

**GENERAL AUDITION PIECE (ADULTS & KIDS):**

Oh, the Thinks You Can Think! (Part 1) – (singing Cat in the Hat part)

**#1.** meas. 1-15 (soprano/tenor/bass) (male version)

**#2.** meas. 1-15 (alto/child alternate key as desired) (female version)

Alternate option for kids only:

**#3.** Green Eggs and Ham - meas. 20-28 - -or- sing JoJo audition piece

CAT:

**Sing General audition piece (\*note male/female versions)**

HORTON:

**#4.** Alone In the Universe (Part 2) - meas. 9-44

MAYSIE:

**#5.** Amazing Maysie meas. 15-61

SOUR KANGAROO:

**#6.** Biggest Blame Fool (Parts 1 & 2) - through meas. 21

GERTRUDE:

**#7.** The One Feather Tail of Miss Gertrude McFuzz - measures 17-54

JOJO:

**#8.** It's Possible (Part 1) meas. 4-17

1

- General Audition SEUSSICAL Adults + Kids

1A

OH, THE THINKS YOU CAN THINK! (PART 1)

Bright "4", With Mischief

1 CAT IN THE HAT:

Oh, the thinks you can think! Oh, the thinks you can think

start

3 if you're wil - ling to try... 4 Think in - vi - si - ble ink!

6 Or a Gink with a stink! 7 Or a stair to the sky! 8

9 *mf* If you o - pen your mind, 10 oh, the thinks you will find 11 li - ning up to get loose...

12 Oh, the thinks you can think 13 *f* when you think a - bout 14 (to m.16)

16 *ff* CAT + ALL (except BOY): 17 Seuss! 18 Seuss! 19

lend

33

2

Female Version

1A

OH, THE THINKS YOU CAN THINK! (PART 1)

1 Bright "4", With Mischief  
CAT IN THE HAT:

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music. The lyrics are written below the notes. Measure numbers 1 through 19 are indicated above the staves. The score includes various musical notations such as beams, slurs, and accents.

Start |

Seuss! | end

Seuss!



Alternate for Kids Only

3

30

GREEN EGGS AND HAM  
(FINALE BOWS: SWING)

*f* Gene Krupa Drums

5

13 7 20 ALL: start | I

21 (ALL:) 22 23

do not like green eggs and ham. I do not like them.

24 25 26

Sam - I - Am. I do not like them here or there. I

27 28 29

do not like them a - ny - where. Not in a house. Not

30 31 32

with a mouse. Not here or there. Not a - ny - where. I

end



4

10A ALONE IN THE UNIVERSE  
(PART 2)

*A Tempo (with Wonder)*

1 HORTON: 2 3 6

way.....

9 HORTON: 10 11

Start |

I'm a - lone in the u - ni - verse. So a -

12 13 14

lone in the u - ni - verse. I've found ma - gic, but they won't

15 16 17 18

see it. They all call me a lu - na - tic.

19 20 21

O - kay. Call me a lu - na - tic. If I

22 23 24

stand on ny own, so be it. 'Cause

25 26 27 28

I have wings. Yes, I can fly a -

(HORTON:)

29 30 31 32

round the moon and far be - yond the sky. And

33 34 35

one day soon I know there you'll be

36 37 38

a - One small voice in the u - ni verse...

39 40 41

they won't One true friend in the u - ni - verse...

42 43 44

- na - tic. who be - lieves in me.

end

45 (HORTON:)

46 47

JOJO:

48 49 50

'Cause I'm a - lone in the u - ni - verse. So a -

(JOJO:)

48 49 50

lone in the u - ni - verse. My own pla - nets and stars are

#10A - Alone in the Universe (Part 2)



5

12

# AMAYZING MAYSIE *Maysie* (PART 1)

7 **MAYZIE:**

Poor lit - tle Ger - - trude!

9 10 11

A sor - ry sight! Well, I'm gon - na take - - you un -

12 13 14

der my wing and ba - by, you'll be - - all right!

15 (sung)

I was once - - a plain - - lit - tle bird like you, kid.

