



AUDITION PACK



Production details

Our production of *Peter Pan* will take place at **The Casino Theatre, 42 Rue de Carouge, Geneva.**

Production dates

Saturday 26th February 2022 at 6.30pm
 Sunday 27th February 2022 at 11.30am and 3.30pm
 Friday 4th February 2022 at 7.30pm
 Saturday 5th February 2022 at 2.30pm and 6.30pm
 Sunday 6th February 2022 at 11.30am and 3.30pm

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 *Peter Pan* will take place on **Saturday 13th and Sunday 14th November** at **Simply Theatre Studios, Versoix**. If you are selected for a RECALL, you will need to be available on the evening of **Monday 15th November 2021**.

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 13th November

Session 1: 9.50 – 10.50
 Session 2: 10:35 – 11:35
 Session 3: 11.45 – 12.45
 Session 4: 12.30 – 13.30
 Session 5: 14.40 – 15.40

Sunday 14th November

Session 6: 11.30 – 12.30
 Session 7: 12.50 – 13.50
 Session 8: 13:35 – 14:35
 Session 9: 14.45 – 15.45
 Session 10: 15.30 – 16.30
 Session 11: 16.40 – 17.40

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

Want to be involved behind the scenes? Due to the hugely technical nature of this production we are seeking older students (15+) and parents / siblings to help backstage. You would need to be able to commit to all show dates as well as attend a weekend technical theatre workshop at our Academy studios. We are also extremely interested to hear from people who would be available during the daytimes in production week (21st Feb onwards). Places are limited and we sadly will not be able to accept everyone that applies, however if you are interested, please email nickmills@simplytheatre.com.

What will I be doing in the audition process?

The audition will take the form of two parts. You will have a small group audition where you will be asked to perform one prepared monologue and song for the production team. The second part will be a group dance/movement audition with the choreographer.

For the acting part, there are several monologues attached for you to choose from. This monologue 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 they are feeling. How can you get this information over to your audience (director) 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.

For the singing part, you will be required to sing one song of your choice. 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.

Please ensure that you wear comfortable clothing to the audition so that you can move freely. Please also bring a bottle of water with you.

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 he is 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 members of the Academy via weekend / summer workshops etc. but not weekly students will be asked to pay a fee of 750chf.

A SIMPLY THEATRE ACADEMY PRODUCTION

Peter Pan



ABOUT THE SHOW

Our version of Peter Pan is a **WORLD PREMIERE**, being written especially for us by James Williams, a UK-based writer and composer, who has written many of our family Christmas shows. This is a hugely exciting opportunity to have a brand-new show written for us, and being part of this cast means you will be the first people in the world to perform this magical version of the story!

SYNOPSIS

The Darling household is a place of joy, consisting of the three children, Wendy, John, and Michael; the practical and sometimes stern father, Mr. Darling; the loving mother, Mrs. Darling; and the children's nurse, a dog named Nana.

But sneaking into the children's bedroom at night to listen to Mrs. Darling's bedtime stories is Peter Pan. One night, Wendy tries to stop him, but is only able to catch his shadow as he flies out the window. So they roll it up and put it in a drawer. Peter, of course, wants his shadow, and returns later after Mr. and Mrs. Darling have left for a dinner party. He brings with him his not-very-polite fairy, Tinker Bell. However, when he finds his shadow, he can't make it stick to him and wakes Wendy as he begins to cry.

Peter is entranced by Wendy and tells her that he had run away the day he was born because he heard his parents talking about all the things he would do when he was a man, and he went to live with the fairies so that he would never have to grow up. Now he lives in the Neverland with the lost boys, children who fell out of their perambulators and were never found again.

Wendy sews Peter's shadow back to him, and then Peter convinces Wendy and her brothers, by teaching them how to fly, to return to the Neverland with him and Tinker Bell. So off they fly, over the rooftops of London to the Neverland, where the lost boys share the island with the mean pirates, led by Captain Hook, and with the Islanders, led by their chief and princess, Tiger Lily. It was Hook's greatest desire to capture Peter Pan and his friends because it was Peter who had cut off Hook's hand and fed it to a crocodile. The crocodile had so liked the taste of the hand that he followed Hook everywhere, waiting for the rest of him. The crocodile had, unhappily, also swallowed a clock, and its ticking warned Hook of any approach.

To this magical land Wendy and her brothers fly with Peter Pan. The lost boys, seeing Wendy and spurred on by a jealous Tinker Bell, think her a giant bird and shoot her with a bow and arrow. Peter arrives immediately and sees that Wendy is only stunned, and, after banishing Tinker Bell for a week, he tells the others that he has brought Wendy to them. They quickly build her a house and ask her to be their mother. However, Hook and the pirates have their own plans and plant a green poison cake near the new house.

