



## AUDITION PACK

### Production details

Our production of *The 39 Steps* will take place at **Simply Theatre Studios, 23a Avenue de Choiseul, 1290, Versoix.**

### Production dates

Saturday 12<sup>th</sup> November 2022 at 6.30pm  
 Sunday 13<sup>th</sup> November 2022 at 2.30pm and 6.30pm  
 Thursday 17<sup>th</sup> November 2022 at 7.30pm  
 Friday 18<sup>th</sup> November 2022 at 7.30pm  
 Saturday 19<sup>th</sup> November 2022 at 2.30pm and 6.30pm  
 Sunday 20<sup>th</sup> November 2022 at 2.30pm and 6.30pm

12th-20th NOVEMBER 2022



Simply Theatre Studio Theatre  
 Avenue de Choiseul, Versoix

Book tickets today  
[www.simplytheatre.com](http://www.simplytheatre.com)  
 022 860 05 18

## Want to audition?

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

## Audition details

Auditions for *The 39 Steps* will take place on the **17th and 18th September 2022** at **Simply Theatre Studios, Versoix**. If you are selected for a CALLBACK, you will need to be available on the afternoon of **Sunday 18<sup>th</sup> September**. If you want to audition but cannot make any of these dates please let us know and we may be able to help.

Audition times are:

### Saturday 17<sup>th</sup> September

Session 1: 14.30 – 15.30

Session 2: 15.40 – 16.40

Session 3: 17.00 – 18.00

### Sunday 18<sup>th</sup> September

Session 4: 11.00 – 12.00

Recall auditions: 14.00 – 16.00 (by invite only)

## Other ways to get involved!

If you are unable to audition for *The 39 Steps*, or fancy doing something a bit different, there are still ways you can be involved in the production!

**If you are over 10** you can volunteer to help Front of House (tickets & programme selling)

**If you are over 14** you may be able to help backstage – with sound and lights, stage management, costume or hair & makeup.

Please email [productions@simplytheatre.com](mailto:productions@simplytheatre.com) to register your interest.

## What will I be doing in the audition process?



As part of your audition, you will be asked to perform a small monologue. These monologues are listed at the end of this pack. This monologue should be memorised. When learning your monologue, remember to consider where you think your character is at the time of this monologue, who (s)he may be talking to, and what they are feeling. How can you get this information over to your audience (audition panel) through your audition?

You may feel free to choose any of the monologues for your audition, as no matter what you perform at audition you will still be considered for all parts. This said, if you are particularly keen on playing a specific part then it would be a good idea to prepare the appropriate one for audition.

During the audition, you will be asked to perform your scene in different ways. You may also be asked to work on other small scenes from the play and take part in some group improvisations. The auditions will feel a bit like a workshop, and so while you should prepare thoroughly and do yourself justice, you don't need to be nervous.

For more information on preparing for audition and the audition process, please see our guide towards the end of this pack.

**Please be aware that being involved in this production is a definite commitment. Each cast member must be present for ALL rehearsals when they are required.**

The only exception to this is if we have been notified of an absence at the time of audition. For your information, and to help you decide if you can commit to this project, there is a detailed conflict schedule as part of the application form at the end of this pack.

Full scripts for the show will be provided following the completion of a successful audition. If you are successful and gain a part in the production, we ask each participant to pay a small fee to help towards production costs.

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

## A SIMPLY THEATRE ACADEMY PRODUCTION

# THE 39 STEPS

## ABOUT THE SHOW

**Mix a Hitchcock masterpiece with a juicy spy novel, add a dash of Monty Python and you have the intriguing, thrilling, riotous and unmissable comedy *The 39 Steps*.**

Richard Hannay, upstanding gent and all-round good guy, finds himself in a bit of a pickle when he wakes up to find a mysterious woman in his apartment. Dead. Now on the run, pursued by all manner of suspicious characters, can Hannay evade capture and clear his name of murder before it's too late? Will he fall in love along the way? And what exactly are *The 39 Steps*?

A thrilling, inventive, hilarious fast-paced caper, *The 39 Steps* has murder, train chases, stiff upper lips, missing fingers, handcuffs, bagpipes, sheep, the Forth Rail Bridge, an on-stage bi-plane crash and a death-defying finale - all on the Simply Theatre stage! The original production won two Tony Awards (2008), Best New Comedy (Laurence Olivier Awards 2007) and Unique Theatrical Experience (Drama Desk Awards 2008).

Originally written for a cast of 4 (playing 150 characters!), we will be dividing these characters up some more to present a larger company version of the play.

