



## AUDITION PACK

### Production details

Our production of *Twelfth Night* will take place at:  
**Simply Theatre Studios,**  
**23a Avenue de Choiseul,**  
**1290, Versoix.**

### Production dates

Saturday 6<sup>th</sup> November 2021 at 2.30pm and 6.30pm  
 Sunday 7<sup>th</sup> November 2021 at 2.30pm and 6.30pm  
 Thursday 11<sup>th</sup> November 2021 at 7.30pm  
 Friday 12<sup>th</sup> November 2021 at 7.30pm  
 Saturday 13<sup>th</sup> November 2021 at 2.30pm and 6.30pm  
 Sunday 14<sup>th</sup> November 2021 at 2.30pm and 6.30pm

### Want to audition?

If you are aged between 12 and 18 you can book your audition time by signing up at [www.simplytheatre.com/audition](http://www.simplytheatre.com/audition)

### Audition details

Auditions for *Twelfth Night* will take place on the **25<sup>th</sup> and 26<sup>th</sup> September 2021** at **Simply Theatre Studios, Versoix**. If you are selected for a CALLBACK, you will need to be available on the afternoon of **Sunday 26<sup>th</sup> September**.

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 25<sup>th</sup> September

Session 1: 14.45 – 15.45

Session 2: 15.55 – 16.55

Session 3: 17.00 – 18.00

#### Sunday 26<sup>th</sup> September

Session 4: 11.00 – 12.00

Recall auditions: 14.00 – 17.00 (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 show fee to help towards production costs.

The fee for Academy students enrolled on weekly Academy courses is a one-off payment of 450chf. Students who are not members of the Academy will be asked to pay a fee of 750chf.

### **A note on rehearsals:**

After last years trial with our production of *Of Mice and Men*, we are once again rehearsing our November play as an intensive experience over October half term, with the production week following immediately afterwards, leading to our two weekends of performances. The rewards of working in this way are immeasurable and students will benefit hugely from this concentrated period of rehearsing. There will be a weekend of 'script work' in advance, meaning students will have time to prepare their lines ahead of the full rehearsal week.

## A SIMPLY THEATRE ACADEMY PRODUCTION

# TWELFTH NIGHT

### THE PLAY

*Twelfth Night, or What You Will* is a romantic comedy by William Shakespeare, believed to have been written around 1601–1602 as a Twelfth Night's entertainment for the close of the Christmas season. The earliest recorded public performance took place at Middle Temple Hall, one of the Inns of Court in London, on Candlemas night, Saturday 2<sup>nd</sup> February in 1602.

### SYNOPSIS

Viola and her twin brother Sebastian have been shipwrecked; each believes the other to be drowned. Viola disguises herself as a young man and, under the name of Cesario, gets a job as a servant for the Duke, Orsino.

Orsino is in love with Olivia, but she's mourning for her dead brother, so has rejected all his advances so far. He sends Cesario (Viola) with love letters to woo Olivia on his behalf. Unfortunately for the Duke, Olivia is taken in by Cesario's disguise and falls in love with him.

Viola has secretly fallen in love with Orsino, and Orsino is confused by his feelings for his new 'male' servant. So, Viola loves Orsino, Orsino loves Olivia and Olivia loves Cesario/Viola.

Olivia's butler, Malvolio, disapproves of all the other members of the household – her drunken uncle Sir Toby Belch, his friend Sir Andrew Aguecheek and her servants, Maria, Feste and Fabia. Fed up with Malvolio constantly spoiling their fun, they decide to play a practical joke on him.

Malvolio is secretly in love with Olivia, and the others trick him into believing that these feelings are returned. Maria forges a letter to Malvolio, supposedly from Olivia, suggesting that she loves him and he should wear yellow stockings and smile all the time. Malvolio does as the letter suggests, and Olivia thinks he has gone mad, so has him locked up.

Viola's brother, Sebastian, who believes his sister is dead, arrives with his friend and protector, Antonio, who rescued him from the shipwreck.

Sebastian meets Olivia. She mistakes him for Cesario and asks him to marry her, he agrees.

Lots of confusion follows around the mistaken identity of Sebastian and Cesario, and exactly who is promised to whom. Eventually all is revealed, the brother and sister are reunited and the love triangle is resolved into two couples, Sebastian and Olivia, and Viola and Orsino.