Start

19 20 21 22

One pa - the - tic fea - - ther was all I grew.

23 24 25 26

I had no - thing show - off - ish. What's a plain bird to do?

27 28 29 30 **GERTRUDE:**

And there's cer - tain - ly no - thing show - off - ish on you! Thank you, May - zie.



31

MAYZIE:



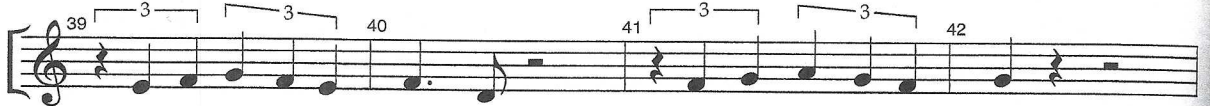
Then I made a plan for my self-improve-ment.



No more crumbs. I vowed I would have the cake!

(MAYZIE:)

GERTRUDE + BIRD GIRLS:



Yes, I went to the doc-tor... Doc-tor Dake by the Lake!

MAYZIE:



And he told me what sort of a pill I should take... Now



I'm A

55



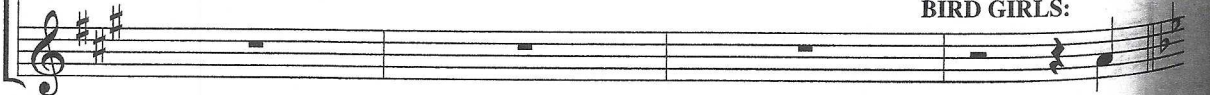
may-zing May-zie! As fea-thered as fea-thered can be now! A

(MAYZIE:)



may-zing May-zie! It was all for sale! A

BIRD GIRLS:



A



6  
4

# Sour kangaroo

## BIGGEST BLAME FOOL

NOTE: The SOUR KANGAROO and YOUNG KANGAROO are sung by the same performer.

**THE SOUR KANGAROO:**  
(Aretha with more Attitude)

Start Hmmph!! humphed a voice. 'Twas a sour— kan-ga-roo.—

And the young kan-ga-roo— in her pouch said: "Humph!"

V.S. SEGUE AS ONE

## 4A BIGGEST BLAME FOOL (PART 2)

A Tempo - Driving  
SOUR KANGAROO:

too.\_\_\_\_\_

Why, that speck is as small— as the head of a pin.— A

per-son on that? Why, there nev-er has been! You're the

big-gest blame fool in the Jun-gle of Nool— and I



(SOUR KANGAROO:)

12 don't care who I tell. 13

The YOUNG KANGAROO:

14 big - gest blame fool in the Jun - gle of Nool. 15 ...and

(YOUNG KANGAROO:)

16 I think so as well! 17

SOUR KANGAROO:

18 May - be I'm nas - ty, may - be I'm cruel but you're the 19

YOUNG KANGAROO:

HORTON:

20 big - gest blame fool in the Jun - gle of Nool! 21 It's

22

(HORTON:)

true. Please be - lieve me. I tell you sin - cere - ly. My 23 3

24 ears are quite keen and I heard him quite clear - ly. I 25

26 know there's a per - son down there. And what's more, quite 27

28 like - ly there's two. Ev - en three. Ev - en four! 29



7

Gertrude

11

THE ONE FEATHER TAIL  
OF MISS GERTRUDE McFUZZ

1 4

(GERTRUDE strums guitar)

8 4 13 GERTRUDE:

14 15 16 17

doo Doo doo Doo doo

start |

18 19 20 21

once was a girl - bird named Ger - trude Mc - Fuzz and

22 23 24 25

she had the smal - lest, plain tail e - ver was. One

26 27 28 29 slide

droo - py - droop fea - ther. That's all that she had. And,

30 31 32 33

oh! That one fea-ther made Ger-trude so sad.

