



AUDITION INFORMATION

(Boy)

THE STORY

On a gloomy, rainy day, siblings Sally and her brother are stuck indoors with nothing to do. They are full of curiosity and imagination, but still very bored. That all changes with the arrival of an unexpected guest: a mischievous Cat in a tall striped hat.

Brimming with energy and tricks, the Cat transforms their dull afternoon into a whirlwind of fun. With his unpredictable sidekicks, Thing 1 and Thing 2, he fills the house with wild antics, turning the ordinary into the extraordinary. Their pet Fish, the ever-watchful voice of reason, warns them about the growing mess and looming trouble. But the Cat's games only grow more chaotic.

As mayhem builds, Sally and her brother begin to panic, especially with their mother due home any minute. Just when disaster seems certain, the Cat unveils one last trick: cleaning up every trace of the mess. When their mother finally returns, the siblings are left with one big question: *What would you do if your mother asked you?*

ABOUT THE SHOW

- **Duration and Content:** Dr. Seuss's *The Cat in the Hat* runs for approximately 50 minutes, and stays true to the beloved book, with minimal dialogue.
- **Set:** Our inflatable set vividly brings to life the interior of the house, capturing the whimsical, larger-than-life style of Dr. Seuss's illustrations. Designed for maximum flexibility and theatricality, the set features five different entrance points, allowing for dynamic staging, quick entrances and exits, and seamless transitions between moments of controlled chaos.
- **Sound Effects:** The soundscape of *Dr. Seuss's The Cat in the Hat* plays a crucial role in bringing the story to life, with over 280 carefully designed sound effects that enhance the physical comedy, pacing, and whimsical energy of the show.
- **Performance Style:** This is a highly physical production that demands bold, exaggerated movements and expressive facial reactions. Energy and engagement are key from start to finish. In auditions, it's better to go big (while staying in control) than to hold back.
- **Fitness:** It is important that those we cast are in top physical condition.

CHARACTER BRIEF

The Boy is one half of the sibling duo in *The Cat in the Hat*, full of energy, curiosity, and a sense of adventure. When the Cat arrives, he is eager to embrace the fun and mischief the Cat brings, diving into the antics with excitement. He thrives on the spontaneity of the Cat's antics, making him an essential part of the chaos. However, as the events grow more extreme with the arrival of the Things, the Boy's playful spirit begins to wane, and he starts to feel the weight of the escalating mess. Alongside his sister Sally, he becomes more determined to restore order before things get completely out of hand. The actor should approach the role with the mindset of being between the ages of 8 and 10 years old.

- **Adventurous & Playful:** The Boy is quick to embrace the unexpected and loves diving into any new game or challenge. His curiosity and eagerness to join in keep the energy high in the early stages of the play. His playful nature ensures he is always up for whatever the Cat has planned, making him an important catalyst for the fun that unfolds.
- **Energetic & Exuberant:** Full of energy, the Boy constantly reacts and engages with the world around him. His physicality is dynamic, and he expresses excitement through exaggerated movements and wide-eyed enthusiasm. His constant movement and engagement keep the chaotic energy flowing, even when things start getting out of control.
- **Reluctant to Let the Chaos Escalate:** As the Things appear and the situation grows more chaotic, the Boy begins to show reluctance. Initially swept up in the fun, he starts to realize the consequences of the wild antics. His growing sense of responsibility emerges as he works with Sally to stop the madness and regain control. This shift from playful excitement to caution adds depth to his character, highlighting the balance between fun and order.

Physicality & Performance Notes:

- The Boy should have energetic, exaggerated movements early on to match his excitement. As the chaos intensifies, his physicality should become more restrained and controlled, using gestures to try to stop the mess.

Vocal & Acting Notes:

- The Boy's voice should be bright and energetic at first, shifting to a more urgent tone as he becomes more determined to prevent further chaos.

Overall Essence: The Boy starts as an adventurous, fun-loving character but grows into a more responsible role as the situation escalates. This shift highlights his development and adds depth to the story's themes.

AUDITION SIDES: THE BOY

SIDE 1: TEDIUM / RELATABILITY

Objective: Show us how childhood boredom consumes your entire body and voice, moving from heavy, still isolation in a chair to full-stage physical restlessness and theatrical frustration.

Phase 1: Physical Progression

- **Isolated Boredom:** Start seated in your chair, gazing out at the rain. Begin with subtle, localized expressions of tedium like exaggerated sighs, slouched posture, heavy head in hands, slow blinks, or total stillness to convey that time has completely stopped.
- **Full-Body Takeover:** Let the boredom break out of the chair. Expand your movement to show how restless and defeated you are with dramatic slumps, sliding onto the floor, fidgeting, stretching, or a full dramatic flop.

