

The Mouse That Roared

Adapted by Christopher Sergel
(Please use one form per student)

- You will receive an email by 7:30pm if you are needed for callbacks. Callbacks will be February 4th at 1:30pm.
- You will be notified of the casting results via email no later than February 8.

Please Print Clearly!

NAME (As it would be printed in the program) _____

Parent/Guardian Name(s) _____

Birthdate ____/____/____ Age ____ Grade ____ Sex M F

Parent/Guardian Mobile & Email* _____	Student Email & Phone (optional/if dif.) _____
*Most OWT communication is done via email, please list the account you check frequently.	Address _____

Important!

Unfortunately, we cannot promise a part to everyone who auditions. This is not a reflection of anything except we do not have a part that fits you and your talents. In the event of not being cast, please consider helping make the production possible in another way. Most of all don't stop auditioning!

How did you hear about OWT/today's auditions? _____

Do you speak in any accents/dialects? YES NO Please list: _____

Special skills/talents: _____

Past Theatre Experience:

[If none, that's okay!]

Show	Role	Theatre or Organization

(Circle your answers)

Interested in a small part? YES NO Interested in a lead part? YES NO

Will you accept any role? YES NO

If not cast, are you interested in crew/tech/etc? YES NO

Is there anything else that you want the directors to know?

Rehearsals:

Most rehearsals will be held Tuesdays and Wednesdays between the hours of 9 a.m. and 12:00 p.m. beginning February 16th. (The first week there will be four days of rehearsal. There will be an occasional Wednesday rehearsal, particularly closer to the performance.) Tech rehearsals will begin on April 13th.

Performances:

Performance dates are April 17th and 18th, 2026.

Friday curtain times are 2:00 p.m. and 6:00 p.m. Saturday curtain times are 2:00 p.m. and 6:00 p.m. Crew/Cast call times for performances will be determined closer to the date.

Disclosure

If cast in this production I understand:

I may be asked to provide some costume and/or make-up items as requested by the director or production heads.

I may be asked to wear makeup, a wig, or my hair may need to be styled to be appropriate for the character.

All performers may be called upon to assume some technical responsibilities as needed.

That I consent to have my name and/or likeness used in publicity relating to this production and OWT including print, television, and web-based media.

Student Signature: _____ Date: _____

Waiver and Release- Minor

I provide permission for my minor child to participate with One Way Theatre from February 16th, 2026 through April 18th, 2026, as part of One Way Theatre's *The Mouse That Roared* production.

I understand that my minor child is acting as a volunteer and is not an employee or contracted service provider of One Way Theatre and is therefore not entitled to compensation or benefits. I understand that there are inherent risks associated with participating, and verify that my minor child is covered by a health insurance plan.

I expressly agree to hold harmless and indemnify One Way Theatre, and its production staff for any damages or claims which my minor child may cause to any property, of any nature whatsoever, occurring while performing with One Way Theatre. It is further understood that One Way Theatre and its directors shall not be responsible for any loss of personal possessions during my child's participation.

I have read and agree to abide by One Way Theatre's Illness policy. I agree and understand that One Way Theatre and its directors shall not be liable for any illness, injuries, or claims incurred by my minor child while participating with One Way Theatre.

I hereby agree and consent that the photograph(s)/video(s) taken by One Way Theatre may be copyrighted and reproduced for use in marketing and promotional items or other appropriate publications, any time hereafter without restriction; and that copies of said photograph(s)/video(s) will remain the property of One Way Theatre.

Signed: _____ Date: _____

Thank you for auditioning with One Way Theatre. Have fun and break a leg!

Communicating Conflicts:

- If you will miss, please write (CONFLICT).
- If you will be late, please write (LATE and provide time of arrival).
- If you will need to leave early, please write (EARLY and provide the time you will leave).

