



Audition notice

INTO THE WOODS

Music and lyrics by STEPHEN SONDHEIM

Book by JAMES LAPINE

Originally directed on Broadway by James Lapine

Orchestrations by Jonathan Tunick

This amateur production is presented by arrangement with JOSEF WEINBERGER LTD
on behalf of MUSIC THEATRE INTERNATIONAL of NEW YORK



2nd – 12th April 2014, Bridewell Theatre

Director: Matt Gould

Musical Director: Ryan Macaulay

Choreographer: Gayle Bryans

Workshop (optional): Wednesday 20th November, 7pm *City Library*

Auditions: Friday 6th December, 7pm and 8.30pm *City Library*

Saturday 7th December, 10.30am, 1pm and 3.30pm *Theatre Deli*

Sunday 8th December, 10.30am, 1pm and 3.30pm *City Library*

Tuesday 10th December, 7pm (Hot Mikado people only) *Theatre Deli*

Recalls: Saturday 14th December, throughout the day *City Library*

Sunday 15th December, as necessary *Venue TBA*

To book an audition please e-mail: SedosITW@gmail.com

INTO THE WOODS

Into the Woods blends various familiar fairy tales with an original story of a childless Baker and his Wife, who drive the action of the story by attempting to reverse a curse on their family in order to have a child.

In the first act, the characters set out to achieve their goal of living "happily ever after" through familiar routes - Cinderella goes to the ball and captures the heart of Prince Charming, Jack climbs the beanstalk and finds a land of giants and gold, Little Red Riding Hood survives her clash with the wolf at grandma's house, and Rapunzel manages to escape her tower with the aid of a handsome prince who climbs her long hair. The Baker and his Wife move through the other character's stories in search of their own goal - to obtain the ingredients needed for the Witch to the reverse a spell laid on her, keeping her old and ugly. In exchange for the ingredients, the Witch will lift the curse on the Baker and his Wife. The ingredients are: a golden slipper, a white cow, a red cape and yellow hair. The Baker and his Wife manage to gather these items from the other characters that they interact with – but not necessarily as honestly as they might – and they certainly don't think about the consequences of how they obtain these items. Anyway, the spell works and restores the Witch's beauty, but in the process, it strips her of her powers. At the end of Act I, all characters seem poised to live "happily ever after".

Act II deals with the consequences that traditional fairy tales conveniently ignore. What does one do with a dead giant in the back yard? Does marrying a prince really lead to a happy and fulfilling life? Is carving up the wolf the solution? Is the giant always wrong? In Act II, all the characters must deal with what happens *after* "happily ever after". As they face a genuine threat to their community, they realise that all actions have consequences, and their lives are inescapably interdependent, but also that that working together is their greatest strength.

Production history

Into the Woods was first performed on Broadway in 1987 starring Bernadette Peters and has been revived numerous times since. London productions include the 1990 production at the Phoenix Theatre starring Julia Mackenzie, Nicholas Parsons and Imelda Staunton; the Donmar Warehouse production in 1998 starring Damian Lewis and Sheridan Smith, and most recently the Regent's Park Open Air production in 2010 starring Hannah Waddingham.

Further information

en.wikipedia.org/wiki/Into_the_Woods

www.josef-weinberger.com/musicals/musical/into-the-woods.html

Music / Choreography

This is Sondheim! Even things that sound simple are actually quite complex. The songs need to sound like they are being properly acted, rather than just sung – and the singing therefore needs to sound effortless. So this really is an opportunity for singers who can act, as well as actors who can sing – but be prepared for some pretty intense sessions with Ryan!

The show involves movement rather than full-blown dance routines – but rhythm, moving in time and in character will be required. So whilst we aren't looking for a cast of Gene Kellys, we don't want a cast of Anne Widdecombes either!

The team

Director: Matt directed this year's Flaherty and Ahrens musical, *A Man of No Importance*. Previous directing credits for Sedos: Tom Stoppard's plays – *Hapgood* and *Arcadia* and the epic production of Alan Ayckbourn's linked shows *House/Garden*. He is also an experienced musical director and producer. For Sedos, musical direction credits include *Rent*, *Parade* and *Grand Hotel*. Other musical direction credits include the Sondheim shows: *Assassins*, *Merrily We Roll Along*, *Sweeney Todd*, *Company* and *Into the Woods*; also *Jesus Christ Superstar*, *Pirates of Penzance (Broadway Version)*, *Cabaret* and *Anything Goes*. Most recently he produced *Macbeth*.