The boys, when they find it, are excited and ready to eat it up, but Wendy, the good and wise mother, stops them and puts them to bed, after singing beautiful lullabies.

The next day, Peter takes Wendy to Marooner's Rock to see the mermaids. While there, the pirates bring in Tiger Lily, who they have bound and are leaving on the rock to drown at high tide. Peter saves her, and she and the rest of the Islanders become their friends and guardians.

Eventually, the children begin to worry about their parents and to feel the pangs of homesickness; and they decide it is time to return to their warm beds in London. The lost boys decide to go with them, but Peter will not hear of going if he will have to grow up. Hook and the pirates, however, foil their plans and capture all the children and take them to their ship. Only Peter, with Tinker Bell's help, avoids capture.

The pirates are about to have their captives walk the plank, when Peter arrives and saves them. In the final fight with Hook, Peter forces the pirate captain to the edge of the ship where he hears the ticking of the crocodile and, unnerved, falls into its waiting jaws.

The three children then return home, along with the lost boys, who the Darlings adopt. Peter stays in the Neverland, coming to visit Wendy on occasion, but she soon turns into an adult and mostly forgets Peter. However, she has a daughter, Jane, who dreams of pirates, Indians, and magical places far away . . .

Cast

IMPORTANT INFORMATION TO CONSIDER WHEN AUDITIONING FOR PETER PAN, WENDY, MICHAEL, JOHN OR CAPTAIN HOOK

In addition to the rehearsals listed at the back of this audition pack, the actor playing Peter Pan will be required for flying rehearsals during the daytimes on Wednesday 23rd, Thursday 24th and Friday 25th February at the Casino Theatre. The actors playing Wendy, Michael and Peter will be required for flying rehearsals during the daytimes on Thursday 24th and Friday 25th February. The actor playing Captain Hook (whilst a non-flying role) will be required for stage combat rehearsals involving Peter flying on Thursday 24th and Friday 25th February.

Please note that these performers will not be required all day every day, however they should be available when needed. It goes without saying that all flying performers need to have a great head for heights!

Please note that your playing age is not your chronological age, but the age you appear to be on the stage. For example, you may be 18 years old but may appear to be 14 or 15 on stage.

Mrs Darling

She does her best to soften Mr. Darling's rough edges. She's graceful, elegant and sweet, kind to her children and patient with her husband.

- Mother to Wendy, Michael and John
- Playing age 30s.
- Beautiful, graceful, warm, motherly.
- Exactly as we would presume Wendy's mother to be.
- Mezzo soprano

Nana

Nana is the Darling Family dog. More than just a dog, though, Nana is the children's nursemaid, tending to them and watching out for danger.

- This actor plays in a dog costume on all fours
- Strong and athletic.

John Darling

He is the middle Darling child, he loves to appear in his night-shirt, top hat and rolled up umbrella. He has a formal air about him and is very proper. John loves adventure.

- Playing age 12
- Strong singer.
- A good looking boy, bespectacled, also flies.

Michael Darling

He is the youngest Darling, is a fun-loving child who loves candy, loves his teddybear, and he hates taking his medicine.

- Playing age 8.
- Sweet, bubbly, a likeable boy, full of fun.
- Must be able to sing well. Also flies.

Mr Darling

He cares for his wife and children, but he has quite a temper.

- Baritone

Liza

She is the Darling Family's maid. She is very professional, managing to keep the house clean as well as look after the three Darling children. Playing age 25/26

Peter Pan

Peter truly embodies what it means to be forever young. S/he is free-spirited, youthful, energetic, and full of life. Peter does enjoy making mischief and is intensely curious about the world.

- pre-adolescent but with an ageless quality. As a rough guide we will be looking to cast someone with a playing age of 13/14
- Strong features. Can be played by a male or female, slim.
- Vocally strong belt voice, (female – mezzo soprano / male – tenor)
- Athletic, strong, nimble dancer, stage fighting skills required and not afraid of flying.
- Possible aerial acrobatics using harness and wires.

The Lost Boys

They are orphans, cared for by Peter Pan. They are his crew and they love and respect him—everything they know, they know because Peter has taught them.

- These can be played by male / female. Playing age 8-12
- Good singing voices and abilities to dance. Gymnastic skills would also be a great bonus
- They should also be disciplined young actors with a strong “ensemble” feel.

The principal lost boys are:

Tootles

- The leader in Peter's absence, so probably taller than the rest and may even be slightly taller than Peter himself.
- Rather simple but he has a good heart.

Slightly

- Conceited, knows very little but considers himself knowledgeable about most things.

Curly

- Curly haired (hence name). Rather timid but loyal.

The Twins

- The classical twins; we should not be able to tell them apart.

Tiger Lily

She is the leader of the Islanders. She is very smart, an excellent dancer, always on the lookout for pirates. Playing age late teens.

