Hello, all. ***Before you register for auditions, please take the time to read the following:***

This spring, we are thrilled to offer a chance for our advanced theater students to participate in *The Lion, the Witch, and the Wardrobe*. We will spend our time in rehearsals working on this play as well as studying acting as a craft. We will be using the basics of the Stanislavski method to learn how to identify with and breathe life into our characters on stage.

**Students should come prepared to learn, take notes, and perform at each class. Students should be willing to invest independent preparation and study into their roles outside of the rehearsal room through both self-motivation and/or completion of assignments given during rehearsals.**

Because our spring production is a much more intensive season that also serves as a hands-on study of acting for the stage, expectations for students participating in this production are also higher. **Students will need to demonstrate maturity and responsibility in rehearsals and in their interactions with fellow students.** **Students (or their parents) who will need to miss more than 3 rehearsals this season should contact the director, Samantha Holt, directly to discuss what impact this will have on casting decisions. All students should bring a list of the rehearsals they expect to miss with them on audition day.**

This spring, we are looking for students who are willing to push themselves to grow as actors. This willingness to grow and learn can be presented in a number of ways: **1) Students should recognize that it is not the size of the role that matters on stage, but what you bring to it and how you make it come alive for the audience. 2) Students should understand that every role is important; characters that do not speak are just as important as those who do, and must be developed with the same maturity and preparation as leads. 3) Students should understand that a production cast is a team. Each team member contributes to the overall performance. While their contributions may look different, the overall whole is defined by each member doing their part—which makes every member and part extremely important. 4) Smaller roles are essential in creating the atmosphere of the world of the show, creating interesting moments and opportunities to draw the audience in to the production. Students should not see these as lesser roles, but as creative opportunities to develop the world of the play. It is what you do with a role that makes it important, not the size of the part.**

We love all of our Rise & Shine Students and are thrilled to be able to offer opportunities for every age group and experience level. While our recreational fall shows are perfect for any and all of our students, we ask that parents use discretion in determining whether or not their students are ready to audition for our advanced spring season. Our fall productions are open to all students and are registration based, meaning that everyone who is registered receives a role. Participation in the spring season is by audition only, and **students should know coming in that roles are not guaranteed for everyone who auditions.**

**For auditions**, students should prepare a monologue and expect to perform cold readings from the script. **Monologues should be memorized, and no more than 90 seconds in length**. **Below are examples of monologues / suggested monologues for students.** **Students auditioning are welcome to select their own monologues, keeping in mind that they should be dramatic monologues** (as opposed to comedic) that are **age appropriate** (the character they are reading in the monologue should be a character the student could ostensibly play in real life) and **adhere to the time limit as previously stated**.

I am so excited for the chance to work with your students on this production. While I wish we could offer roles to everyone who auditions, the cast size of this play simply cannot accommodate an indefinite number. That said, auditions are a **great** way to practice your acting and gain important experience as an actor. **Students of all ages** **and experience levels** are therefore welcome to audition for this production. **We will be looking to fill both speaking and non-speaking roles**. If you have any further questions about auditions or the show, feel free to e-mail me, Samantha Holt, at [sholt14@uncc.edu](mailto:sholt14@uncc.edu)

I look forward to seeing you all at auditions!

**Monologue Examples / Suggestions**

**Female, 13 & Under**

Scout Finch, *To Kill a Mockingbird* (Harper Lee):

“Jem was careful to explain that during school hours I was not to bother him, I was not to approach him with requests to enact a chapter of Tarzan and the Ant Men, to embarrass him with references to his private life, or tag along behind him at recess and noon. I was to stick with the first grade and he would stick with the fifth. In short, I was to leave him alone. ‘You mean we can’t play any more?’ I asked. ‘We’ll do like we always do at home,’ he said, ‘but you’ll see—school’s different.’ It certainly was.”

Sara Crewe, *A Little Princess* (Screenplay: Richard LaGravenese & Elizabeth Chandler)

“My mom is an angel and yours is too. With beautiful satin wings, a silk dress, and a crown of baby rosebuds, and they all live together in a castle. And do you know what it's made out of? Sunflowers. Hundreds of them, so bright they shine like the sun. And when they want to go anywhere they just whistle, like this...*(whistles)…* and a cloud swoops down to the front gate and picks them up and as they ride through the air, over the moon and through the stars... until they are hovering right above us, that's how they can look down and make sure we're all right. And sometimes they even send messages. Of course you can't hear them with all the noise you were making... but don't worry they'll always try again... just in case you missed them.”

**Female, 14+**

Anne Frank, *The Diary of Anne Frank* (Playscript: Frances Goodrich and Albert Hackett)

“*(Looking up through skylight)* Look, Peter, the sky. What a lovely day. Aren’t the clouds beautiful? You know what I do when it seems as if I couldn’t stand being cooped up for one more minute? I *think* myself out. I think myself on a walk in the park where I used to go with Pim. Where the daffodils and the crocus and the violets grow down the slopes. You know the most wonderful think about *thinking* yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time. It’s funny… I used to take it all for granted… [….] I know it’s terrible, trying to have any faith when people are doing such horrible things… but you know what I sometimes think? I think the world may be going through a phase. It’ll pass, maybe not for hundreds of years, but some day… I still believe, in spite of everything, that people are really good at heart.”