Finally, Viola discovers the trick that has been played on Malvolio, and he's released from confinement.

## CHARACTERS

- *The Character Breakdown applies to the play as published and does not take into account any creative decisions or cuts to the text that may be made prior to the start of rehearsals.*
- *Descriptions of the characters have been kept general to encourage you to try out for roles you may not ordinarily consider yourself for.*
- *Smaller roles may be doubled / trebled, and some characters could be combined.*
- *There may also be opportunities for non-speaking ensemble roles.*
- *Don't worry about age, gender, or type, you can audition for anything! We have no prepared idea of what we are looking for, so go for your ideas!*

**VIOLA:** A young woman of aristocratic birth, and the play's protagonist. Washed up on the shore of Illyria when her ship is wrecked in a storm, Viola decides to make her own way in the world. She disguises herself as a young man, calling herself "Cesario," and becomes a page to Duke Orsino. She ends up falling in love with Orsino—even as Olivia, the woman Orsino is courting, falls in love with Cesario. Thus, Viola finds that her clever disguise has entrapped her: she cannot tell Orsino that she loves him, and she cannot tell Olivia why she, as Cesario, cannot love her. Her poignant plight is the central conflict in the play.

**ORSINO:** A powerful nobleman in the country of Illyria. Orsino is lovesick for the beautiful Lady Olivia but becomes more and more fond of his handsome new page boy, Cesario, who is Viola in disguise. Orsino is a vehicle through which the play explores the absurdity of love: a supreme egotist, Orsino mopes around complaining how heartsick he is over Olivia, when it is clear that he is chiefly in love with the idea of being in love and enjoys making a spectacle of himself. His attraction to the ostensibly male Cesario injects sexual ambiguity into his character.

**OLIVIA:** A wealthy, beautiful, and noble Illyrian lady, Olivia is courted by Orsino and Sir Andrew Aguecheek but to each of them she insists that she is in mourning for her brother, who has recently died, and will not marry for seven years. She and Orsino are similar characters in that each seems to enjoy wallowing in his or her own misery. Viola's arrival in the masculine guise of Cesario enables Olivia to break free of her self-indulgent melancholy. Olivia seems to have no difficulty transferring her affections from one love interest to the next, however, suggesting that her romantic feelings—like most emotions in the play—do not run deep.

**SEBASTIAN:** Viola's lost twin brother. When he arrives in Illyria, traveling with Antonio, his close friend and protector, Sebastian discovers that many people think that they know him. Furthermore, the beautiful Lady Olivia, whom he has never met, wants to marry him. Sebastian remains confused until his sister reveals herself.

**MALVOLIO:** The straitlaced steward – or head servant – in the household of Lady Olivia. Malvolio is very efficient but also very self-righteous, and has a poor opinion of drinking, singing, and fun. His priggishness and haughty attitude earn him the enmity of Sir Toby, Sir Andrew, and Maria, who play a cruel trick on him, making him believe that Olivia is in love with him. In his fantasies about marrying his mistress, he reveals a powerful ambition to rise above his social class.

**FESTE:** The clown, or fool, of Olivia's household, Feste moves between Olivia's and Orsino's homes, earning a living by making pointed jokes, singing old songs, being generally witty, and offering good advice cloaked under a layer of foolishness. Despite being a professional fool, Feste often seems the wisest character in the play. Actor will need to sing.

**SIR TOBY BELCH:** Olivia's uncle. Olivia lets Sir Toby Belch live with her, but she does not approve of his rowdy behaviour, practical jokes, heavy drinking, late-night carousing, or friends (specifically the idiotic Sir Andrew). Sir Toby also earns the ire of Malvolio. But Sir Toby has an ally, and eventually a mate, in Olivia's sharp-witted waiting-gentlewoman, Maria. Together they bring about the triumph of chaotic spirit, which Sir Toby embodies, and the ruin of the controlling, self-righteous Malvolio.

**MARIA:** Olivia's clever, daring young waiting-gentlewoman. Maria is remarkably similar to her antagonist, Malvolio, who harbours aspirations of rising in the world through marriage. But Maria succeeds where Malvolio fails – perhaps because she is a woman, but, more likely, because she is more in tune with the anarchic, topsy-turvy spirit that animates the play.