## THE SYNOPSIS

Richard Hannay is at a London theatre, attending a demonstration of the remarkable powers of "Mr. Memory", a man with a photographic memory, when a fight breaks out and shots are fired. In the ensuing panic, Hannay finds himself holding a frightened Anabella Schmitt, who talks him into taking her back to his flat. There she tells him that she is a spy, being chased by assassins out to kill her. She claims to have uncovered a plot to steal vital British military secrets, implemented by a man with the top joint missing from one of his fingers, head of an espionage organization called the "39 Steps".

The next day, Hannay wakes up to find her dead, stabbed with his bread knife. He sneaks out of the flat disguised as a milkman and takes a train to Scotland where Anabella had told him she was going to find the man. On the train, he sees the police on his trail. In desperation, he enters a compartment and kisses the sole occupant, the attractive Pamela, in an attempt to escape detection. She, however, manages to free herself from his unwanted embrace and betrays him to the law. He jumps from the train onto the Forth Rail Bridge and escapes.

He stays the night with a poor older farmer and his young wife, Margaret, who flirts with Hannay. The next morning, he leaves in the farmer's Sunday coat and calls at the house Anabella had told him of. There he finds the man with the missing finger-joint, the seemingly

respectable Professor Jordan, who shoots him after a brief conversation and leaves him for dead. Luckily, the bullet fails to penetrate the farmer's prayer book, left in the pocket of his coat, and Hannay flees once more.

He goes to the local police, but they refuse to accept his story, since they know Jordan well. Hannay jumps through a window and escapes into the crowd. He tried to hide himself in a political meeting, but is mistaken for the keynote speaker; he gives a rousing impromptu speech (without knowing a thing about the candidate he is introducing), but is recognized by Pamela, who gives him up once more. They are handcuffed together and taken away by "policemen". Hannay eventually realizes they are agents of the conspiracy when they bypass the nearest police station. When the car is forced to stop, he escapes, dragging an unwilling Pamela along.

They travel cross country, and stay the night at an inn, the woman still not believing Hannay's story. While he sleeps, she slips out of the handcuffs, but then eavesdrops on one of the fake policemen on the telephone downstairs; the conversation confirms Hannay's assertions. She returns to the room and sleeps on the floor. The next morning, she tells him what she heard, and is sent to London to pass it along to the police. No secrets have been reported missing, however, so they do nothing to help. Instead, they follow her to get to Hannay and arrest him for Anabella's murder.

She leads them to "Mr. Memory's" show at the London Palladium, where the police close in on the fugitive. When the performer is introduced, Hannay recognizes his theme music – it's the annoyingly catchy tune he hasn't been able to forget for days. Hannay puts two and two together and realizes that "Mr. Memory" is the means by which the spies are smuggling the military secrets out: he has them memorized. As the police take him into custody, Hannay shouts out a question about the 39 Steps. When "Mr. Memory" compulsively begins to answer, Professor Jordan shoots him and tries to flee, but is apprehended. The dying "Mr. Memory" recites the information stored in his brain, a design for a silent aircraft, and Hannay and Pamela stroll off, hand in hand.

## CHARACTERS

*Thank you for your interest in auditioning for The 39 Steps. We're excited to see what you bring to the table - in the audition we are looking for playfulness, willing to try things and brave creativity. Some of the characters have a number of different accents, which is very important to the show. You can find great tools online about how to create different accents – don't worry if it's not perfect at this stage, we're just looking for people willing to try! Think also about differentiating your physical characteristics, especially if auditioning for one of the Clowns.*

*These roles have been split based on the play text but may change based on what we see in the audition (particularly the clowns). All roles can be played by male or female performers.*

*Most importantly for the audition, try to relax and have lots of fun! This show relies on playfulness, finding the game of the scene whilst also telling a fantastic story full of adventure, love and with a wickedly funny writing style.*

### **Richard Hannay**

#### **37 years old. Accent: RP (Received Pronunciation)**

Richard Hannay is thirty-seven years old and bored of life in London until he meets the enigmatic Anabella Schmidt who launches him on a mission to save King and Country. He is tall, suave with dark wavy hair, piercing blue eyes and a very attractive pencil moustache (although the actor may look different to this). He is the epitome of a gentleman – a regular (although somewhat unwilling) James Bond, ready to jump to action when thrown in the deep end but never so occupied that he can't take time out to woo a beautiful woman. Actors must be able to do a strong RP accent, this role requires a lot of physical work and excellent comic timing. Whilst this is a comedy, Richard's story of finding purpose and love is deeply touching and we will work to create a well-rounded character who carries this across.

