



Hello, young artists!

I'm so excited that you're joining us for this year's **Youth Company** auditions at Seattle Children's Theatre. Whether this is your very first audition or you've been performing for years, I want you to know that *you* belong here. The audition room is not about perfection, it's about seeing your creativity, your courage, and your joy for storytelling shine through.

Auditions can sometimes feel nerve-racking, and that's completely normal. Everyone in the room understands how much it takes to get up there and share your work. We're not looking for "the right way" to do your monologue, we're looking to see you and how you bring a character to life.

This packet will walk you through what to expect and give you some helpful tips to make your audition experience feel clear, comfortable, and fun. Remember, every time you audition, you learn something new about yourself as an artist.

We can't wait to see the creativity, heart, and imagination you bring to your audition. Break a leg and most of all, have fun!

Sincerely,
Tiffany Maltos
Adrienne Dillard-Coons Director of Education & Engagement

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Tips and Tricks for a Great Audition

Before the Audition

- **Arrive early.** You'll need time to fill out forms, warm up, and get comfortable. Be patient—sometimes auditions run late.
- **Dress neatly and comfortably.** Wear clothes that help you move easily and let the directors see your face and body clearly.
 - Pull long hair back so it doesn't cover your face.
 - Avoid sleeves that hide your hands or pants that cover your shoes.
 - Don't wear flip-flops or costumes.
 - Skip heavy makeup or anything that makes you look very different from your usual self.
- **No props or costumes.** If your piece calls for one, pretend (mime) that you have it.

What to Expect at SCT

SCT does not want the audition room to feel intimidating. We understand that auditions can feel high-stakes, but everyone in the room wants you to do well!

Sometimes you may be given notes or asked to do your monologue again. This doesn't mean you did something wrong it's just a way for us to see how you take direction and work with something new.

Starting Your Audition

- When it's your turn, greet the auditors (the people running the audition).
 - Say your first and last name, then tell them what you'll be performing:
"Hi, my name is [Your Name], and I'll be performing [Character Name] from [Play Title] by [Playwright]."
 - This introduction is called your slate.
- Stand about 12–15 feet away so it feels like a performance, not a conversation.
- If there's a chair, only use it if you've practiced with it before.

- Wait for the auditors to say, "Go ahead," or "Begin when you're ready." If they don't say anything, you can politely ask, "Are you ready for me to start?"

During Your Performance

- Know what's happening in your scene (the who, what, where, when, and why).
 - Who am I?
 - Who am I talking to?
 - What do I want?
 - What just happened before this moment?
- Focus on a few spots in the room that represent the people or places in your scene—don't stare directly at the auditors.
- Take a deep breath before you start. Don't rush.
 - If you make a mistake, keep going! Auditions are about your acting, not just memorization.
- If you get completely lost, it's okay to say, "May I start again?"

Finishing Up

- When you finish, pause for a moment before breaking character.
- Turn to the auditors, smile, and say, "Thank you."
- Don't leave until they say you're done.

After the Audition

Everyone who auditioned will receive an email response regarding their audition.

Not everyone will get a callback, and not everyone called back will be cast—and that's okay! Every audition is great practice and helps you grow as an actor.

Most Important of All

Remember, SCT's team truly wants you to succeed. The people in the room are cheering you on and excited to see your creativity and hard work.

Stay focused on your performance, be friendly and professional, and most of all—

Break a leg!

Monologues to Help You Get Started

Students are **not** required to use monologues from this packet, but their monologues should be from a play. Actors who are auditioning will need to bring in a memorized monologue approximately one minute in length.

Monologues for 3 - 6 Graders

Comedic

WILLY WONKA JR

By Roald Dahl, adapted by [Composer & Lyricist]

Violet is a confident and strong-willed child. She is one of the recipients of a Wonka golden ticket. In this scene, she is being interviewed on the radio by Phineous Trout, an over the top radio host.

VIOLET: I'm a gum chewer, normally, but when I heard about Wonka's contest, I laid off the gum and switched to candy bars. Now of course I'm right back on gum. In fact, I've been working on this piece for over three months solid. I've beaten the record set by my best friend, Cornelia Prinzmetel. Hi, Cornelia... Listen to this... (*VIOLET chews loudly into the microphone.*) That's the sound of you losing! Listen some more... (*VIOLET chews even more loudly, adding smacks and pops.*)

MADAGASCAR JR.

By Kevin Del Aguila

Shortly following his grand entrance dance number, self-proclaimed Lord of the Lemurs, King of Madagascar, and other titles, King Julien addresses the newcomers, animals who have escaped from a zoo in New York City, including Melman the Giraffe and Alex the Lion.

