



Anyone ages 11+ may audition for the Xclaim! production of *Into the Woods JR!* The Brothers Grimm "go Broadway" in this cockeyed fairy tale where all of your favorite characters (Cinderella, Little Red Riding Hood, Jack-of-beanstalk fame, and The Witch) meet and interact on their journeys. The sophisticated score by Stephen Sondheim and smart book by James Lapine provide a funny and engaging way to get young people to think about the stories with which they've grown up and the ethical issues they raise.

AUDITIONS: Choose and reserve audition slot at Xclaiminc.com:

(7 maximum per slot):

Saturday, April 20 1:00p-2:00p

Sunday, April 21 5:30p-6:30p

Thursday, April 25 4:30p-5:30p

Saturday, April 27 1:30p-2:30p

AUDITION FORMAT: Auditioners will have their vocal ranges tested, be interviewed by the director (parents are encouraged to attend), and perform audition song/sides.

CASTING: The director will choose one cast for this production. Xclaim! Performance Academy students in good standing get extra consideration, but casting is based on BEHAVIOR, LACK OF CONFLICTS, and ability to best perform audition material. Gender is *not* a factor in casting most roles. Race will not be a factor in any casting decisions. Older auditioners receive extra casting consideration. All casting decisions are at the sole discretion of the director.

CAST READ THRU: Thursday, May 2 at 5:00p.

All cast members must attend the read-through rehearsal. A brief parent/company meeting will be at 7:15p.

REHEARSAL PERIOD: May 4 – June 19, 2024

Rehearsals will depend on the type of role and number of scenes in which you perform (usually 2 to 4 days per week but could be more). Please see the audition form for possible rehearsal times on each day of the week.

REHEARSAL CONFLICTS: Rehearsal conflicts affect casting. We will try to work around some conflicts, but you can only perform the roles for which you can rehearse. If cast, the director accepted conflicts on your audition form, but later conflicts will NOT be accepted and WILL result in re-casting your role. Rehearsal schedule and conflicts list will be included in cast member packets. **NO conflicts allowed beginning October 6.**

PERFORMANCES: June 20-30, 2024. Thursday, Fridays & Saturdays at 7:00pm and Sundays at 3:00pm. Daytime performance TBA: June 25.

EXPECTATIONS, FEES & EXPENSES: All cast members must contribute the following to our production:

- \$170.00 Activity Fee
- Personal undergarments/dressing, footwear and make-up for production as determined by costume designer
- A minimum of 8 volunteer hours for costumes, props, set, publicity or other production needs
- **Strike will occur following the final performance on Sunday, June 30. ALL cast members MUST stay to strike.** Cast party after until 7:30p.

BACKSTAGE & TECHNICAL POSITIONS: We are accepting submissions for technical positions in costuming, make-up, lighting and sound ops. Interested parties should submit an audition form and register for an audition slot to interview with the director.

CONTACT INFO: For more information, visit the website www.xclaiminc.com or email: info@xclaiminc.com

ATTACHMENTS:
Character Descriptions
Audition Sides
Audition Song Cuts and
2-page Audition Form

Narrator – Storyteller who pops in and out throughout the story and eventually gets involved. Sometimes doubled by the Mysterious Man. Requires male or female with charisma, great stage presence and excellent diction. Large speaking role, minimal singing. **Vocal Range:** B^{b3} - D4

Cinderella – Simple peasant girl whose one wish is to go to the King's Festival. Unfortunately, she learns that wishes sometimes come with consequences. Cinderella's inner beauty always shines through her sometimes clumsy & awkward exterior. Requires a great singer/actor who is charming while maintaining a sense of humor. **Vocal Range:** A3 - G5

Jack – Energetic young man always looking for adventure. He begins as a simple little boy (his best friend is a cow), but learns a few valuable lessons. Requires an excellent singer/actor with a great acting range. An unchanged male would be ideal (or a female), although a skilled male singer with a changed voice could be successful. **Vocal Range:** A3 - E5