- Vocally – strong soprano.
- Strong dancer

The Islanders

Very physical roles, good dancers and movers required. Playing age various

Captain James Hook

Captain Hook (traditionally played by the actor who plays Mr. Darling) is a strange sort of pirate, prone to flowery language and is obsessed with the crocodile who made off with his hand.

- Doubles as Mr Darling. Playing age late 40s / early 50s.
- Thin, gaunt, dark features.
- Good comedic skills as well as able to portray a dangerous disposition.
- Stage fighting skills required.
- Needs to be fit and move well.

Smee

He is Captain Hook's long-suffering sidekick. He is good-humored, loyal to his captain, and is 2nd in command of the pirate crew.

- An oddly genial oldish pirate, slightly cartoonesque
- A caricature, good comedic skills.

A Band of Pirates including Cecco, Mullins, Bill Jukes, Cookson, Gentleman Starkey, Skylights, Noodler

They are Captain Hook's rag-tag crew. They are a rough group, are faithful to Captain Hook and despise Peter Pan. Playing age late teens upwards.

The Crocodile

Probably played by the same cast member that plays 'Nana'.

Mermaids

Wendy Darling Grown Up

Reminds us of Mrs Darling. Tragic in that she can't now see Peter Pan.

- Playing age 30s.
- Beautiful, graceful, warm, motherly.

Jane

Daughter to Wendy Darling and reminds us of her as a child.

- Playing age 11/12, on the verge of adolescence
- Positive attractive features, graceful.
- Strong actor
- Also 'flies' but is not required to perform any aerial acrobatics.

AUDITION EXTRACTS

Mr Darling

What's the matter? I'll tell you what's the matter! This tie won't tie itself, I've lost my cufflinks and now I'm completely covered in doghairs! I'm warning you, Mary, that unless we can appear to be respectable, we won't go out to dinner to-night, and if we don't go out to dinner to-night I can never go to the office again, and if I don't go to the office again you and I shall starve, and our children will be thrown into the streets. We are the grown-ups here and we need to behave like them!

Mrs Darling

George, we must keep Nana. You see, when I came into this room tonight I saw a face at the window. It was the face of a boy and.. he was trying to get in. *(Pause)* George, this is not the first time I have seen that boy. He was here a week ago. It was Nana's night out, and I was alone by the fire when I felt a draught, as if the window were open. I looked round and I saw him—in the room. Just then Nana came back and she sprang at him. The boy flew to the window and in a moment he was gone.

WENDY

Boy, why are you crying? My name is Wendy Moira Angela Darling. What's yours? Peter Pan? Is that all? Where do you live? *(Peter replies)* That's not an address - what do they put on your letters? Poor Peter! No wonder you were crying. I will sew on your shadow but we shall need more light - *(Tinkerbell provides light)* thank you - and you will need to stop fidgeting. And Peter do stop pulling that face I'm certain that it can't possibly hurt that much!

WENDY

Well, there was once a gentleman. There was a lady also. The gentleman's name was Mr. Darling and the lady's name was Mrs. Darling. They were married, and they had three children. Now these three children had a faithful nurse called Nana. But Mr. Darling—*(faltering)* or was it Mrs. Darling?—was angry with her and chained her up in the yard; so all the children flew away. They flew away to Never Land where the Lost Boys live and there was a boy called Tootles, a boy called Nibs, there was Curly, the Twins and of course there was a boy called Peter. Now I want you to consider the feelings of those unhappy parents with all their children flown away. Think of the empty beds. But our heroine knew that her mother would always leave the window open for them to return by; so the children stayed away for years and had a lovely time.

JOHN / MICHAEL

John, John, wake up. Where is Nana, John? *(seeing where they are)* It's true, we did fly - didn't we. *(Thankfully)* And here is Peter. Peter, is this Neverland? - Then where is Wendy? *(seeing her lying)* Wendy? What's happened to her? John, let us wake her and get her to make supper for us - I'm starving!

LOST BOYS

I am not afraid of pirates. Nothing frightens me. But I do wish Peter would come back and tell us whether he has heard anything more about Cinderella. I dreamt last night that the prince found her and I'm awfully worried about her. You see, not knowing anything about my own mother I always think that she must have been just like Cinderella. All I remember about her now is that she often said to father, 'Oh how I wish I had a cheque book of my own.' I don't know what a cheque book is, but I should just love to give my mother one. She was more fond of me than your mothers were of you. (*Uproar.*) Oh yes, she was. Peter had to make up names for you, but my mother had wrote my name on the clothes I was lost in. 'Slightly Soiled'; that's my name.

