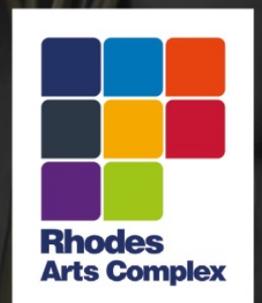


**SPRING AWAKENING**

**OPEN  
AUDITIONS  
JANUARY 2020**





## WELCOME

Hello from the Production Team!

Helen Fruin – Director  
Tom Marlow – Musical Director  
Chloe Frazer - Choreographer  
Mark Fitzgerald – Production Manager  
Matthew Nash - Producer

This pack has everything you need to know about auditioning for Spring Awakening, a phenomenal rock musical set in late 19th century Germany. Debuting on Broadway in 2006, it won 8 Tony Awards including Best Musical and the original soundtrack received a Grammy Award.

Spring Awakening is one of the most highly decorated musicals in recent years. The show's challenging themes include rape, sexual repression, religious oppression, suicide, abortion and homosexuality, and is still a wonderful, touching musical bursting with energy, beautiful musical numbers and complex characters.

### First Get-together

Sunday 26<sup>th</sup> January 2pm to 4pm

### Audition Date

Sunday 2<sup>nd</sup> February 2pm to 5pm

### Callback Dates

Sunday 9<sup>th</sup> February 2pm to 4pm

### Instructions

You must email Matthew Nash, the producer, at [info@bsa-performingarts.co.uk](mailto:info@bsa-performingarts.co.uk) with your character preference and to note your interest.

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Also feel free to include any other questions you may have in your email.

We hope this pack can also make you as prepared as possible! We can't wait to see you at your audition! Good luck!

## **THE CHARACTERS**

The show has a cast of 13 Principals - 6 male and 5 female roles, 2 men, 2 women plus several ensemble parts.

Have a read of these short summaries of each of the characters and consider which may suit you and who you may want to audition for.

### **MALE ROLES**

All male roles have to be able to go into falsetto.

#### **MELCHIOR**

Vocal Range: G2 – G4 (baritenor)

Atheist, radical and highly intelligent who refuses to bow down to society's rules. A free thinker, his parents allow him to read whatever he wants so he is educated in other topics his school don't teach him, such as religion and sexual reproduction. He is aggravated by the oppression and close-mindedness of this world.

Cynical, confident and disheartened.

#### **MORITZ**

Vocal Range: B2 – A4 (tenor)

Melchior's best friend. Highly troubled young man who can never impress his father, despite his best efforts. His haunting sexual dreams and academic pressures eventually drive him to suicidal thoughts.

Volatile, emotional and loyal.

#### **HANSCHEN**

Vocal Range: C3 – A4 (baritenor)

Easily the most comfortable with his sexuality in this group of boys. He uses this to seduce Ernst. Narcissistic, touchy-feely and over-confident.

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### **ERNST**

Vocal Range: C3 – A4 (tenor)

Young and naïve gay classmate who struggles with his sexuality in this oppressive school. Falls in love with Hanschen.

Shy, tentative and longing

### **GEORG**

Vocal Range: Ab2 – A4 (baritenor)

Clumsy boy in lust with his piano teacher.

Bumbling, nervy and comical.

### **OTTO**

Vocal Range: C3 – B4 (baritenor)

Schoolmate confused by his inappropriate sexual fantasies.

Boisterous, loud and ambitious.

### **ADULT MEN**

#### **Baritone**

We are looking for two men to play the teacher, headmaster, various fathers and the doctor.

We require an actor to be able to quickly adopt varying roles as there are several varying roles to cover.

### **FEMALE ROLES**

Lead Female Roles

### **WENDLA**

Vocal Range: G3 – E5 (mezzo soprano)

Unaware of female reproduction as she is constantly lied to by her mother. Frustrated not being able to understand her changing body. Has a connection with Melchior, who she explores her newfound sexuality with.

Innocent, vulnerable and curious.

### **ILSE**

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Vocal Range: G3 – E5 (mezzo soprano)

Abused by her father, she ran away from home to live in an artist's colony. Grew up very close friends with Melchior, Moritz and Wendla. Reaches out to Moritz in his last moments.

Free-spirited, wistful and wise.

### **MARTHA**

Vocal Range G3 – E5 (mezzo soprano)

She faces constant physical and sexual abuse from her father, which her mother ignores. She harbours a crush for Moritz.

Strong-willed, melancholy and optimistic.

### **THEA**

Vocal Range: A3 – E5 (mezzo soprano)

Wendla's best friend. A schoolgirl who tries to stay innocent and pure.

Naïve, optimistic and afraid.

### **ANNA**

Vocal Range: A3 – C5 (alto)

Martha's best friend. Uses her naivety to ignore the trials of Martha's life.

Oblivious, sweet and afraid.

### **ADULT WOMEN**

Alto

We are looking for two women to play the teacher, various mothers and the piano tutor.

We require actors to be able to quickly adopt varying roles as there are several varying roles to cover.

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**NOTES – Please consider these before your audition.**

Melchior and Wendla, this will entail a certain degree of nudity. **Please do not let this affect you auditioning for these characters**, however, do bear this in mind that it is in the director's vision that this is necessary for the show.

"Junk", which focus on the topics of masturbation and longing for physical contact. This requires a high degree of maturity and professionalism from the cast in rehearsals and workshops

**3. YOUR AUDITION**

Please arrive at least 15 minutes before your audition so you can prepare.

Our auditions are expected to be extremely busy so please be very prompt.

You will only have one initial audition in front of the production team.  
You must prepare.

