



## AUDITION PACK

### Production details

Our production of *Danny the Champion of the World* will take place at **Kirchgemeinde St-Franziskus, Kilchbergstrasse 1, 8038 Zurich-Wollishofen**

### Production dates

Saturday 18<sup>th</sup> March 2017 at 2pm and 6pm  
Sunday 19<sup>th</sup> March 2017 at 2pm and 6pm

**Want to audition?** If you are an Academy member aged between 8 and 18 you can book your audition time by visiting [www.simplytheatre.com/auditions](http://www.simplytheatre.com/auditions).

## Audition details

Auditions for *Danny the Champion of the World* will take place on the **14<sup>th</sup> and 15<sup>th</sup> January 2017** at the **Arthur Murray Dance Studios, Zurich**. If you are selected for a CALLBACK, you will need to be available on the afternoon of **Sunday 15<sup>th</sup> January 2017**.

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 14<sup>th</sup> January

Session 1: 14.30 – 15.30

Session 2 : 15.40 – 16.40

Session 3 : 17.00 – 18.00

### Sunday 15<sup>th</sup> January

Session 4 : 11.00 – 12.00

Recall auditions : 13.00 – 15.30 (by invite only)

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

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

As part of for your audition you will be asked to perform a small monologue. These monologues are listed at the end of this pack.

Your chosen character within the monologue should be memorised. When learning your monologue, remember to think about 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 250chf. Students who are not members of the Academy will be asked to pay a fee of 600chf.

**A SIMPLY THEATRE ACADEMY PRODUCTION**  
**DANNY THE CHAMPION OF THE**  
**WORLD**



## **ABOUT THE SHOW**

Danny lives happily and peacefully in a gypsy caravan with his devoted father and works his spare time in their small village petrol station.

However, when Danny turns nine his world is turned upside down when he learns of his father's secret passion for pheasant poaching in the estate of the nasty, greedy Victor Hazell, the local wealthy landowner.

In the early hours, Danny awakes to find that his father has failed to return after a night of poaching.

Fearing that his father may be in grave danger, Danny leaves the caravan and sets off on a courageous journey to rescue him. Soon, with a little help from the village, Danny finds himself the mastermind behind the most incredible and exciting plot ever attempted against Victor Hazell.

This Dahl classic is unusual, in that it does not involve fantasy – or, at least, everything in the book seems entirely plausible and “real”. Perhaps it is this element, along with the movingly drawn father/son relationship, that endears it to children, who listen to the arguments for and against poaching with rapt attention.

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## **REVIEWS**

**““David Wood’s ingenious adaptation ... the rapture shown by Dad and Danny when they succeed is lovely to behold.”” - *The London Times*”**

As fine a piece of theatre for young people as one could hope to see... moving, uplifting, funny and fast-moving... captures the spirit of Dahl's work in a highly persuasive and heartwarming manner." - *Theatre-Wales.co.uk*

## Characters

*Please note that your playing age is not your actual age, but the age you appear to be on the stage. For example, you may be 15 years old but may appear to be 12 or 13 on stage. All roles can be played by male or female performers.*

**DANNY** (playing age 10)

**DANNY'S DAD** (William)

**GAMEKEEPER 1**

**GAMEKEEPER 2**

**GAMEKEEPER 3**

**CHARLIE KINCH** - The taxi driver

**MRS. CLIPSTONE** - The vicar's wife

**SERGEANT SAMWAYS** - The village policeman, proud owner of a vintage Baby Austin

**MR. HAZELL** - The local landowner

**DR. SPENCER**

**COUNCIL INSPECTOR**

**HEAD TEACHER**

**SCHOOL TEACHER (MR. JACKSON)**

**SHOOTING PARTY**

**TWO AMBULANCE MEN**

# SIMPLY THEATRE AUDITIONS – HELP FOR AUDITIONEES AND PARENTS



We want to demystify the auditions process and help everyone, particularly those who are new to auditions or curious about the process, understand what happens and how decisions are made. Everyone auditions for things at various points in their lives, and we all have to face the highs of success or the lows of not getting what we want. However it can be easier to deal with some of the frustration at not succeeding if one has a clearer, more realistic idea as to why this might be the case, hence this article.

We also want to offer some practical advice as to how to best prepare for auditions as well as how to make the decision to apply in the first place. Again, there is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the roles. We hope to clear some of these issues up in this article.

Finally, we are committed to making our auditions a rewarding and fair experience as best as we can. (Ultimately, of course, there will only be one person who gets the role, and many more people will be rejected. This is the nature of the theatre, for there are always many more good actors than there are good roles.) Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead, a chance to try to see how they respond to a role, to share the material that they have prepared freely and confidently, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. So this article is also intended to suggest to you how you can play your part in this.

