds and picks up a bottle.)

"Drink me." It's all very well to say, "Drink me" but I will check to see if it is marked "poison" first.

(She checks. It isn't.)

No. Well then.

(She drinks.)

Curious. Tastes like...roast turkey...toffee...pineapple... buttered toast...OH. I must be shutting up like a telescope. Oh! I do hope I stop soon, or I might go out altogether, like a flame on a candle. There. I'm the right size for the door! But now I am so small...how will I do anything? I can't even reach the key.

THE JABBERWOCKY (*learn for all other roles*)

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird,
and shun The frumious Bandersnatch!"
He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.
And, as in uffish thought he stood,

The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came! One two! One two!
And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head He went galumphing back.

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. 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 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 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!

ALICE IN WONDERLAND (ZURICH)
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)

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 250chf/600chf 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: _____

ALICE IN WONDERLAND (ZURICH) 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
January 6	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
January 7	Sunday	10am-6pm	Attendance Required	Attendance Required	
January 12	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
January 13	Sunday	10am - 6pm	Attendance Required	Attendance Required	
January 19	Saturday	1pm - 6pm			
January 20	Sunday	10am - 6pm			
January 26	Saturday	1pm - 6pm			
January 27	Sunday	10am-6pm			
February 2	Saturday	1pm - 6pm			
February 3	Sunday	10am-6pm			
February 9	Saturday	1pm - 6pm			
February 10	Sunday	10am-6pm			
February 23	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
February 24	Sunday	10am-6pm	Attendance Required	Attendance Required	
February 27	Weds	5pm - 10pm	Attendance Required	Attendance Required	
February 28	Thursday	5pm - 10pm	Attendance Required	Attendance Required	
March 1	Friday	5pm - 10pm	Attendance Required	Attendance Required	
March 2	Saturday	Call times TBC	Attendance Required	Attendance Required	
March 3	Sunday	Call times TBC	Attendance Required	Attendance Required	

Your Signature _____

Guardian/Parent Signature _____

PLEASE BRING TO YOUR AUDITION COMPLETED