

# INTO THE WOODS JR.

## **CINDERELLA'S & RAPUNZEL'S PRINCES AUDITION PACK**

Rapunzel's Prince and Cinderella's Prince are brothers. Both believe that his lady love is the most beautiful. Rapunzel's Prince requires a talented singer who can portray confidence both physically and vocally.

Cinderella's Prince is a conceited man who can't take no for an answer. When not chasing Cinderella, he is trying to show up Rapunzel's Prince. This role requires a good singer and actor who can portray arrogance while still being likeable.

Vocal Range for both:  
B3 - D5

Firstly, thank you for the interest in being part of our production of Into The Woods Jr.

**The venues:**

Rehearsals are at The Hub in Ashmore Park, WV11 2LH

Show week is at The Grange Playhouse, Broadway North, Walsall, WS1 2QB

The **key dates** for the production are:

- ★ Group & Solo Auditions: Tuesday 5th March 2024 5:30-7:30pm
- ★ Call backs and Script Reading: Tuesday 12th March 2024 5:30-7:30pm
- ★ Casting confirmed: By Monday 18th March 2024, via email
- ★ Show week:
  - Tuesday 3rd December 2024 @ The Hub Ashmore Park - 5:30pm till 7:30pm
  - Wednesday 4th December 2024 @ The Grange Playhouse - *Tech & Dress Rehearsal*  
*Cast Arrive at 6pm, finish at 8:30pm*
  - Thursday 5th December 2024 @ The Grange Playhouse - *Tech & Dress Rehearsal*  
*Cast Arrive at 6pm, finish at 8:30pm*
  - Friday 6th December 2024 @ The Grange Playhouse - *Tech & Dress Rehearsal*  
*(POTENTIAL SHOW DATE IF TICKETS SELL OUT FOR OTHERS)*  
*Cast Arrive at 6pm, finish at 8:30pm*
  - Saturday 7th December 2024 @ The Grange Playhouse - *Performance 1* -  
*Cast Arrive at 11:45am, doors open at 12:30pm, show commences at 1:00pm*
  - Saturday 7th December 2024 @ The Grange Playhouse - *Performance 2* -  
*Cast Arrive at 5:45pm, doors open at 6:30pm, show commences at 7:00pm*
  - Sunday 8th December 2024 - @ The Grange Playhouse - *Performance 3* -  
*Cast Arrive at 11:45am, doors open at 12:30pm, show commences at 1:00pm*

**Fees:** Membership fees do apply. Rehearsals are £7.50 each, this covers the hire of rehearsal and performance venue, staffing, props and set, and a selection of costumes. We may ask for your support with sourcing some costumes. There is a £15 show week fee which covers all rehearsals and shows during that week.

You can contact the production team at any time by emailing [thespianartsmembers@gmail.com](mailto:thespianartsmembers@gmail.com).  
Rehearsal tracks and videos can also be accessed via the website - ask us how.

The **production team** are:

Artistic Director & Choreographer: Alishea Campbell-Dummond

Assistant Director & Musical Theatre Tutor: Shelby Allen

Musical Directors: Sophie Fletcher & Kaitie Brown

Producer: Owen Allen

Set Build Manager: Jacob Barrett

### **Our expectations**

We expect the cast to be dedicated to the production, and as such to be able to meet the expectations below:

- ★ **Attendance:** Members are expected to attend all rehearsals they are scheduled for. If you are unable to make a week, that is fine, but we need at least 2 hours notice if you aren't able to attend, otherwise the session fee will still need to be paid. Frequent failure to give notice can result in dismissal from the show, as it will hinder our progress and disrupt the plans. You will receive a rehearsal schedule every month. Some weeks your child may not be required, or they may only be needed for an hour. It's important you take note of this. Regardless of session length, if they attend, it is £7.50.
- ★ **Rehearsals:** Students should bring their scripts and wear appropriate shoes and clothes that they can dance and move comfortably in. Bringing a pencil case and wearing hair tied up is also advised! They also need to wear their Thespian Arts T-Shirt for every session to abide by our uniform policy.
- ★ **Homework:** Students will need to work outside of sessions to memorise lines and actions, research their character, practice choreography, and learn lyrics. Work with your child to help them perform their best!
- ★ **Attitude:** The rehearsal room and theatre are safe spaces where young people can take positive risks and be themselves without the fear of being laughed at or alienated. This principle is essential to artistic growth and exploration. Participants are expected to respect these ideas and are encouraged to remember it themselves when trying new things.
- ★ **Volunteering:** If any parents, guardians, or over 16s want to volunteer additional time or resources to the production, simply drop us a message, and we will contact you when assistance is needed. We are still in the process of compiling a list of everything that needs to be done, but don't worry, when we have tasks that need to be done, we will let you know.