KING JULIEN: Welcome, you cavalcade of weirdos! Feel free to bask in my glow. We thank you for saving the insignificant life of Mort. We also thank you with enormous gratitude for chasing away the ... Foosa! The Foosa are catlike carnivorous animals native to Madagascar. They are always annoying us by trespassing, interrupting our parties and ripping our limbs off. *(King Julien gets an idea. He pulls Maurice aside)* Maurice! I have a plan. We must make friends with the New York Giants. Then, Mr. Alex will protect us, and we will be safe and never have to worry about the dreaded Foosa ever again! I thought of that. Yes! Me! I did! Maurice, why are you pooping on my party?

Dramatic

HALF MAGIC

By Edward Eager, adapted by Karissa Elliott

Jane and her siblings have come across a magic charm that grants wishes by halves. Near the end of the play, their mother has gotten closer to a man named Hugo who owns the bookstore in town. In this scene, Jane criticizes her siblings for thinking Hugo could ever replace their father, who passed away when they were young. The scene ends with Jane forgetting she is a part of her family, as the charm has granted her wish.

JANE: Has everyone in this family gone utterly and completely insane? Don't you know why he's so interested in us and nice about things? Haven't you seen the way he and Mother keep looking at each other? Do you want some old stepfather moving in here and changing everything? Do you really think he could ever take Father's place? Him and his old beard! Don't you know what stepfathers always turn out to be like, once the fatal deed is done? Oh! It's not use! You don't understand! I wish... (*JANE pauses in alarm, remembering the charm. Then she plunges her hand in her pocket.*) Yes, I do! I wish I belonged to some other family! I wish it twice!

A WRINKLE IN TIME

By Madeleine L'Engle; adapted by Morgan Gould

Calvin had just met Charles and Meg by chance and accompanies them to find Mrs. Whatsit when Charles is whisked away. Meg and Calvin go the neighborhood's haunted house to look for Charles, where Calvin uses his homework for an excuse not to go inside. Meg does his homework quickly, despite being several years younger, and Calvin is amazed.

CALVIN: Jeez, are there any more morons like you and Charles around? If so, I should meet them! I know I just met you but for the first time in my life I feel like I'm not alone anymore! Do you realize what that means to me? There hasn't been anybody, anybody in the WORLD I could talk to! Sure I can function on the same level as everybody else, I can hold myself down, but it isn't me. How did all this happen? Isn't it wonderful? I don't understand it but I feel as though I were just being born!

Monologues for 6-8 Graders

Comedic

THE VERY BAD GIRL SCOUTS

By John P. McEneny

It is date night in Consumption, New Jersey. Burton, 14, arrives at his girlfriend, Mandy Chedderhawk's trailer fully expecting another evening of hand-holding while they watch male figure skating. Mandy's mother is out this evening at Bingo and won't be home for hours. Mandy suddenly admits to a crime of eating 150 boxes of Girl Scout cookies; she tries to get her boyfriend, Burton, to help her cover up the evidence.

MANDY: I'm so ashamed. Burton, close the door. *(He closes the door.)* Good. Please dim the lights. *(He dims the lights.)* Don't think I'm a bad person but I ate them all. You have to help me hide the wrappers. My mother is going to be home from Bingo any minute and we need to hide the evidence. I ate them all, Burton. I'm a terrible person. I ate the Thin Mints, the Do-si-dos, the Trefoils, the Tagalongs, and even the Carmel Delites. And I don't even like the Carmel Delights. No one does I'm never going to get that cookie connection badge now. I've let down everyone. Everyone. Mad Dog, Toastito, Rashida, Miss Lick, my grandmother, the whole troop. My mother is going to kill me. I mean really kill this time. She's got a temper, especially after Bingo. Once when I lost my retainer, she had to be restrained and tranquilized. Not really. But I had to slip some Benedryl in her Snapple just to get her to calm down. Stop laughing. I'm serious. I think I may have eaten a thousand dollars of crap this evening. Maybe we could go to the A&P and buy a bunch of fake cookies and stuff them back into the boxes. No one will know the difference. We'll sell them to your Aunt Dotty. She's blind and she's always liked me. It's such a rip off anyway, 15 cookies in a box for four bucks! Obscene! That's almost 24 cents a cookie, Burton. Do you think she has a thousand dollars? She'll never know the difference. Burton, I can't kiss you right now. I'm feeling a little nauseous. It's not you. It's the thin mints.

HOLKA POLKA

By D.M. Larson

In this comedic retelling of well-loved fairy tales, many characters exclaim how they are misunderstood. In this scene, the wolf tries to explain how he has acquired a bad reputation that he doesn't think he deserves.

WOLF: Man, you accidentally knock down some pig's house with a sneeze and they start telling stories about you. And now there's this little girl and her red hood. Who knows what they'll say about this one. I have self-a-team issues too. Everyone is always going around saying "what a big nose you have" and "what big teeth you have." It hurts. I just want to go away some place where I won't bother anyone. They're always promising happy endings but where's my happy ending? All that happily ever after seems to be reserved for princesses and cute little animals. Especially bunnies. Why are rabbits always getting happy endings? They're rodents, I tell you. Rodents!