PETER PAN

What's that? Tiger Lilly and the Islanders defeated? Wendy and the boys captured by the pirates! I'll rescue her, I'll rescue them all! (*TINK alights near the shell, and rings out a warning cry.*) Oh, that is just my medicine. Poisoned? Who could have poisoned it? I gave my word to Wendy that I would take it, and I always keep my word... when I can remember it. (*TINK drinks the poison*) Tink, you've drunk my medicine! (*She flutters strangely about the room, answering him now in a very thin tinkle.*) It was poisoned and you drank it to save my life! Tink, Tink, don't die Tink? Her light is growing faint, and if it goes out, that means she is dead! Her voice is so low I can hardly tell what she is saying. She says— she says she thinks she could get well again if children believed in fairies! Do you believe in fairies? Say that you believe! If you believe, clap your hands! That's it - more. (*He's nearly tearful with emotion*) Louder. Clap as if our lives depended on it. Oh, thank you, thank you, thank you! And now to rescue Wendy!

HOOK

I want their captain, Peter Pan. 'Twas he that cut off my arm. I have waited long and I shall wait no longer. Find me that boy and oh, and when I have him there will be gold and ham and whisky for all you scurvy crew. And how I will savour his agonies! You wait and see if I don't Smee. Peter Pan. Peter Pan. The humiliation. My beautiful, beautiful arm flung carelessly to a passing crocodile and that brute liking my arm so much, Smee, that he has followed me ever since. From sea to sea. From land to land, drooling, licking his gory reptile lips as he hopes to devour the rest of me. And he would have had me before now, had he not swallowed a clock that ticks and tocks inside him; so before he can reach me I hear the tick and run. I want Peter Pan and only Peter Pan. You can take the others but bring me that boy.

SMEE

A cock-crow captain? At dead of night? And us lying a league offshore? That cock-crow would have been meant for those children we've got in chains below. Those ones condemned to walk the plank. To let the little darlings know that they're about to meet their maker – to give them time to clasp their hands, and bow their heads and stammer their prayers and such.

PIRATES

(Hook gives a long, loud, heartfelt sigh. Speaking to the other pirates:) He's been that way for days now. Like a ship becalmed but with dark clouds gathering on the horizon. Somebody should have a word with him standing there without an oath for nobody. Not so much as a boot-toe for the ship's cat. It aint right for him, and it aint right for us lads neither. It's like I say, somebody should have a word with him.

TIGER LILLY

Quick, quick! Untie me Peter. You have my word that we islanders will always remember this deed. You will from henceforth be known as Peter the Rescuer who came to his love, the Great and beautiful Tiger Lilly in her our of need. *(Tink bites her)* Ow! You really need to do something about that fairy!

LIZA

There, you suspicious brute, they are perfectly safe, aren't they? Every one of them little angels is sound asleep in bed. No more of it, Nana do you hear? I'm warning you if you bark again I shall go straight for master and missus and bring 'em straight home from the party, and then I'll bet you five pence you'll be sleeping in the dog house for a month! Don't look at me like that. You're a naughty dog and that's all I have to say on the matter

OLDER WENDY

Jane! When I was a little girl I went to bed the moment I was told! I shall catch you my little thimble! Goodness. I'm quite out of breath. I'm not as young as I used to be. How time flies. And to think that once I really flew - but that my Darling was a very very long time ago. And now I'm grown up I've forgotten how. You see it's only children who can fly. They fly on the wings of their youth and their innocence - with a little added fairy dust of course.

JANE

Boy, why are you crying? What's your name? Peter Pan? I thought it would be you - I've been waiting for you. I will be your mother and I will look after you and tell you stories and do your spring cleaning. But I must come home again. Do you understand?

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, suavility 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!

PETER PAN
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 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: _____

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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
December 11	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
December 12 ^t	Sunday	10am-6pm	Attendance Required	Attendance Required	
January 8	Saturday	1pm - 6pm			
January 9	Sunday	10am - 6pm			
January 15	Saturday	1pm - 6pm			
January 16	Sunday	10am - 6pm			
January 22	Saturday	10am - 6pm			
January 23	Sunday	10am-6pm			
January 29	Saturday	10am - 6pm			
January 30	Sunday	10am- 6pm			
February 5	Saturday	1pm - 6pm			
February 6	Sunday	10am-6pm			
February 12	Saturday	1pm - 6pm			
February 13	Sunday	10am-6pm			
February 19	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
February 20	Sunday	10am-6pm	Attendance Required	Attendance Required	
February 21	Monday	5pm - 9.30pm	Attendance Required	Attendance Required	
February 22	Tuesday	5pm - 9.30pm	Attendance Required	Attendance Required	
February 23	Wed	5pm - 10pm	Attendance Required	Attendance Required	
February 24	Thursday	5pm - 10pm	Attendance Required	Attendance Required	
February 25	Friday	5pm - 10pm	Attendance Required	Attendance Required	
February 26 onwards		Call times TBC	Attendance Required	Attendance Required	

Your Signature _____

Guardian/Parent Signature _____

PLEASE BRING TO YOUR AUDITION COMPLETED