**SIR ANDREW AGUECHEEK:** A friend of Sir Toby's. Sir Andrew Aguecheek attempts to court Olivia, but he doesn't stand a chance. He thinks that he is witty, brave, young, and good at languages and dancing, but he is actually none of these things.

**ANTONIO:** A man who rescues Sebastian after his shipwreck. Antonio has become very fond of Sebastian, caring for him, accompanying him to Illyria, and furnishing him with money – all because of a love so strong that it seems to be romantic in nature. Antonio's attraction to Sebastian, however, never bears fruit.

**FABIAN:** A servant in Olivia's household.

**SEA CAPTAIN:** A friend to Viola.

**VALENTINE & CURIO:** attendants to the Duke Orsino

**PRIEST**

## AUDITION EXTRACTS

*Please present one of the following. In order to inform your choice, please refer to the character breakdown above:*

### **ORSINO**

If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall:  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odour! Enough; no more:  
'Tis not so sweet now as it was before.  
Oh spirit of love, how quick and fresh art thou,  
That notwithstanding thy capacity  
Receiveth as the sea, naught enters there,  
Of what validity and pitch so o'er,  
But falls into abatement and low price  
Even in a minute. So full of shapes is fancy  
That it alone is high fantastical.

### **OLIVIA**

'What is your parentage?'  
'Above my fortunes, yet my state is well:  
I am a gentleman.' I'll be sworn thou art;  
Thy tongue, thy face, thy limbs, actions and spirit,  
Do give thee five-fold blazon: not too fast: soft, soft!  
Unless the master were the man. How now!  
Even so quickly may one catch the plague?  
Methinks I feel this youth's perfections  
With an invisible and subtle stealth  
To creep in at mine eyes. Well, let it be.  
(calls) What ho, Malvolio!

### **VIOLA**

I left no ring with her: what means this lady?  
Fortune forbid my outside have not charm'd her!  
She made good view of me; indeed, so much,  
That sure methought her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me, sure; the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring! why, he sent her none.  
I am the man: if it be so, as 'tis,  
Poor lady, she were better love a dream.  
Disguise, I see, thou art a wickedness,  
Wherein the pregnant enemy does much.  
How easy is it for the proper-false  
In women's waxen hearts to set their forms!  
Alas, our frailty is the cause, not we!

For such as we are made of, such we be.  
How will this fadge? my master loves her dearly;  
And I, poor monster, fond as much on him;  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love;  
As I am woman,--now alas the day!--  
What thriftless sighs shall poor Olivia breathe!  
O time! thou must untangle this, not I;  
It is too hard a knot for me to untie!

### **MARIA**

Sweet Sir Toby, be patient for tonight: since the youth of the count's was today with thy lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know I can do it. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expresse of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands. He shall think, by the letters that I wilt drop, that they come from your niece, and that she's in love with him.  
Sport royal, I warrant you: For this night, to bed, and dream on the event. Farewell.

### **MALVOLIO**

M, O, A, I; this simulation is not as the former: and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose.

*[Reads] If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity: she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee, The Fortunate-Unhappy.*

Daylight and champaign discovers not more: this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

*[Reads] Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.*

Jove, I thank thee: I will smile; I will do everything that thou wilt have me.

**SEBASTIAN**

This is the air; that is the glorious sun;  
This pearl she gave me, I do feel't and see't;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio, then?  
I could not find him at the Elephant:  
Yet there he was; and there I found this credit,  
That he did range the town to seek me out.  
His counsel now might do me golden service;  
For though my soul disputes well with my sense,  
That this may be some error, but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason that persuades me  
To any other trust but that I am mad  
Or else the lady's mad; yet, if 'twere so,  
She could not sway her house, command her followers,  
Take and give back affairs and their dispatch  
With such a smooth, discreet and stable bearing  
As I perceive she does: there's something in't  
That is deceiveable. But here the lady comes.

**SIR TOBY BELCH**

Give me.

[Reads] *'Youth, whatsoever thou art, thou art but a scurvy fellow.'* Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for't. Thou comest to the lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for. I will waylay thee going home; where if it be thy chance to kill me ... thou killest me like a rogue and a villain. Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, Andrew Aguecheek.'