Dramatic

IN THE FOREST GRIM

By the Brothers Grimm; Adapted by Cate Fricke

Hansel and Gretel have been wandering the forest, lost for several hours. Gretel finds a good place to sleep for the night, and is trying to calm Hansel and convince him to rest. Hansel reveals that he heard his mother planning to abandon the children. Hansel becomes distraught, and Gretel responds:

GRETEL: It's all right, we're not lost. As soon as the sun is up, everything will look familiar again. And I'm sure it's just a misunderstanding. You probably were dreaming. Mother and Father would never send us away. Don't cry—look at it this way. We're on an adventure, just like one of Father's stories. Why, some of those stories might have happened in a forest just like this one. Here, lie down. Get some rest. Morning will come before you know it. And remember—those stories of Father's always turn out well in the end, don't they? Every last one. They all end the same. "They lived happy all the rest of their days." Our story will be just like that, you'll see.

SNOW WHITE AND THE SEVEN DWARFS

by Winthrop Ames

Snow White has been told by her stepmother, the queen, that she is on her way to boarding school, accompanied by Berte, a young hunter (who could be male or female). Actually the queen plans to have Berte kill Snow White in the woods, because she is jealous of her beauty. Berte is desperate to find a way to avoid committing murder. Snow White's side of the scene is reflected in the monologue on the following page.

BERTE: Oh, dear Princess . . . Oh, forgive me, Princess! Don't look at me, Princess! Don't look at me! The Queen . . . The Queen . . . has commanded me to . . . kill you . . . here . . . in this forest . . . now! I have no choice. If it were my life alone at stake, I would suffer any torture rather than harm a hair of your head. But ... Greta, my little sister... The Queen has shut her up in the Gray Tower, and she will starve Greta to death unless I bring her your heart before midnight. Oh, I cannot, Princess, I cannot! I ... it impossible for me to kill Your Highness. But I cannot let my sister starve. We must – must find some other way. A Pig. Shhh. I will kill the pig and give the pigs heart to the queen in place of yours. Stay still.

Accompanied Singing Audition Tips

If you're auditioning for a musical, you'll most likely sing with a piano accompanist (someone who plays the piano while you sing). These tips will help you feel confident and prepared!

Before the Audition

- Bring your music "book."
 - This is a 3-ring binder with your sheet music inside.
 - Use double-sided pages so the accompanist can turn them easily.
 - Don't use plastic sleeves—they can cause glare and make it hard to read.
 - Clearly mark where your song starts and ends.
 - If you have more than one song, you can keep them all in the same binder.
- Choose the right music.
 - Use a version that has full piano accompaniment, not just melody lines or chords.
 - Avoid karaoke tracks or vocal recordings.
- Practice with accompaniment before the audition. If you can't, use a piano-only recording to rehearse. This helps you get used to singing with live music instead of another singer.

Selecting Your Song

- Pick a song from a musical.
 - Musical theatre songs let you show both your singing and acting skills. Try to find one that fits the style of the show you're auditioning for (like Golden Age, Pop, or Rock).
- Find a song that tells a story.
 - Choose a section where the character makes a choice, learns something, or reveals who they are. It's not just about hitting the notes—it's about showing emotion and character!

- Length matters.
 - Plan to sing for about one minute to 90 seconds (around one verse and one chorus). Some auditions might ask for a "16-bar" or "32-bar" cut, which means a short section of the song. It's okay if you're a little over or under, but stay close.
- Mark your sheet music clearly.
 - Draw a line and write "Start" at the beginning of your section and "End" at the end. If your song has an intro, mark that too.

Working with the Accompanist

- Before you start:
 - Hand your binder to the accompanist open to the correct page.
 - Tell them where to begin and end, and how much of the intro you need.
 - Quietly show them your tempo (speed of the song) by singing a few bars or counting it out.
- During your audition:
 - If you are doing both a monologue and a song, be ready to do them in either order.
 - A great trick: hand your music to the accompanist first, then start your monologue. That gives them time to look through your music before you sing.

Finding Sheet Music

You can find sheet music online or at your local library!

Online:

- musicnotes.com
- sheetmusicplus.com

These sites often let you transpose (change the key) of your song so it fits your voice better.

In-person or local libraries:

- Seattle or King County Public Library systems have “piano-vocal scores” and “song books” for popular musicals.
- Ted Brown Music in Seattle also sells sheet music.

Performance Tips

- Treat your song like a sung monologue.
Ask yourself:
 - Who am I?
 - Who am I singing to?
 - What do I want?
 - What just happened before this moment?
 - Character, storytelling, and confidence matter even more than having a “perfect” voice. Show us your heart and imagination!

We can’t wait to see your hard work and creativity shine.
Break a leg and have fun!