Jack's Mother – Raising a son and running a farm alone has made her frazzled, overworked and overwhelmed. Requires great character actress with solid comic timing, an easily projected authoritative voice, good singing skills, comfortable playing “frumpy.” **Vocal Range:** B^{b3} - D5

Baker – Good-hearted, likeable person who believes he can take on the Witch's curse all by himself. At first, driven by confidence and his desire to have a child, he soon learns he needs his wife's help. This character has the greatest arc of change. With one of the most difficult roles, he must be strong-willed yet likeable, an excellent actor/singer who is both personable and capable of portraying strength of conviction. **Vocal Range:** A3 – F^{#5}

Baker's Wife – Strong, determined yet patient & loving woman whose desire to have a child drives the action of the whole show and ties together all of the characters' stories. The audience must identify with and root for her. Requires one of the strongest females: an excellent actor/singer with good comedic timing. **Vocal Range:** A3 - E5

Little Red Ridinghood – Starts as a loud, bratty, pushy, glutton who happily manipulates people and situations to get her way. Eventually, she learns some valuable lessons and softens around the edges. Requires a good actor with a loud, powerful voice and strong sense of musicality (rhythmically challenging songs). **Vocal Range:** B^{b3} - E^{b5}

Rapunzel – Stuck in a tower for the majority of her life, she finally stands up to the Witch in order to get out to see the world. With little dialogue, this role requires an excellent soprano. **Vocal Range:** G4 - F^{#5}

Witch – Ancient, mysterious, mischievous and manipulative. While seeming old and haggard, she has great power – which she ultimately sacrifices for beauty. Ugly, old, extremely aggressive, sarcastic – the ultimate character role. Requires strong physicality and vocal manipulation. **Vocal Range:** C4 - C5

Cinderella's and Rapunzel's Princes – Conceited brothers who will not take “No” for an answer. Both are arrogant and full of sibling rivalry over whose lady love is most beautiful. Require good actor/singers who can be arrogant while still being likeable. **Vocal Ranges:** B3 - D5

Cinderella's Stepmother – Mean, evil woman who only cares about her daughters. With only a few singing lines, the role requires an actress who can portray strong distaste for Cinderella and love showered on her own spoiled daughters. **Vocal Range:** G3 - D5

Florinda and Lucinda – Cinderella's Stepsisters are spoiled brats who care only about themselves and marrying Cinderella's Prince. Requires actresses with great chemistry who can portray their cattiness in a bold and comical way. **Vocal Ranges: Florinda:** C4-G4 **Lucinda:** C4-F4

Cinderella's Father – Won't win Father-of-the-Year award since he doesn't care about his daughter's well-being or actions. Non-singing role.

Cinderella's Mother – Comforts Cindy in one song of remembered mannerisms and sayings. With no dialogue, requires a strong singer with a pleasant voice. May double as Granny **Vocal Range:** D4 - D5

Mysterious Man – Everything he does is to help the Baker, but he does not explain his motives until the last moment. Non-singing role requires an engaging character actor who can speak the often puzzling lines. Doubled with the Narrator on Broadway.

Wolf – Sly and dangerous, intently focused on attacking Little Red. Requires an actor/singer who can physically and vocally portray the Wolf. May be doubled with one of the Princes. **Vocal Range:** B^{b3} - D5

Granny – Feisty and fierce woman who is not afraid to fight the Wolf face to face. Non-singing role may be doubled with Cinderella's Mother.

Steward – Servant of Cinderella's Prince, dependable and willing to do whatever asked of him. **Vocal Range:** C4 - D5

Milky-White – Jack's cow. Focused, with an expressive face. Non-singing.

AUDITION SIDES – Be prepared to play any role!

LITTLE RED RIDINGHOOD & WOLF

WOLF: Good day, young lady.

LITTLE RED: Good day, Mr. Wolf.

WOLF: Whither away so hurriedly?