If this letter move him not, his legs cannot. I'll give't him. Go, Sir Andrew: scout me for him at the corner of the orchard like a bum-bailly. So soon as ever thou seest him, draw, and as thou drawest swear horrible. Away!

[Exit Sir Andrew]

Now will not I deliver his letter. For the behavior of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less. Therefore this letter, being so excellently ignorant, will breed no terror in the youth. He will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth, set upon Aguecheek a notable report of valour, and drive the gentleman, as I know his youth will aptly receive it, into a most hideous opinion of his rage, skill, fury and impetuosity.

**MARIA**

Sweet Sir Toby, be patient for tonight: since the youth of the count's was today with thy lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know I can do it. I will drop in his way some obscure epistles of love;



wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expresse of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands. He shall think, by the letters that I wilt drop, that they come from your niece, and that she's in love with him.

Sport royal, I warrant you: For this night, to bed, and dream on the event. Farewell.

### **ANTONIO**

Orsino, noble sir,  
Be pleased that I shake off these names you give me:  
Antonio never yet was thief or pirate,  
Though I confess, on base and ground enough,  
Orsino's enemy. A witchcraft drew me hither:  
That most ingrateful boy there by your side,  
From the rude sea's enraged and foamy mouth  
Did I redeem; a wreck past hope he was:  
His life I gave him and did thereto add  
My love, without retention or restraint,  
All his in dedication; for his sake  
Did I expose myself, pure for his love,  
Into the danger of this adverse town;  
Drew to defend him when he was beset:  
Where being apprehended, his false cunning,  
Not meaning to partake with me in danger,  
Taught him to face me out of his acquaintance,  
And grew a twenty years removed thing  
While one would wink; denied me mine own purse,  
Which I had recommended to his use  
Not half an hour before.

### **FABIAN**

Good madam, hear me speak,  
And let no quarrel, nor no brawl to come,  
Taint the condition of this present hour,  
Which I have wondered at. In hope it shall not.  
Most freely I confess, myself and Toby  
Set this device against Malvolio here,  
Upon some stubborn and uncourteous parts  
We had conceived against him. Maria writ  
The letter at Sir Toby's great importance;  
In recompense whereof he hath married her.  
How with a sportful malice it was followed,  
May rather pluck on laughter than revenge,  
If that the injuries be justly weighed  
That have on both sides passed.

## **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!

**TWELFTH NIGHT**  
**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: \_\_\_\_\_

**TWELFTH NIGHT CONTINUED (page 2 of 2)**

**CONFLICT SCHEDULE**

Due to the limited time to rehearse this production, you must be available for ALL dates listed below. There will be a more detailed schedule provided to those cast, as **not everyone will be needed all day every day.**

Month/Date	Day	Times	<b>YES, I can attend rehearsal</b>	<b>NO, I cannot attend rehearsal</b>
October 16	Saturday	10am - 6pm	Attendance Required	Attendance Required
October 17	Sunday	10am - 6pm	Attendance Required	Attendance Required
October 23	Saturday	10pm - 6pm	Attendance Required	Attendance Required
October 24	Sunday	12pm - 8pm	Attendance Required	Attendance Required
October 25	Monday	10am - 6pm	Attendance Required	Attendance Required
October 26	Tuesday	12pm - 8pm	Attendance Required	Attendance Required
October 27	Weds	10pm - 6pm	Attendance Required	Attendance Required
October 28	Thursday	10am-6pm	Attendance Required	Attendance Required
October 29	Friday	DAY OFF	Attendance Required	Attendance Required
October 30	Saturday	10am – 6pm	Attendance Required	Attendance Required
October 31	Sunday	10am – 6pm	Attendance Required	Attendance Required
November 1	Monday	5pm - 9.30pm	Attendance Required	Attendance Required
November 2	Tuesday	5pm - 9.30pm	Attendance Required	Attendance Required
November 3	Weds	5pm - 10pm	Attendance Required	Attendance Required
November 4	Thursday	5pm – 10pm	Attendance Required	Attendance Required
November 5	Friday	5pm – 10pm	Attendance Required	Attendance Required
November 6 onwards		Call times TBC	Attendance Required	Attendance Required

Your Signature \_\_\_\_\_

Guardian/Parent Signature \_\_\_\_\_

**PLEASE BRING TO YOUR AUDITION COMPLETED**