### **Pamela**

#### **Late 20's/30's. Accent: RP**

Pamela is as smart as a whip, a no-nonsense English miss who is able to stand up to Hannay and match him in wit. She is originally outraged at Hannay's criminality and rogue-ishness but comes around when she realises that he is not the murderous fugitive she has read about. She is handcuffed to Hannay for much of Act 2. Actor must be able to do an RP accent and be able to help the audience fall in love with the story and the characters – she is key!

### **Anabella/ Margaret**

#### **Accents: Scottish and German**

These roles require an actor able to easily switch accents and physical styles. A strong comic actor that can also demonstrate elegance and sophistication. Anabella is a femme fatale - an exotic secret agent in need of Hannay's help, she has a strong German accent. Margaret on the other hand is a blushing young Scottish wife in an unhappy marriage, she is immediately attracted to the eccentric and handsome Hannay much to the dismay of her old husband the Crofter.

**Compere/ Professor Jordan****Accents: RP, Cockney, Slight German.**

Professor Jordan is our classic villain, missing the little finger on his left hand – he is the foil to our hero's journey. A German spy hidden in the guise of an English Professor, he is working to smuggle top secret information out of London and will stop at nothing to keep Hannay and Pamela from thwarting his plans. The Compere opens our show with his double act Mr Memory, this role requires an almost quote; 'Olympic level of fitness', as you launch yourself between the two characters in our grand finale.

**CLOWN 1: Policeman 2/ Sheriff/ Heavy 1****Accents: RP, Scottish (perhaps Cockney).**

Clown 1 covers a number of roles and accents including; cockney, RP, and if possible Scottish. This character needs strong character work, excellent comic timing and good physical energy (lots of running around/ changing character). These six clowns can be cast as any age/ gender as we will be looking to build a team of actors who can work together to create the world of the play from found objects.

**CLOWN 2: Mr Memory/ Salesman 1/ Paper Boy/ Pilot 1****Accents: RP (perhaps Cockney).**

Clown 2 covers a number of roles and accents including; cockney, RP, and if possible Scottish. This character needs strong character work, excellent comic timing and good physical energy (lots of running around/ changing character). These six clowns can be cast as any age/ gender as we will be looking to build a team of actors who can work together to create the world of the play from found objects.

**CLOWN 3: Salesman 2/ Policeman 1/ Porter/ Pilot 2****Accents: RP (perhaps Cockney and Scottish)**

Clown 3 covers a number of roles and accents including; cockney, RP, and if possible Scottish. This character needs strong character work, excellent comic timing and good physical energy (lots of running around/ changing character). These six clowns can be cast as any age/ gender as we will be looking to build a team of actors who can work together to create the world of the play from found objects.

**CLOWN 4: Radio Announcer/ Inspector/ Heavy 2/ Announcer****Accents: RP and Cockney**

Clown 4 covers a number of roles and accents including; cockney, and heightened RP through the roles of Radio Announcer and Announcer. This character needs strong character work, excellent comic timing and good physical energy (lots of running around/ changing character). These six clowns can be cast as any age/ gender as we will be looking to build a team of actors who can work together to create the world of the play from found objects.

**CLOWN 5: Mrs Higgins/ Mrs Jordan/ Mrs McGarrigle/ Dunwoody****Accents: RP, Scottish**

Clown 5 covers most of our older female characters and Dunwoody, a strong Scottish accent is a must and a good RP accent is desirable. These roles will be challenging and great fun, jumping between characters on a Scottish moor whilst also supporting the stage

management of the show. We are looking for excellent devisors, creativity, comic timing and playfulness.

**CLOWN 6: Croffer/ Mr McGarrigle/ Detective Chief Inspector/ Mr McQuarrie**

**Accents; RP, Scottish**

Clown 6 covers most of our older male characters, a strong Scottish accent is a must and a good RP accent is desirable. These roles will be challenging and great fun, jumping between characters on a Scottish moor whilst also supporting the stage management of the show. We are looking for excellent devisors, creativity, comic timing and playfulness.

## AUDITION EXTRACTS

Please prepare **both** speeches where indicated.

### **Richard Hannay:**

London. 1935. August. I'd been back three months in the old country and frankly wondering why. The weather made me liverish, no exercise to speak of and talk of the ordinary Englishman made me sick. I'd had enough of restaurants and parties and race meetings. No pal to go out with – which probably explains things. Hoppy Byng lost in the Canadian Treasury, Tommy Deloraine married off to a blonde heiress in Chicago, Chips Carruthers eaten by crocodiles in the Limpopo. Leaving me. Richard Hannay. Thirty-seven years old, sound in wind and limb. Back home. Which was no home at all if you want to know. Just a dull little rented flat in West One, Portland Place actually. And I was bored. Tired. Tired of the world and tired of – life, to be honest. So, I called my broker. Had a Scotch and soda, picked up an evening paper, put it back. Full of elections and wars and rumours of wars. And I thought – who the bloody hell cares frankly? No-one'd miss me. I wouldn't miss me. I could quite easily just - *(He takes a slug of scotch. Knocks it back)* And then I thought – wait a minute! Come on Hannay! Pull yourself together man! Find something to do, you bloody fool! Something mindless and trivial. Something utterly pointless. Something – *(He has a brainwave)* – I know! A West End show! That should do the trick!