## What can I expect at auditions?

Audition formats vary widely:

- Some require the auditionee to present a monologue or song to a panel, with no-one else in the room. Here the director might just want to see whether, to their mind, you 'fit' the role or not, as well as how you work under pressure.
- Some will ask you to work with one other person as you present your speech or a piece of dialogue. This person might be another auditionee, or perhaps another actor, or a member of the panel. Here, they will be exploring both whether you fit the role, as well as how flexible and responsive you are when working with others. They may also be asking you to work with another actor that they have in mind for the role, to see if you look right together. For example, it is a sad reality that audiences may find it difficult to believe in a 5ft Romeo with a 6ft Juliet!
- Some will take the form of a workshop, where the emphasis is on asking you to do different things. Here they might be wanting to see how you work in an environment similar to the rehearsal room, they might be trying to give you a greater insight into the play so that you can make a stronger connection to the work. They also might be trying to see how you engage with others, for casting as well as for working

purposes. They might also just find this way of auditioning suits their own skills and observational abilities better, giving them more time to watch you.

## How do I prepare for auditions?

Here are some very simple tips:

- If you have to prepare some text and know it off by heart, do it thoroughly. In the audition you want to be focusing on the character and what they are saying and doing, rather than being the actor desperately trying to remember their words. The audition room will be different to your bedroom, so try performing your speech in different locations. The director will want to know that you are reliable if they are going to trust you with the responsibility of a role in the production.
- Engage imaginatively with what the character is saying and why they are saying it. Remember that they are speaking to someone else, so engage with about what you want them to understand. Even if the character is speaking to themselves, they are still doing for a reason, so try to engage with what you think that might be.
- Whispering the words to yourself often allows you to hear what you are saying in a very direct, honest way. Doing this might allow you to hear things in the speech that you hadn't noticed before.
- To make sure you have learned it fully and deeply, do other activities whilst speaking the speech. The more you do this, the sturdier your learning of the speech. Also, quite often this will encourage you, unconsciously, to say it in different ways. This will be helpful in making you more confident, especially if a director is likely to ask you to do it differently.
- Finally, and vitally, the answers to many questions about the speech will be in the play itself. Find out ALL the simple facts about your character, and make sure you have an understanding of what has recently happened to them and what is happening to them at this point in the play. If you don't know, not only will it be very difficult to perform the speech with any sense of integrity or accuracy, but you will feel silly if a director asks you about the character you are playing and you can't answer.

## How do you cast a production?

If you really want to understand the casting process, try doing it yourself. Think of a favourite character from a play, film, book, TV programme. For example, James Bond. We associate him with good looks, strength, tenacity, charm, suavity and ruthlessness. Imagine Daniel Craig, Pierce Brosnan, or an actor like Damien Lewis playing the role – we find it very easy to believe he has those characteristics. Now imagine Ricky Gervais playing the role. He is a similar age to Daniel Craig, and a capable actor, but despite his best efforts it would be hard to believe that he is 007.

Overall, a director is usually trying to find someone who is most immediately 'naturally' suited to the role. I say 'immediately' because, although actors are often capable of great transformation, the reality of limited rehearsal time means that one is often looking for the actor who, in auditions, gets closest to the way the director understands the character.

The simple truth about auditions is that most people are rejected because they are not the most 'right' person for the role. Other factors might be a lack of experience, a lack of security in performance, a sense that the auditionee hasn't shown enough of themselves despite opportunities, not responding clearly to direction, a sense that the auditionee might not have understood who their character is or why they are saying what they are saying, a lack of chemistry with other actors, a difficulty in processing instructions clearly....

As you can see, it is therefore unlikely that the reason for rejection will be 'lack of talent' or 'lack of innate ability'.

## **How do I know if I should audition or not?**

At *Simply Theatre* we would be putting ourselves in an invidious position if we began to suggest to particular individuals that they should audition. This would immediately create 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!



# DANNY THE CHAMPION OF THE WORLD

## AUDITION FORM (2 pages)

To be completed and returned at your audition

Students 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 detail any previous performance experience (if any)

Any other relevant information:

### Terms and Conditions

- All students must have the permission of a parent/guardian in order to audition and participate.
- If successful, on gaining a part, students must agree to pay the show fee of 250CHF/600CHF for non-members in full, in advance of the rehearsal start date.
- **On accepting a role, each cast member agrees to attend all relevant rehearsals unless agreed AT THE TIME OF AUDITION with the production team.**
- Simply Theatre Academy reserves the right to withdraw a cast member from the show if their behaviour is deemed detrimental to process, or if they miss too many rehearsals without permission.
- No refunds will be given once rehearsals have commenced.
- Photographs and videos may be taken of students during Simply Theatre Academy shows / rehearsals for promotional purposes. Simply Theatre Academy reserves the rights to use these photos in print, media and online.