KEY: CCC = Christ Covenant Church

HCF = Horizon Christian Fellowship

Date	Time	Location	Type	Your conflict notes
2/16	9am- Noon	CCC	Mandatory Attendance	
2/17	9am- Noon	CCC		
2/18	9am- Noon	CCC		
2/19	9am- Noon	CCC	A Thursday!	
2/24	9am- Noon	CCC		
2/25	9am- Noon	CCC		
3/3	9am- Noon	CCC		
3/4	9am- Noon	CCC		
3/10	9am- Noon	CCC		
3/11	9am- Noon	CCC		
3/17	9am- Noon	CCC		
3/18	9am- Noon	CCC		
3/24	9am- Noon	CCC		
3/25	9am- Noon	CCC		
3/31	9am- Noon	CCC		
4/1	9am- Noon	CCC		
Conflicts after the 7th will significantly impact the rest of the production. Be prepared for us to reach out to you about your specific conflict, if you have one between the 7th & 10th, to discuss possible options for compromise. Every character will not be called everyday of tech.				
4/7	9am- Noon	CCC		
4/8	9am- Noon	CCC		
4/9	9am- Noon	CCC	Wed- Possible rehearsal	
4/10	9am- Noon	CCC	A Friday!	
TECH WEEK - MANDATORY FULL AVAILABILITY				
4/13	8am - 3pm	Performance Venue TBA	Load In/Dry Tech - MANDATORY ATTENDANCE FOR CREW!	
4/14	9am - 1pm	TBA	Mandatory Availability	
4/15	9am - 1pm	TBA	Mandatory Availability	
4/16	9am - 1pm	TBA	Mandatory Availability	
4/17	Performances	TBA	Mandatory Attendance	
4/18	Performances	TBA	Mandatory Attendance	Show times: 2pm & 6pm

Cost

If cast/placed in a production position, \$25 per student; cast or crew.

Cash or checks made payable to 'One Way Theatre' accepted. Bring to 1st rehearsal.

Character Information

- There are 16 female roles, 13 male roles, and flexible ensemble group.
- A variety of role sizes, including non-speaking are available
- A variety of characters, all human available
- If cast, most can expect to only be cast in one role. Though some might be double cast, if needed.

Audition Instructions

Please prepare one of the six monologues provided below.

- The audition is general, meaning you are not auditioning for any one specific role. The monologue you do also does not indicate who you are auditioning for or might be cast as, they are just the provided monologues.
- We ask that you memorize your chosen monologue. However, reading the monologue from a paper is allowed (remember not to hold it in front of your face though!)
- You have the option to use one chair during your monologue.
- Young auditionees may shorten their monologue.
- (*Beat.*) is a theatre notation meaning to pause or wait a beat for emphasis, etc.
- If you have any questions, we are happy to assist, please reach out to us!

Tip: Don't just memorize your monologue. There's a difference between standing in front of a crowd and reciting something, versus standing up and *portraying* another person and convincing someone else of that fact. So put your heart into it, and don't worry about memorizing it perfectly, just make it real. We are all cheering you on!

Monologues

GEORGE GIBBS (*Our Town*):

I'm celebrating because I've got a friend who tells me all the things that ought to be told me. I'm glad you spoke to me like you did. But you'll see. I'm going to change. And Emily, I want to ask you a favor. Emily, if I go away to State Agricultural College next year, will you write me a letter? The day wouldn't come when I wouldn't want to know everything about our town. Y'know, Emily, whenever I meet a farmer, I ask him if he thinks it's important to go to Agricultural School to be a good farmer. And some of them say it's even a waste of time. And like you say, being gone all that time – in other places, and meeting other people. I guess new people probably aren't any better than old ones. Emily, I feel that you're as good a friend as I've got. I don't need to go and meet the people in other towns. Emily, I'm going

to make up my mind right now – I won't go. I'll tell Pa about it tonight.

CHARLIE BROWN (*You're a Good Man, Charlie Brown*):

There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her? ...She'd probably laugh right in my face... it's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. All I have to do is stand up... I'm standing up ... I'm sitting down. I'm a coward. I'm so much of a coward she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great, and I'm so small, that she can't spare one little moment?... SHE'S LOOKING AT ME SHE'S LOOKING AT ME (*he puts his lunch bag over his head*).