### **Anabella (German) / Margaret (Scottish) (Learn both)**

**Anabella:** Have you ever heard of the – *(she lowers her voice)* – Thirty-Nine Steps?

*Hannay: What's that a pub?*

**Anabella:** Your English humour will not help Mr Hannay! These men will stick at nothing. And I am the only person who can stop them. If they are not stopped, it is only a matter of days, perhaps hours before the top secret and highly confidential information is out of the country. And when they've got it out of the country God help us all!

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**Margaret:** Oh ye should see Sauchiehall Street on a Saturday night with all it's fine shops and the trams and the lights. And the cinema palaces and the crowds. *(a faraway look)* It's Saturday night tonight *(she sighs)*. Could ye tell me all about London at Supper? No. John would nae approve o' that I doubt!

### **Pamela (English RP)**

**Pamela:** OW! You're horrible!!! You just don't care do you! You just walk into my life and look at me! I'm cold and I'm wet and I'm miserable and my wrist hurts and I didn't do anything to hurt you! You're utterly horrid and beastly and heartless! You don't care about anything except your pompous, selfish, horrible, heartless self!

It's tough isn't it? Life. Is it a lot more difficult than what you'd thought it would be? I mean, I'm sure you thought it was going to be difficult but that through sheer hard work and practice and training and inspiration – and in your case perspiration – that you would come through and in the end succeed. Because you thought, you know, in this country at least, it is, at the end of the day, a meritocracy. And that fair play and honest, transparent work would be rewarded in the end. That bad people like him would fall by the wayside. And supposedly good people like you would triumph. Is that what you thought?

### **Clown 1/ 2/ 3/ 4 (Learn both)**

**Compere (cockney):** Thank you ladies and gentlemen, And now with your kind attention I have the immense honour and privilege to presentin' to you one of the most remarkable men ever in the whole world. Mr Memory!!!

Every day Mr. Memory commits to memory fifty new facts and remembers every one of them! Facts from history and from geography, from newspapers and scientific books, In fact, more facts is in his brain than is possible to conceive!

**Radio Announcer (RP heightened):** The suspect Richard Hannay managed to jump from a train on to the Forth Bridge just outside Edinburgh. Police pursued him on to the bridge but he gave them the slip hanging from girders with his bare hands. The suspect is approximately thirty-seven and about six foot one. Although he is clearly dangerous, he is quite good looking actually with dark wavy hair, piercing blue eyes and a very attractive pencil moustache. It is not known whether he survived his ordeal. Police had to call off the search. In the gathering darkness...

### **Clown 3 (Learn both)**

**Mrs McGarrigle (Scottish housewife, hotel owner):** It's a terrible highland night, Willy! All that rain and wind rushing down the glen! Wouldn't want to be out alone tonight. Did ye hear that? There it goes again! Ach, ye poor dears! Look Willie. It's a young couple come outta the night! Come away in sir, come away in! Ach dear, the poor lassie's terrible wet! My poor wee dears.

**Housekeeper (Mrs Higgins, Cockney):** *(Mrs Higgins enters Hannay's Apartment dusting and getting the room ready for the day)* Mornin' Mr 'Annay! 'Ow yer keepin'? What a lovely morning this morning it is this morning. What about this 'ere heat wave! Never seen nothing like it. People droppin' like – *Pulls dust sheet off Anabella's corpse. Freezes/. Screams a silent blood-curdling Much-like scream.*

#### **Clown 4 (Learn both)**

**Crofter (Scottish – older male):** Oh most mighty and unforgiving father. Sanctify these bounteous and undeserved mercies to us miserable sinners. Make us bow on bended knee, make us truly thankful for all thy manifold blessings and continually turn out loathsome hearts from wickedness – *The Crofter notices Hannay and his wife making intense eye contact during the prayer, he twitches madly and finishes grace.* – beat our gluttonous thoughts and lash our lustful desires, as with a three-forked flailing stick, pressing our bestial noses to the grindstone and blinding our eyes to the tawdry beads and baubles of all worldly thins. Amen.