Hecate, *Macbeth* (William Shakespeare)

“Have I not reason, beldams as you are,  
Saucy and overbold? How did you dare  
To trade and traffic with Macbeth  
In riddles and affairs of death;  
And I, the mistress of your charms,  
The close contriver of all harms,  
Was never call'd to bear my part,  
Or show the glory of our art?  
And, which is worse, all you have done  
Hath been but for a wayward son,  
Spiteful and wrathful, who, as others do,  
Loves for his own ends, not for you.  
But make amends now: get you gone,  
And at the pit of Acheron  
Meet me in the morning: thither he  
Will come to know his destiny:  
Your vessels and your spells provide,  
Your charms and every thing beside.  
I am for the air; this night I'll spend  
Unto a dismal and a fatal end:  
Great business must be wrought ere noon:  
Upon the corner of the moon  
There hangs a vaporous drop profound;  
I'll catch it ere it come to ground:  
And that distilled by magic sleights  
Shall raise such artificial sprites  
As by the strength of their illusion  
Shall draw him on to his confusion”

**Male, 13 & Under**

Peter Pan, *Peter Pan* (J.M. Barrie):

“*(Matter of fact)* Wendy, I ran away the day I was born. [....] It was because I heard father and mother [...] talking about what I was to be when I became a man. *(…extraordinarily agitated now)* I don’t want ever to be a man. […] I want always to be a little boy and to have fun. So I ran away to Kensington Gardens and lived a long long time among the fairies. [….] You see, Wendy, when the first baby laughed for the first time, its laugh broke into a thousand pieces, and they all went skipping about, and that was the beginning of fairies. […] And so […] there ought to be one fairy for every boy and girl. […] You see, children know such a lot now, they soon don’t believe in fairies, and every time a child says, ‘I don’t believe in fairies,’ there is a fairy somewhere that falls down dead.”

Eustace Scrubb, *The Voyage of the Dawn Treader* (C.S. Lewis):

“*(Very exaggerated, uppity, thinks he is better than everyone else; on a marvelous, lovely adventure but choosing to complain and make it sound terrible)* It’s madness to come out into the sea in a rotten little thing like this *(the ship is actually large, beautiful, and extremely well-crafted).* Not much bigger than a lifeboat. And, of course, absolutely primitive indoors. No […] radio, no bathrooms, no deck-chairs. I was dragged all over it yesterday evening and it would make anyone sick to hear Caspian showing off his funny little toy boat as if it was the *Queen Mary*. [….] He doesn’t seem to know anything at all. Needless to say, I’ve been put in the worst cabin of boat, a perfect dungeon, and Lucy has been given a whole room on the deck to herself, almost a nice room compared with the rest of this place. Caspian says that’s because she’s a girl. *(Sniffs, doesn’t think much of this, stalks off)”*

**Male, 14+**

Lion, *The Wonderful Wizard of Oz* (L. Frank Baum):

“*(To Dorothy)* What is that little animal you are so tender of? Oh! He’s a curious animal and seems remarkably small, now that I look at him. *(Sadly)* No one would think of biting such a little thing, except a coward like me. I suppose I was born that way. All the other animals in the forest naturally expect me to be brave, for the Lion is everywhere thought to be the King of Beasts. I learned that if I roared very loudly every living thing was frightened and got out of my way. Whenever I’ve met a man I’ve been awfully scared; but I just roared at him, and he has always run off as fast as he could go. If the elephants and the tigers and the bears had ever tried to fight me, I should have run myself—I’m such a coward; but just as soon as they hear me roar they all try to get away from me, and of course I let them go. It is my great sorrow, and makes my life very unhappy. But whenever there is danger, my heart begins to beat fast. My life is simply unbearable without a bit of courage.”

Reepicheep, *The Voyage of the Dawn Treader* (C.S. Lewis):

“My own plans are made. While I can, I sail east in the *Dawn Treader*. When she fails me, I paddle east in my coracle. When she sinks, I shall swim east with my four paws. And when I can swim no longer, if I have not reached Aslan's country, or shot over the edge of the world in some vast cataract, I shall sink with my nose to the sunrise. [….] That's how I've always imagined it—the World like a great round table and the waters of all the oceans endlessly pouring over the edge. The ship will tip up—stand on her head—for one moment we shall see over the edge—and then, down, down, the rush, the speed——" [….] Perhaps Aslan’s country will be waiting for us at the bottom. Or perhaps there isn't any bottom. Perhaps it goes down for ever and ever. But whatever it is, won't it be worth anything just to have looked for one moment beyond the edge of the world.”