TULLY (*The Mouse That Roared*):

{Softspoken, slightly apologetic, yet a confident air about him that he is doing and has done right.}

Well, Your Grace, we're home. Actually, there's been a slight change of plan. Ah, I know it'll come as a surprise, a pleasant one I hope, but we ... sort of won. (*BEAT. Then to the Duke:*) Well sir, it's a long story, but we captured the Q-Bomb, the most destructive weapon in the world. And we got some prisoners too. Ah, this is Doctor Kokintz, who invented the bomb, this is his daughter, Helen, this is General Snippet, and these are New York policemen. Oh, and, ah, this is the bomb.

President (*The Mouse That Roared*)

In a bush beside one of the laboratory buildings... laboratory--- (*in growing horror*) You don't suppose... If anything happened to Kokintz—if he'd finished the—the work, and they got to him—and with Snippet out of the way! (*telephone rings*) Thank Heaven, the direct line to Kokintz. (*picking up the telephone*) Hello, Kokintz—you'll have to talk loud, there's so much noise here. (*listens, then, started.*) Who's this? Who is it? Mrs. Reiner! What are you doing on this telephone? Answer me! This is the President! (*calming a little at her answer.*) Oh, yes,— his housekeeper. Well, how is the professor? He's disappeared. Could you tell me when he disappeared? During the demonstration. Thank you for calling. (*Beat*) How do I know what you should do with his sandwiches? Eat them yourself! (*hangs up*) What's the difference? If they captured Kokintz and the Q-bomb—and if its fitted with the detonator—that little duchy is the most powerful nation in the world...

SHIRLEY (5th of July):

(Quietly determined.) I'm going to be the greatest artist Missouri has ever produced. No – the entire Midwest. There have been very famous people – world famous people – Tennessee Williams grew up in Missouri. He grew up not three blocks from where I live now! All his formative years. And Mark Twain. And Dreiser! And Vincent Price and Harry Truman! And Betty Grable! But me! Me! Me! Me! Me! I am going to be so great! Unqualified! The greatest single artist the Midwest has ever known!

A painter. Or a sculptor. Or a dancer! A writer! A conductor! A composer! An actress! One of the arts! People will die. Certain people will literally have cardiac arrests at the magnitude of my achievements. Doing something astonishing! Just astonishing! I will have you know that I intend to study for ten years, and then burst forth on the world. And people will be abashed! Amazed! Astonished! At the magnitude. Oh! Look! Is that she? Is that she? Is it? IT IS! IT IS SHE! IT IS SHE! AHHHHHHHHHHHHHHHHHHHHHHH! *(She collapses on the floor. Slowly getting to a sitting position; with great dignity)* She died of cardiac arrest and astonishment at the magnificence of my achievement in my chosen field. Only Shakespeare, Michelangelo, Beethoven, and Frank Lloyd Wright have raised to my heights before me!"

MISS. JOHNSON (The Mouse That Roared)

Well, the boys in the press room are up to their tricks. They managed to get another one of those crazy communications from the mythical European kingdom onto the mail desk again.—one of those with the double-headed eagle saying “Yea” and “Nay.” This one might amuse the President. This one’s a declaration of war! *(reading)* To the President, Congress and People of the United States of America—Greetings. WHEREAS, the Duchy of Grand Fenwick has been a sovereign and independent nation since its founding in 1370 A.D.; and WHEREAS the principal support of the Duchy Of Grand Fenwick has been, during all these years, the production of the excellent and unique wine known to the world as Pinot Grand Fenwick; and WHEREAS, an ignoble imitation of this superior wine is being produced in quantity and sold at half of the cost by certain wineries in the city of San Rafael in the State of California, which is part of the geographical territory of the United States of America; and WHEREAS the sale of this spurious product threatens the livelihood of the independent Duchy of Grand Fenwick; therefore be it RESOLVED, that the Duchy of Grand Fenwick hold the sale of this wine an unwarranted and unjust and persistent and planned action of aggression against the Duchy; therefore be it RESOLVED, the Duchy of Grand Fenwick, having taken all steps it can to remedy the matter peaceably, does here and now, and by these presents, declare that a state of war exists between itself and the United States of America. *(Beat.)* The signatures follow. *(Beat.)* I don’t know whether to frame this, file it, or send it to *The New Yorker*.