Musical Director: Previous musical director credits for Sedos: Stephen Sondheim's *Assassins*, *Spring Awakening* and the recent cabaret, *Not Just Another Love Story*. Other productions as musical director include: *Dreamgirls* (Ashcroft Theatre, Croydon), *Disney's Beauty and the Beast* (Windsor Theatre Royal), *Disney's High School Musical* (Wimbledon Theatre), *Rent* (Beck Theatre), *Smokey Joe's Café* (Epsom Playhouse), *Hairspray*, *Merrily We Roll Along*, *The Last Five Years*, *Jekyll & Hyde*, *Little Shop of Horrors*.

Choreographer: Gayle has choreographed a number of shows for Sedos: *Grand Hotel*, *My Favorite Year*, *The Wild Party*, co-choreographed *Too Darn Hot* and recreated the original choreography for the previous two *EuroSedos* productions. An experienced performer too, roles with Sedos include April in *Company*, Avril/Mallory in *City of Angels* and Miss Adelaide in the recent production of *Guys and Dolls*. Also co-produced an independent production of *Flora, The Red Menace*.

Key dates

Workshop: Wednesday 20th November, 7pm

Auditions: Friday 6th - evening; Saturday 7th and Sunday 8th - various time slots; Tuesday 10th December (Hot Mikado people only)

Recalls: Saturday 14th December and Sunday 15th December. Times / venue to be confirmed.

Rehearsals will take place on Tuesday and Wednesday evenings and alternate Saturday and Sunday daytimes. After the first get-together (Sat 4th Jan), rehearsals proper will start on Tuesday 7th January. Saturday 11th is the first weekend rehearsal, the following week will be Sunday 19th etc. There will be a couple of "full weekends" during the rehearsal period. Rehearsals will generally take place at City Library. Evening rehearsals will generally start at 7pm, weekend rehearsals, 10.30 – 4.30pm.

Please ensure that you keep the entire weekend of 29th / 30th March free as this will include final rehearsals, band-call, get-in etc etc.

31st March (evening) is Technical Dress rehearsal and 1st April (evening) will be full Dress.

First Get-Together: Saturday 4th January

Performances

Wednesday 2nd - Saturday 12th April (7.30pm)

No performances on Sunday 6th or Monday 7th

Matinees on Saturday 5th and Saturday 12th April (2.30pm)

Performances will take place at the Bridewell Theatre, Bride Lane, Fleet St, London EC4Y 8EQ, where Sedos is the resident theatre company.

Workshop and Auditions

Workshop

The workshop will be an opportunity to learn more about the musical, the roles and the audition process. There will be opportunities to read extracts of the script and sing through some of the numbers. No preparation is required and attendance is strictly optional. Attendance will not affect your chances of being successfully cast.

If you are planning on attending the workshop, please e-mail SedosITW@gmail.com just so that we have an idea of numbers.

The workshop will take place at City Library:

Former City Business Library (known as City Library)
1 Brewer Hall Garden
London
EC2V 5BX

Audition format

Each auditionee will be auditioned individually. When you apply, you will be allocated one of the time slots: Friday, 7pm or 8.30pm; Saturday / Sunday 10.30am, 1pm and 3.30pm. Please include any timing preference when asking for a slot but note that priority for the Sunday 3.30pm slot will be given to those auditionees involved with Hot Mikado. If not involved with Hot Mikado, please try and avoid this slot. Hot Mikado people can also book the Tuesday 10th 7pm slot, if they would prefer. Within each time slot, auditionees will be seen on a first-come first-served basis.

Please come prepared with:

- The song extract for the part(s) you are auditioning for
- A song of your own choice
- The short section of dialogue for your chosen character

We may not ask you to sing the song of your own choice – for example if we have general knowledge of your performance ability already – and if you have had the opportunity to prepare the relevant extract from the show.

There will not be a dance audition as part of these first-round auditions.

Please note that while you are welcome to register an interest in several roles, we may only have time to hear you read / sing for one at the initial audition. We may also only have time to hear part of the song, so don't be put off if you are stopped partway through — this is not a reflection on your performance.

Please also check the vocal ranges chart at the end of this document. It will be very disappointing for both you and us if you prepare and deliver an absolutely brilliant audition only for us to then find that you just don't have the vocal range required for a particular part!

Audition extracts will be made available via a password protected website – details will be given to you when you register to audition.

Friday 6th and Sunday 8th auditions will take place at:

Former City Business Library (known as City Library)
1 Brewer Hall Garden
London
EC2V 5BX

Saturday 7th auditions will take place at:

Theatre Delicatessen
35 Marylebone High Street
London
W1U 4QA

Audition Form

When you register to audition, you will be sent the audition form, please complete this and return so that at the auditions, we have full details about you, your experience and what part(s) you are auditioning for. If you are only interested in one particular part, then do indicate this. It will not affect our opinions of you!

Recalls

More details of the recalls will be given if you are recalled. We are not intending to do “workshop” recalls. Recalls will involve some simple movement.