You may be asked to sing a section of your song or read part of the monologue again with some direction, but this is nothing to worry about!  
It is to test how well you respond to direction and your variation.

Chloe will set a dance to see how you cope with Choreography.

**Call backs**

We may have call backs on 9<sup>th</sup> February. This will depend on a few different details and will be decided on by the production team. Please ensure you are available that day. If we do not require call backs we will have our first company rehearsal.



## 5. TIPS FOR YOUR AUDITION

### SINGING TIPS

The song is your own choice – try to make it one we won't hear over and over again. Keep it interesting; it will make us enjoy your audition a lot more.

Make sure it is something you can REALLY perform to, something with intense emotion behind it. Spring Awakening is a rock musical, which relies completely on performance and angst. Not only will the song test your vocal skills, but as we have limited time to see your audition, we rely on this as an opportunity to see how you perform and portray emotion in the song.

We would recommend warming your voice up yourself before you come into the audition room.

### Song Suggestions

This is just SUGGESTION, and by no means an exclusive list, something you can rock out to and get some emotion behind

Songs from Rent e.g. Sante Fe, I'll cover you

Songs from Miss Siagon e.g BuiDoi, American dream

Songs from American Idiot

Songs from Jesus Christ Superstar

Songs from Heathers

Songs from Miss Siagon

Song from Six

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## 6. SYNOPSIS

Spring Awakening is based on the German play of the same name, written by Frank Wedekind in 1891. Upon its publication, it faced controversy for its criticism of the sexual and cultural oppression of 19th century Europe. It has been banned as recently as the 1960's for its unashamed portrayal of desire, homosexuality, rape, abuse, abortion and suicide.

The play centres on Melchior, a highly intelligent free thinker, who sees how this oppressive society affects his close friends. Cynical and frustrated, he resents how his peers are being controlled by religion and traditional thinking. His best friend Moritz, a frazzled and nervous boy, threatened with expulsion if he fails his exams and fearful of being a disappointment to his parents is haunted by erotic dreams that he doesn't understand. Similarly, Wendla, a kind and curious girl, begs for her mother to explain conception to her as her body matures and her desires change.

The story very much follows these three as they interact with their classmates, all facing similar problems. Martha faces physical and sexual abuse from her father but cannot confront him for fear of being left on the streets. An old classmate Ilse, faced similar abuse from her father and ran away from home, living in an artist's colony. The whole lot of them are trapped in this world, unable to express themselves or show weakness or feel alive. Here is where the musical differs from the play.

When a song begins, it is almost a separate world. The children abandon their 19th century confines and become contemporary rock stars, full of passion, anger and longing. We want cast members interacting with our onstage band, just as crucial to the story as they are. It is really only in these songs that the characters' true emotions are felt, so it is crucial that actors can portray emotions through song.

After Melchior discovers that Moritz will be expelled from school, he seeks comfort in Wendla, who happens upon him. They share an intimate kiss which leads to intercourse, which of course, Wendla doesn't understand. Moritz, driven to madness by his parents' expectation commits suicide and Wendla discovers later that she is pregnant, unaware of how it is possible. The blame for these events goes on Melchior who is sent away to reform school and faces bullying. Upon hearing of Wendla's pregnancy, Melchior escapes the school to rush to her aid. His letter to her asks her to meet him in the graveyard, to run away. As he waits, he stumbles on Moritz's grave saddened, almost missing the fresh grave next to it. He discovers that Wendla is buried there, dead from a botched abortion.

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He pulls a razor out, intending to kill himself where the ghosts of Moritz and Wendla come out to comfort him. They urge him to go on living, to change the world, knowing that their memory will live on with him. Ending our sad story on a hopeful note.

As you can tell from this brief synopsis, these are some seriously heavy themes. Switching between private worlds of desire and grief, to 19<sup>th</sup> century Germany will require lots of rehearsal time.

Full commitment will be required from all, punctuality and attendance as well as books will need to be down within 6 weeks of casting, that's when the real work can really begin!

We want to achieve, a staccato ballet. Fluid and abrupt, solid and liquid, (a song of) ice and fire.

Apart from being a challenging musical vocally, we want you to prove your skills as an actor and show that you leave nothing back. We're looking for a cast of enthusiastic and open-minded people, willing to do ensemble work, throw away inhibitions and completely embody a character. Don't be shy - we're the friendliest production team on the planet, who are all dedicated to getting the best out of you.

### **Rehearsals:**

We are mindful that a number of cast members will potentially be revising and or preparing for exams. We have therefore structured a condensed and comprehensive rehearsal schedule with the following proposed times and dates:

**February:** 2<sup>nd</sup>, 9<sup>th</sup>, 16<sup>th</sup> & 23<sup>rd</sup> – 2pm to 4pm

**March:** 1<sup>st</sup>, 8<sup>th</sup>, 15<sup>th</sup>, 22<sup>nd</sup> & 29<sup>th</sup> – 2pm to 4pm

**April:** 5<sup>th</sup>, 12<sup>th</sup>, 19<sup>th</sup> & 26<sup>th</sup> – 2pm to 5pm

**May:** 3<sup>rd</sup>, 10<sup>th</sup>, 17<sup>th</sup>, 24<sup>th</sup> & 31<sup>st</sup> – 2pm to 5pm

**June:** 7<sup>th</sup> & 14<sup>th</sup> – 2pm to 5pm

**SHOW DATES:** June 20<sup>th</sup> & 21<sup>st</sup>

**Rehearsal Venue:** Rhodes Arts Complex

**Show Venue:** Rhodes Arts Complex

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