Phase 2: Text & Vocal Delivery

- **Line 1:** *"How I wish we had something to do!"*
 - Deliver this with exaggerated longing and desperate yearning. Stretch out the words, projecting your voice out as if pleading with the universe for anything exciting to happen.
- *(Pause for the Narrator's beat: "So all we could do was to sit, sit, sit, sit...")*
- **Line 2:** *"And we did not like it. Not one little bit."*
 - Shift from yearning to pure theatrical irritation and frustration. Drag out *"Not one little bit"* to emphasize to the audience just how fed up you are with sitting still.

Director's Notes:

- **Don't Rush:** Commit fully to the silent physical beats before speaking. The audience needs to feel the painful length of this rainy afternoon through your body language.
- **Play to the Back Row:** Give us an over-exaggerated, physical performance. Lean into child-like drama, use your whole body, play with vocal dynamics, and don't hold back!

SIDE 2: REACTION / ESCALATING CHAOS (THE BICYCLE)

Objective: Show us your physical comedic timing, mime precision, and ability to sell escalating stakes by moving from quiet curiosity to suspense and a massive, dramatic physical reaction.

Phase 1: The Sudden Shift

- **The Realization:** Start seated in boredom. Suddenly, something hits you! You left your bicycle outside in the rain! Show the exact moment of realization: eyes widen, body jolts, and you leap out of your chair in an exaggerated, dramatic hurry.
- **Bringing it Inside:** Stage-run outside to grab the bike and bring it indoors. Show us through your body language how you treat it. Is it precious cargo, or heavy and awkward?

Phase 2: Comedic Precision & Suspense (Mime & Timing)

- **The Delayed Bell:** You ring the bike bell, but nothing happens. Show your confusion. After a long, silent pause, you hear the delayed *ding!* React to the surprise. What just happened?
- **The Detective Search:** Determined to test it again, you lean in with exaggerated focus. Sneak up on the bike like a detective, building suspense for the audience with every slow, deliberate move. Ring it again, wait for the delayed sound, and show us how puzzled you are. This time you turn to leave, defeated, and it rings again!

Phase 3: The Big Scare

- **The Climax:** You give the bell a third and final attempt, and a LOUD HORN BLARES!
- **The Reaction:** Sell the shock to the very back row! Jump, recoil, flail, slide, or freeze in total terror, before seeing the humor and laughing out loud. Let the surprise fully land before recovering.

Director's Notes:

- **Nail the Timing:** Treat the silence and delayed reactions like musical beats. Precision is everything in physical comedy.
- **Commit to the Prop:** Whether using a real prop or miming, make us clearly see the size, weight, and mechanics of the bike through your physical effort.
- **Go Big with the Shock:** Don't hold back on the final scare. We want to see high-energy, childlike physical panic!

SIDE 3: EMPOWERMENT / ACTION

Objective: Show us your shift from helpless observer to decisive leader using bold stage presence, vocal authority, and physical commitment to capture the Things and restore order.

Phase 1: The Decision & Declaration

- **Taking Control:** The chaos has reached its absolute peak. Stop watching in panic, turn to the Fish/Sally, and make the firm choice to end it.
- **Line 1:** *"With my net I can get them I bet! I bet, with my net, I can get those Things yet!"*
 - *Directing Note:* Project to the back row! Use your voice to shift the momentum of the whole room from panic to determination.

Phase 2: The Physical Hunt & Capture

- **Tracking the Chaos:** Mime or stage-grab your large butterfly net. Track Thing 1 and Thing 2 across the stage with dynamic, exaggerated physical movement, including crouching, leaping, swinging, and lunging.
- **The Trap:** Build the suspense as you corner them, then make one final, massive, dramatic leap/swing to swoop the net down and trap both Things at once!

Phase 3: Victory & Command

- **The Turn to the Cat:** With the Things trapped under your net, stand tall and triumphantly face the Cat.
- **Line 2:** *"Now YOU do as I say! You pack up those Things and you take them away!"*
- **The Reaction:** Hold your ground firmly with feet planted and hands on the net, showing that you have completely reclaimed control of your house.

Director's Notes:

- **Command the Stage:** Fill the space! Show us a total transformation from the slumped, bored kid in Beat 1 to an unstoppable action hero.
- **Vocal Punch:** Punch the rhymes (*bet/net/yet*) with rhythmic drive and physical commitment. Don't let the rhythm lose its urgency or authority.
- **Exaggerate the Physicality:** Big swings, big lunges, and clear physical focal points as you "hunt" the imaginary Things around your space.