Booking an audition

To book an audition, please email SedosITW@gmail.com, stating any time preference for your audition and what part(s) you are interested in. If “any”, please say “any”!

If you cannot make the audition weekend, please get in touch and we will do our best to accommodate you.

Notification

We will aim to inform you as quickly as possible after the auditions whether you have been recalled/cast. While we will try to take your preferred method of communication into account, we may have to notify you by another method due to time constraints etc. In the event that you are unsuccessful, we will be very willing to provide feedback when time permits.

Hot Mikado people

We realise that the audition weekend is the last weekend of Hot Mikado. We have therefore put in an “extra” slot on Tuesday 10th. We will also reserve the 3.30pm slot on the Sunday for HM people for those who would prefer to audition during the main weekend. Please let us know that you are in HM when signing up for an audition! If you audition on the Sunday, we understand that you will have had a late night. We also know that because of the proximity to Hot Mikado, you are likely to have less time to prepare and we will take that into consideration.

Minimum Age

We are sorry, but we cannot accept performers in this show who were under 16 at 1st September 2013.

Cross over with Heaven Can Wait

Because of the closeness of *Heaven Can Wait* and *Into the Woods*, it is sadly not practicable for anyone to perform in both productions. You can however audition for both shows, and if both teams would like to offer you a part, they will do so, and it will be up to you to decide which part to accept!

Backstage help

If you are not interested in auditioning, but are interested in helping out backstage, in any capacity (from stage crew, to building scenery to sewing costumes to providing front of house assistance) then please let us know by e-mailing SedosITW@gmail.com. We would be delighted to hear from you.

Sedos: audition, participation and membership fees

Sedos is one of London's pre-eminent amateur theatre societies, with the aim of producing quality amateur shows to the best artistic quality possible. Please note that performers are not paid — not even expenses. To perform in *Into the Woods* you must be a member of Sedos (membership is currently £30 per year) and pay a participation fee of £40. There is a £5 audition fee for non-Sedos members. If you are cast in the show, your audition fee will be deducted from your participation fee.

For more information about Sedos, please visit our website, sedos.co.uk.

Cast breakdown

It is important that the cast “looks right” in terms of ages. For example, Cinderella's Mother should look old enough to be Cinderella's Mother; also that the Mysterious Man could be the father of other people on stage.... Jack and Little Red Riding Hood are children, however we are unable to cast anyone who was not 16 at 1st September 2013 for these roles. We will be very happy to consider older performers who can “act” young!

Vocal ranges are set out in the appendix.

Note, the doubling for our version is as set out in the list below, which is slightly different from the doubling indicated in the vocal ranges.

Narrator: Somewhat smug; stays out of the story and is an onlooker until (s)he gets dragged into the action. (baritone, or mezzo – but basically spoken) – Yes, we will consider a female narrator!
AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Witch: An apparently bitter old crone who needs the ingredients for a spell which transforms her into a glamorous, but powerless, beauty. (mezzo)
AUDITION SONG: Last Midnight

Baker: A decent sort who's happy living a quiet life in a bakery. Really doesn't want to get dragged into a fairy tale. However he's desperate to have a child but his family is destined to be barren unless they can have the spell reversed by the witch which she will only do if he obtains ingredients she needs for purposes of her own - so he heads off into the woods.... (baritone)
AUDITION SONG: No More

Baker's Wife: A rather feisty lady who never really planned to end up in a small village bakery. Very excited by the possibilities of the outside world as represented by the woods. She wants to

work with her husband believing that it takes two to have a child. She's not afraid of the woods, though she is, sadly, a bit impetuous. (mezzo)

AUDITION SONG: Moment in the Woods

Jack: As in Jack and the Beanstalk. A rather dim but terribly endearing chap who is very excited by the ideas of giants – and loves his pets. During the play, he grows up. (tenor)

AUDITION SONG: Giants in the Sky

Jack's Mother: Salt of the earth type. Never had two pennies to rub together. And is very satisfied with, or at least accepting of her little world, thank you very much. (soprano)

AUDITION SONG: Opening Part 5

Cinderella: Girl next door type. Has accepted her lot since her mother died. (soprano)

AUDITION SONG: On the Steps of the Palace

Cinderella's Prince: The ultimate in charm and sophistication. Indeed, he was born to be charming. Totally self-absorbed and self-centred. Devilishly handsome. (baritone)

AUDITION SONG: Agony

Rapunzel: A vain beauty – but with a beautiful soprano voice. (high soprano)

AUDITION SONG: no particular song from the show – please prepare a SOPRANO song and be prepared to sing a few 'Rapunzel motifs'

