



AUDITION INFORMATION

(Sally)

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

Sally is the curious and adventurous sibling in *The Cat in the Hat*, full of energy and eager to embrace the unexpected. She is quick to join in the fun when the Cat arrives, excited by the prospect of a thrilling day of mischief. As the chaos unfolds, Sally, like her brother, begins to realize the consequences of the madness and becomes more cautious. While she still wants to have fun, Sally takes on a more responsible role as the events spiral out of control, working alongside her brother to restore order before their mother returns.

Character Traits:

- **Adventurous & Playful:** Sally embraces the unexpected with excitement, jumping into games and tricks with wide-eyed enthusiasm.
- **Energetic & Engaging:** Sally's high energy keeps the momentum of the play going. She reacts physically and vocally to the events, using her movements to show her emotions and heighten the comedy.
- **Growing Sense of Responsibility:** As the chaos escalates, Sally shifts from enjoying the fun to becoming more determined to rein it in. She works with her brother to try and restore order, showing a mix of determination and care.

Physicality & Performance Notes:

- Sally should be played as if she is between the ages of 8 and 10, embodying the exuberance and boundless energy typical of a child that age. Her movements should be playful and full of curiosity at the start, transitioning to more controlled actions as the chaos grows. Her physicality should reflect her growing sense of responsibility.

Vocal & Acting Notes:

- Sally's voice should be lively and animated at the start, reflecting her curiosity and eagerness to dive into the fun. As the play progresses, her tone should become more urgent and measured as she attempts to stop the chaos.

Sally's character arc offers a balance between joy and responsibility, as she navigates the fine line between indulging in fun and facing the consequences of letting it get out of hand. The role requires an actor who can balance humor and heart, shifting from carefree excitement to determined responsibility while maintaining a childlike energy.

AUDITION SIDES: SALLY

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 (TENNIS RACKET & BALLS)

Objective: Show us your physical comedic timing, mime precision, and ability to sell escalating disappointment and confusion through a repeated three-part physical gag.

Phase 1: The Sudden Shift

- **The Realization:** Start seated in boredom. Suddenly, something hits you! You left your tennis racket and three balls outside in the rain! Eyes widen, body jolts, and you leap out of your chair in an exaggerated, dramatic hurry.

- **Bringing it Inside:** Stage-run outside to retrieve them. Bring them back inside slowly and carefully, using your body to play up the grand importance of this rescue.

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

- **Ball 1 (The Dud):** Set the racket down and pick up the first ball. Throw it to the ground with total confidence that it will bounce back up. Build up anticipation, then freeze in complete, expressive confusion when it completely fails to bounce.
- **Ball 2 (The Disappointment):** Convinced the first was just a fluke, pick up the second ball and toss it down harder. When it drops dead on the floor too, show your dramatic disappointment with an exaggerated sigh or frustrated slump.
- **Ball 3 (The Suspense & Disbelief):** You are 100% sure the third ball will work. Throw it down and immediately track your gaze high up into the air, expecting a huge bounce. Swing the racket around as if you are trying to hit it on it's way back down, then slowly track your eyes back down to the floor where the ball is just sitting there. Re-check the ball in complete disbelief!

Director's Notes:

- **Escalate the Reactions:** Each missed bounce needs to be bigger than the last! Move from confusion, to annoyance, to total comical disbelief.
- **Commit to the Mime/Props:** Make us clearly see the weight and trajectory of each imaginary or physical ball through your focal points and body language.
- **Play the Expectations:** The comedy comes from the gap between what Sally *thinks* is going to happen and the flat reality. Sell that contrast to the back row!

SIDE 3: VOCAL OPPOSITION / THE FISH'S ALLY

Objective: Show us your stern moral authority, rule-following boundary-setting, and sharp vocal contrast as you stand your ground against a chaotic force.

Phase 1: Drawing the Line

- **Stepping Up:** The Cat has pushed the games way too far. Stop cowering and step directly between the Cat and the rest of the room. Plant your feet with uncompromising authority.
- **Line 1:** *"No! No! Make that Cat go away! Tell that Cat in the Hat we do NOT want to play!"*
 - *Directing Note:* Use a firm, commanding, child-like defiance. Show that Sally has completely had enough of the Cat's nonsense.

Phase 2: Physical Boundary Setting

- **Backing Up the Fish:** Point sternly toward the door, echoing the Fish's warnings. Use big, clear, exaggerated gestures to order the Cat out of the house.

- **Line 2:** *"He should not be here! He should not be about! He should not be here when our mother is out!"*

Phase 3: The Unwavering Stance

- **The Reaction:** Cross your arms, shake your head with absolute disapproval, and glare down the Cat, refusing to back down until order is restored.

Director's Notes:

- **Stand Strong:** Contrast your brother's curiosity and the Cat's fluid movement by being a solid wall of rule-following resistance.
- **Punch the Rhythm:** Drive the Dr. Seuss meter (*no/go/away/play*) with crisp vocal punches and sharp physical stops.
- **Expressive Disapproval:** Use stern, theatrical facial expressions. Brow furrowed, lips pressed to play the strict voice of reason.