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

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

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

## DANNY THE CHAMPION OF THE WORLD FORM 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 the more conflicts that you have the more difficult it will be to cast you.

Month/Date	Day	Times	YES, I can attend rehearsal	NO, I cannot attend rehearsal	REASON why I am not available
January 21	Saturday	1pm - 6pm	Attendance Required	Attendance Required	
January 22	Sunday	10am-6pm	Attendance Required	Attendance Required	
January 28	Saturday	1pm-6pm			
January 29	Sunday	10am-6pm			
February 4	Saturday	1pm-6pm			
February 5	Sunday	10am - 6pm			
February 11	Saturday	10am-6pm			
February 12	Sunday	10am-6pm			
February 25	Saturday	1pm - 6pm			
February 26	Sunday	10am - 6pm			
March 4	Saturday	1pm - 6pm			
March 5	Sunday	10am-6pm			
March 11	Saturday	1pm-6pm	Attendance Required	Attendance Required	
March 12	Sunday	10am-6pm	Attendance Required	Attendance Required	
March 15	Weds	5pm - 9.30pm	Attendance Required	Attendance Required	
March 16	Thursday	5pm - 10pm	Attendance Required	Attendance Required	
March 17	Friday	5pm - 10pm	Attendance Required	Attendance Required	
March 18	Saturday	Call times TBC	Attendance Required	Attendance Required	
March 19	Sunday	Call times TBC	Attendance Required	Attendance Required	

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

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

**PLEASE BRING TO YOUR AUDITION COMPLETED**

## AUDITION EXTRACTS

### DANNY

Dad, can I ask you something? I've just had a bit of an idea. You know that bottle of sleeping pills Doc Spencer gave you when you came back from hospital? Is there any reason why those won't work on a pheasant?

Remember the raisins, Dad? Now listen. We take a raisin. We soak it til it swells. Then we make a tiny slit in one side of it with a razor-blade. Then we hollow it out a little. Then we open up one of your red capsules and pour all the powder into the raisins. Then we get a needle and thread and very carefully sew up the slit...

Now, we have a nice clean-looking raisin chock full of sleeping-pill powder and that ought to be enough to put any pheasant to sleep. Don't you think so? With this method we could prepare two hundred raisins, and all we'd have to do is scatter them round the feeding grounds at sunset, and then walk away.

### MR HAZELL

I'm getting wet, Rabbetts! *(One of the keepers runs around and holds up an umbrella over him.)* So, we fell down our own stairs, did we?

You listen to me. Do you think I don't know what's going on here? You think I don't know you're all in this together? What do you take me for? I'm warnin' you, Smith. You trespass on my land again, you're gonna get shot. Did you hear me, Smith? At the moment, you're on my land. You have one minute to get off it!

### DANNY'S DAD

Once upon a time, people who lived in the country were incredibly poor. In fact, some of them were starving. And they were so poor, that they had to poach their own food in order to survive. And then, when things got better, people just continued poaching because... well because... well because it's one of the most exciting and difficult sports there is.

**Danny:** *(Munching on a sausage.)* But the pheasants still belong to somebody, don't they?

Ah, well yes. Strictly speaking. I mean, legally, they belong to the person whose land they happen to be on at the time. Now that's never really bothered anyone around here. Not, of course, until Mr. Smarty Pants Hazell came and bought up all the land. *(Hands Danny a cup of tea.)* Tea, sir.

### **POLICE SARGENT SAMWAYS**

We've had a complaint from Mr. Lord God Almighty Hazell. He's got some idea in his head that you was up in his woods last night poaching his pheasants and that you might have broken your ankle. *(Danny and William look concerned.)* So I'm afraid I gotta take a statement. *(Pulls out his notebook.)* Right then. Can you account for your whereabouts last night? *(William thinks for a minute, but before he can speak, Samways continues.)* The suspect replied that he was 'at home all night.' *(William looks up surprised, while Doc gives Samways an approving smile.)* Now, how do you account for the fact that your ankle is broken? The suspect replied that he broke it 'haccidental, falling down the steps of his caravan'. *(William smiles at Samways.)* That'll be your ambulance, doctor.

### **SCHOOL TEACHER**

Well, Smith. Do you know, if there's one thing I hate more than a boy who's late, is a boy who attempts to sneak, creep into my classroom like a nasty little snake. Do you understand?

Now get to your place, on the double. *(Danny runs to his seat.)* Now, as it's the first day of term, I'm prepared to be lenient. *(Lancaster walks back to the front of the class and picks up a ruler off his podium.)* But, I want to make one thing very clear. I will not tolerate any breaches of the school rules. Punctuality, order, discipline... *(He walks towards Danny.)* That's what I demand. And I know how to get it. *(Gestures with ruler towards Danny's hand.)*