Finally, please remember that a play is a living, breathing entity. Things don't always go exactly as planned, so changes to the plan will most likely be made throughout the rehearsal process. We promise to give you as much advance notice as possible on all changes that arise.

**ACTING RESOURCE - CHOOSE ONE PRINCE TO PLAY**

**START**

*(CINDERELLA'S PRINCE crosses the stage. He is met by RAPUNZEL'S PRINCE.)*

**RAPUNZEL'S PRINCE**

Ah, there you are, good brother. Father and I had wondered where you had gone.

**CINDERELLA'S PRINCE**

I have been looking all night... for her.

*(BAKER'S WIFE appears behind a tree and eavesdrops.)*

The beautiful one I danced the evening with.

**RAPUNZEL'S PRINCE**

Where did she go?

**CINDERELLA'S PRINCE**

Disappeared.

**RAPUNZEL'S PRINCE**

I, too, have found a lovely maiden. She lives in the top of a tall tower that has no door or stairs.

**CINDERELLA'S PRINCE**

And how do you manage a visit?

**RAPUNZEL'S PRINCE**

I stand beneath her tower and say, "Rapunzel, Rapunzel, let down your hair to me." And then she lowers the longest, most beautiful head of hair – yellow as corn—

*(BAKER'S WIFE reacts.)*

– which I climb to her.

**CINDERELLA'S PRINCE**

*(starts laughing hysterically)*

Rapunzel! What kind of name is that? You jest!

**RAPUNZEL'S PRINCE**

*(defensive)*

She is as true as your maiden. A maiden running from a prince? Does that make sense? None would run from us.

**CINDERELLA'S PRINCE**

*(sober)*

Yet one has.

**END**

**VOCAL RESOURCE - CHOOSE ONE PRINCE TO SING AS**

Piano-Conductor

—71—

*Into the Woods Jr.*

**20**

Agony

**TRACK 25**

**A la barcarolle** (♩ = 52)

(CINDERELLA'S PRINCE)

CINDERELLA'S PRINCE: Yet one has.



Did I a - buse her or show her dis - dain?



Why does she run from me? \_\_\_\_\_ If I should lose her, how

(CINDERELLA'S PRINCE)



shall I re - gain the heart she has won from me? \_\_\_\_\_

10



A - gon-y! \_\_\_\_\_ Be - yond pow - er of speech, when the one thing you



want is the on - ly thing out of your reach.

17

(RAPUNZEL'S PRINCE)



High in her tow - er, she sits by the ho - ur, main - tain - ing her hair.



Blithe and be - com - ing, and fre - quent - ly hum - ming a



light - heart - ed air: Ah - ah - ah - ah - ah - ah - ah -

Piano-Conductor

—72—

#20—Agony

28 (RAPUNZEL'S PRINCE)

*mf*

A - gon-y!— Far more pain-ful than yours, when you know she would

go with you,— if there onl - y were doors.

33 (CINDERELLA'S PRINCE)

*mf*

A - gon-y!— Oh the tor-ture they teach! Al-ways ten steps be -

(RAPUNZEL'S PRINCE)

*mf*

A - gon-y!— Oh the tor-ture they teach!

(CINDERELLA'S PRINCE)

*mp*

hind— and she's just out of reach.

(RAPUNZEL'S PRINCE)

*mf* *mp*

Al - ways ten feet be - low— and she's just out of reach.

40

*mf* *mp*

A - gon-y— that can cut like a knife! I must have her to

*mf* *mp*

A - gon-y— that can cut like a knife! I must have her to

*poco rit.*

44 (CINDERELLA'S PRINCE)

*poco rit.*

wife. \_\_\_\_\_

(RAPUNZEL'S PRINCE)

*poco rit.*

wife. \_\_\_\_\_