Aye! I mighta known! Making love behind my back! *(to Hannay)* Get oot! *(to Margaret)* and as for ye –

#### **Professor Jordan/ Compere (learn Professor, be familiar with Compere)**

**Professor Jordan (RP, slowly slipping into German):** Mr Hannay, you've forced me into a very difficult position. You see I live here as a respectable citizen. My very best friend is the sheriff of the county. You must realise my whole existence could be jeopardised if it became known that I was not – how shall I say – not what I seem. You see there's my wife and daughter to think of. But what makes it doubly important that I simply can't let you go is that I'm just about to convey some very vital information out of the country. Oh yes, I've got it all right. I'm afraid poor Anabella would have been far too late. So it seems there is only one option, Mr Hannay. *(He cocks the gun, aims point blank at Hannay).* Ach you are as bad as she was! Anabella Schmidt! With all her outmoded sentimental notions. Her high-minded DEMOKRATIKISCH BOVENSHEISSEDRIVVLE! I thought for a moment you might – but no! No!! You – you – pathetic – pusillanimous – petty-minded – *(He fires directly at Hannay's heart)*

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**Compere (cockney):** Thank you ladies and gentlemen, And now with your kind attention I have the immense honour and privilege to presentin' to you one of the most remarkable men ever in the whole world. Mr Memory!!!

Every day Mr. Memory commits to memory fifty new facts and remembers every one of them! Facts from history and from geography, from newspapers and scientific books, In fact, more facts is in his brain than is possible to conceive!

## **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!

**THE 39 STEPS**  
**AUDITION FORM (2 pages)**  
**To be completed and returned at your audition**

Student's Name (as it should appear in the programme) \_\_\_\_\_

Age at time of audition \_\_\_\_\_

Course attended \_\_\_\_\_

Gender \_\_\_\_\_ Male / Female

Student's Email \_\_\_\_\_

**Parent/Guardian's Details**

Full Name \_\_\_\_\_

Email (for production notices) \_\_\_\_\_

Home Phone \_\_\_\_\_ Mobile \_\_\_\_\_

Please list your last 3 Academy auditions (if any)

To help us manage our (and your schedule) do you intend to sign up to LAMDA examinations?

YES / NO Circle as necessary. Please note this answer has NO impact on your suitability for a role, it just helps us with scheduling.

Any other relevant information:

**Terms and Conditions**

- All students must have the permission of a parent/guardian in order to audition and participate.
- If successful, on gaining a part, students must agree to pay the show fee of 450chf/750chf for non-members in full, in advance of the rehearsal start date.
- **On accepting a role, each cast member agrees to attend all relevant rehearsals unless agreed AT THE TIME OF AUDITION with the production team.**
- Simply Theatre Academy reserves the right to withdraw a cast member from the show if their behaviour is deemed detrimental to process, or if they miss too many rehearsals without permission.
- No refunds will be given once rehearsals have commenced.
- Photographs and videos may be taken of students during Simply Theatre Academy shows / rehearsals for promotional purposes. Simply Theatre Academy reserves the rights to use these photos in print, media and online.

I agree to the terms and conditions above and give my permission.

Signature of parent/guardian named above: \_\_\_\_\_ Date: \_\_\_\_\_

Signature of student named above: \_\_\_\_\_ Date: \_\_\_\_\_

**THE 39 STEPS 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
September 24	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
September 25	Sunday	10am-6pm	Attendance Required	Attendance Required	
October 1	Saturday	1pm-6pm	Attendance Required	Attendance Required	
October 2	Sunday	10am-6pm	Attendance Required	Attendance Required	
October 8	Saturday	1pm-6pm			
October 9	Sunday	10am-6pm			
October 15	Saturday	1pm-6pm			
October 16	Sunday	10am-6pm			
October 22	Saturday	1pm-6pm			
October 23	Sunday	10am-6pm			
October 29	Saturday	1pm-6pm			
October 30	Sunday	10am-6pm			
November 5	Saturday	10am-6pm	Attendance Required	Attendance Required	
November 6	Sunday	10am-6pm	Attendance Required	Attendance Required	
November 7	Monday	5pm - 9.30pm	Attendance Required	Attendance Required	
November 8	Tuesday	5pm - 9.30pm	Attendance Required	Attendance Required	
November 9	Weds	5pm - 10pm	Attendance Required	Attendance Required	
November 10	Thursday	5pm - 10pm	Attendance Required	Attendance Required	
November 11	Friday	5pm - 10pm	Attendance Required	Attendance Required	
November 12 onwards		Call times TBC	Attendance Required	Attendance Required	

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

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

**PLEASE BRING TO YOUR AUDITION COMPLETED**