LITTLE RED: To my grandmother's.

WOLF: And what might be in your basket?

LITTLE RED: Bread and wine, so Grandmother will have something good to make her strong.

WOLF: And where might your grandmother live?

LITTLE RED: Further in the Woods; her house stands under three large oak trees.

(WOLF grunts and watches LITTLE RED skip off; HE howls and follows.)

Skip forward to when LITTLE RED faces the WOLF disguised as GRANNY.)

LITTLE RED: But Grandmother, what big eyes you have!

WOLF: The better to see you with, my dear.

LITTLE RED: Oh, Grandmother – what a terrible, big, wet mouth you have!

WOLF: The better to eat you with!

(Bloodcurdling scream from LITTLE RED as WOLF roars in attack.)

CINDERELLA & BAKER'S WIFE

(BAKER'S WIFE races ONSTAGE to CINDERELLA)

CINDERELLA: Don't come any closer to me!

BAKER'S WIFE: *(Breathless)* Please, just hear me out!

CINDERELLA: We have nothing to discuss. You have attacked me once before –

BAKER'S WIFE: I did not attack you! I attacked your shoe. I need it. *(Reaches into her pocket)* Here. Here is a magic bean in exchange for it. *(Hands CINDERELLA the bean)*

CINDERELLA: Magic bean? *(Takes bean)* Nonsense! *(Throws the bean away)* I've already given up one shoe this evening. My feet cannot bear to give up another. *(Begins to leave)*

BAKER'S WIFE: I need that shoe to have a child!

CINDERELLA: That makes no sense!

THE WITCH & RAPUNZEL

(WITCH drags RAPUNZEL ONSTAGE and throws her to the ground)

WITCH: Why didn't you tell me you had a visitor?

RAPUNZEL: It was lonely atop that tower.

WITCH: *(Stroking RAPUNZEL'S hair)* I gave you protection and yet you disobeyed me.

RAPUNZEL: I am no longer a child. I wish to see the world.

WITCH: I will not share you, but I will show you a world you've never seen. *(Cuts RAPUNZEL'S hair)*

RAPUNZEL: No! NO!

JACK & BAKER

JACK: Good Fortune! Good fortune, sir! Look what I have! Here's five gold pieces.

BAKER: *(Astounded)* Five gold pieces! *(HE examines the gold)*

JACK: I had more, but my mother made me surrender them. She allowed me these five to do with as I pleased.

BAKER: Oh, my....

JACK: Where is Milky-White?

BAKER: Milky-White is back home with my wife.

JACK: Let's go find them! *(HE grabs the BAKER and starts to pull HIM away)*

BAKER: Wait! I don't know that I wish to sell.

JACK: But you said I might buy her back.

BAKER: I know, but I'm not certain that five gold pieces would –

JACK: Are you saying that you wish more money?

BAKER: More money is always –

JACK: *(hands HIM gold)* Keep this. I will go fetch more.

AUDITION SONG CUTS – Choose one song and PREPARE!

LADIES

LITTLE RED: I KNOW THINGS NOW (M.33-END)

AND I KNOW THINGS NOW, MAN– Y VAL–U–‘BLE THINGS,
THAT I HAD- N’T KNOWN BE-FORE:
DO NOT PUT YOUR FAITH IN A CAPE AND A HOOD,
THEY WILL NOT PRO-TECT YOU THE WAY THAT THEY SHOULD –
AND TAKE EX-TRA CARE WITH STRAN-GERS,
EV-EN FLOW-ERS HAVE THEIR DAN-GERS.
AND THOUGH SCARY IS EXCITING. NICE IS DIFF-‘RENT THAN GOOD.
NOW I KNOW: DON’T BE SCARED.
GRAN-NY IS RIGHT, JUST BE PRE-PARED.
IS-N’T IT NICE TO KNOW A LOT! . . . AND A LIT-TLE BIT NOT.