Rapunzel's Prince: The ultimate in charm and sophistication. Totally self-absorbed and self-centred. Devilishly handsome. Cinderella's Prince's younger brother. (baritone)

AUDITION SONG: Agony

Little Red Riding Hood: A very cutesy girl – but who has no fear at all – and is very happy to slay a wolf. Enjoys skipping. (mezzo)

AUDITION SONG: I Know Things Now

Mysterious Man / Cinderella's Father: An older tramp-like figure who pops up at convenient times to help the Baker on his quest – will double Cinderella's Father – totally dominated by his new wife. (baritone)

AUDITION SONG: No More

Cinderella's Stepmother: As per Disney. (mezzo)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Florinda (Cinderella's stepsister): As per Disney (mezzo)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Lucinda (Cinderella's stepsister): As per Disney (mezzo)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Grandmother / Cinderella's Mother / Giant: A composite fun role for an older actress. (soprano)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Prince's Steward: Typical civil servant type – certainly doesn't want to take any responsibility. (tenor) – Note we are looking for an actor for this role, rather than a singer so don't worry if you have no musical theatre experience!

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Sleeping Beauty: As per Disney (cameo role)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Snow White: As per Disney (cameo role)

AUDITION SONG: No particular song from the show. Please sing a song of your choice.

Two wolves: Little Red Riding Hood has a Wolf and there is a second wolf who joins towards the end of his song with the Three Little Pigs. The two wolves will be played by the actors who play the two princes, however it may be Rapunzel's Prince who doubles as Little Red Riding Hood's wolf.

Note: Prince's Steward, Sleeping Beauty and Snow White will also double as the Three Little Pigs.

Note: There are no other "general ensemble" roles.

And finally

If you have any questions regarding the show, rehearsals or the audition process, please contact Matt or Ryan as you feel appropriate:

Matt: matt@mjgould.co.uk

Ryan: RyanM@jwmail.co.uk

To book an audition slot, please DO NOT e-mail Matt or Ryan! But make sure you e-mail SedosITW@gmail.com.

We look forward to seeing you at the auditions!

Matt, Ryan & Gayle

Workshop and Audition Venues

Former City Business Library (known as City Library)

1 Brewer Hall Garden

London

EC2V 5BX

Please note that the entrance is on Brewer Hall Garden - the small side lane running from Basinghall St to London Wall – just by Aldermanbury Place

Nearest Tubes are Moorgate and St Paul's.

Theatre Delicatessen

35 Marylebone High Street

London

W1U 4QA

It's the old BBC London building.

Nearest Tubes are Baker Street and Bond Street

VOCAL RANGES

*Innermost notes indicate tessitura (general lie of the vocal part),
outer quarter notes indicate complete solo singing range,
cue-size stemless quarter notes indicate range in ensembles*

The chart displays the vocal ranges for 18 characters, arranged vertically. Each character has a corresponding musical staff with notes indicating their vocal range. The notes are color-coded: red for tessitura, blue for solo range, and green for ensemble range. The characters are listed on the left, and the musical staves are on the right.

Characters and their approximate vocal ranges (from top to bottom):

- Rapunzel: Soprano range, tessitura around G4, solo range from E4 to A4.
- Cinderella: Soprano range, tessitura around G4, solo range from E4 to A4.
- Baker's Wife: Soprano range, tessitura around G4, solo range from E4 to A4.
- Little Red Ridinghood: Soprano range, tessitura around G4, solo range from E4 to A4.
- Witch: Soprano range, tessitura around G4, solo range from E4 to A4.
- Florinda: Soprano range, tessitura around G4, solo range from E4 to A4.
- Lucinda: Soprano range, tessitura around G4, solo range from E4 to A4.
- Stepmother: Soprano range, tessitura around G4, solo range from E4 to A4.
- Jack's Mother: Soprano range, tessitura around G4, solo range from E4 to A4.
- Cinderella's Mother: Soprano range, tessitura around G4, solo range from E4 to A4.
- Grandmother: Soprano range, tessitura around G4, solo range from E4 to A4.
- Snow White & Sleeping Beauty: Soprano range, tessitura around G4, solo range from E4 to A4.
- Jack: Soprano range, tessitura around G4, solo range from E4 to A4.
- Baker: Soprano range, tessitura around G4, solo range from E4 to A4.
- Cinderella's Prince & Wolf 1: Soprano range, tessitura around G4, solo range from E4 to A4.
- Rapunzel's Prince & Wolf 2: Soprano range, tessitura around G4, solo range from E4 to A4.
- Narrator / Mysterious Man: Soprano range, tessitura around G4, solo range from E4 to A4.
- Cinderella's Father: Soprano range, tessitura around G4, solo range from E4 to A4.
- Steward: Soprano range, tessitura around G4, solo range from E4 to A4.