CINDERELLA/BAKER’S WIFE: ON THE STEPS OF THE PALACE (M.1-22)

HE’S A VER-Y SMART PRINCE, HE’S A PRINCE WHO PRE-PARES.
KNOW-ING THIS TIME I’D RUN FROM HIM,
HE SPREAD PITCH ON THE STAIRS. I WAS CAUGHT UN-A-WARES.
AND I THOUGHT: WELL, HE CARES
THIS IS MORE THAN JUST MAL-ICE. BET-TER STOP AND TAKE STOCK
WHILE YOU’RE STAND-ING HERE STUCK ON THE STEPS OF THE PAL-ACE.
BET-TER RUN A-LONG HOME

WITCH: STAY WITH ME (M.8-27)

DON’T YOU KNOW WHAT’S OUT THERE IN THE WORLD?
SOME-ONE HAS TO SHIELD YOU FROM THE WORLD.
STAY WITH ME.
PRIN-CES WAIT THERE IN THE WORLD. IT’S TRUE.
PRIN-CES, YES, BUT WOLVES AND HU-MANS, TOO.
STAY AT HOME. I AM HOME.
WHO OUT THERE COULD LOVE YOU MORE THAN I?
WHAT OUT THERE THAT I CAN-NOT SUP-PLY?
STAY WITH ME.
STAY WITH ME, THE WORLD IS DARK AND WILD.

LADIES AND GENTLEMEN: OPENING ACT 1 (PART 9 M. 1-12)

IN-TO THE WOODS WITH-OUT RE-GRET, THE CHOICE IS MADE, THE TASK
IS SET.
IN-TO THE WOODS, BUT NOT FOR-GET-TING WHY I’M ON THE JOUR-NEY.
IN-TO THE WOODS TO GET MY WISH, I DON’T CARE HOW, THE TIME IS
NOW.
IN-TO THE WOODS TO SELL THE COW- IN-TO THE WOODS TO GET THE
MON-EY-
IN-TO THE WOODS TO LIFT THE SPELL- TO GO TO THE FES – TI – VAL

GENTLEMAN

BAKER: IT TAKES TWO (M.17-34)

IT TAKES TWO. I THOUGHT ONE WAS E-NOUGH,
IT’S NOT TRUE: IT TAKES TWO OF US.
YOU CAME THROUGH WHEN THE JOUR-NEY WAS ROUGH.
IT TOOK YOU. IT TOOK TWO OF US.
IT TAKES CARE, IT TAKES PA-TIENCE AND FEAR AND DESPAIR TO CHANGE.
THOUGH YOU SWEAR TO CHANGE, WHO CAN TELL IF YOU DO?
WE’VE CHANGED. WE’RE STRANGERS.

JACK: GIANTS IN THE SKY (M.20-37)

WHAT-EV-ER PLEAS-ES YOU,
EX-PLORING THINGS YOU’D NEV-ER DARE ‘CAUSE YOU DON’T CARE,
WHEN SUD-DEN-LY THERE’S A BIG TALL TER-RI-BLE GI-ANT AT THE DOOR,
A BIG TALL TER-RI-BLE GI-ANT WITH A TER-RI-BLE ROAR.
SO YOU STEAL SOME GOLD AND A-WAY YOU GO,
AND YOU SCRAM-BLE DOWN TO THE WORLD BELOW,
AND YOU’RE BACK A-GAIN,
ON-LY DIFF-‘RENT THAN BE-FORE, AFTER THE SKY.
THERE ARE GI-ANTS IN THE SKY!

PRINCE(S): AGONY (M.1-17)

DID I A-BUSE HER OR SHOW HER DIS-DAIN?
WHY DOES SHE RUN FROM ME?
IF I SHOULD LOSE HER,
HOW SHALL I RE-GAIN THE HEART SHE HAS WON FROM ME?
A-GON-Y! BE-YOND POWER OF SPEECH,
WHEN THE ONE THING YOU WANT
IS THE ON-LY THING OUT OF YOUR REACH.