34 35 36 37

She curled it. She dyed it. She gave it a

38 39 40 41

puff. She decked it with flow-ers but it was - n't e -

42 43 44 45

nough. For no mat - ter what, it just was what it

46 47 48 49

*Piu Mosso*

was: A tail that simp - ly was - n't meant to catch the eye of an

50 51 52 53

*A Tempo*

e - le - phant, the one fea - ther tail of Miss Ger - trude Mc

54 55

*Fast, Latin Lively!*

Fuzz. *lend* **3**

V.S. SEGUE AS ONE



8

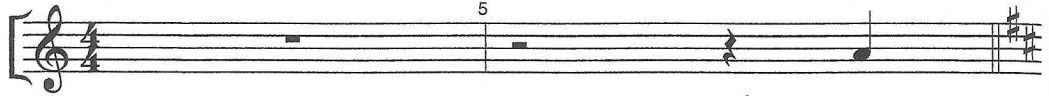
JoJo

7

IT'S POSSIBLE  
(PART 1)

4

JOJO:



Start |

This

(JOJO:)



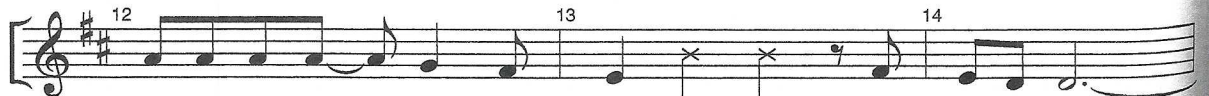
might be a pool, — like I've read of in books, con -



nec - ted to one — of those un - der - ground brooks! An



un - der - ground ri - ver that starts here and flows right



un - der the bath - tub! And then... who knows? It's pos - si - ble...

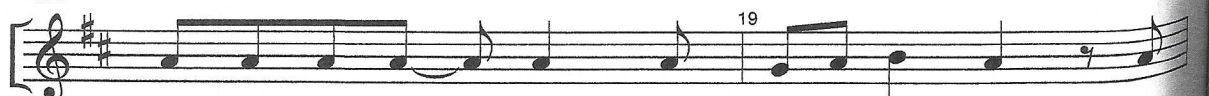


— A - ny - thing's pos - si - ble! — — — — —

lend

It

18



might go a - long, — down where no one can see, right



## CHARACTER BREAKDOWN

### **THE CAT IN THE HAT**

Should be an actor with a great comic personality, excellent stage presence, and a passable voice. The Cat can be male or female. The best cats are ones with spontaneity and the ability to improvise. As the host and emcee, he/she is the conduit between performers and audience and continually pops up here and there with many exits and entrances and numerous props to manage. Loose-limbed, fluid mover with some vaudeville skills, comedic, and athletic attributes a plus.

### **JOJO**

JoJo can be cast successfully as a boy or a girl. Should have a strong singing voice for It's Possible and Alone in the Universe and should have a very strong stage presence. JoJo longs for a friend with whom to share his thoughts, a soul mate who can understand his experience. His connection and subsequent friendship with Horton help boost his self-esteem and he comes to believe more deeply in himself and gains the courage to speak his own mind. JoJo is physically expressive but lives more in his head than his body.

### **HORTON THE ELEPHANT**

Gentleness, courage, and warmth are important qualities the actor needs to convey. Horton is a slow-moving, gentle giant — a contemplative thinker. He is honest, faithful, and kind. His experience as an outcast empathically connects him to those in need and he is so preoccupied with their troubles that he is oblivious to Gertrude's romantic interests. He moves slowly even at his fastest pace. His cumbersome physique restricts many physical activities, but somehow, he finds a way to sit on an egg, in a nest, in a tree.

### **GERTRUDE MCFUZZ**

Gertrude is a great character role. Actor needs to have a quirky character voice. She should be able to play gawky and awkward but be really sympathetic to the audience. Gertrude's main objective is to win Horton's attention and affection. Gertrude is a wallflower who is more comfortable observing others than being the center of attention. She is a bird of great spirit, but little grace. Socially and physically awkward, she is a little offbeat, but delightfully so.

### **MAYZIE LA BIRD**

Mayzie is a flashy take-command-of-the-stage drama queen. She has a showy belt. She should be able to dance. Mayzie's objective is to have a good time while leading life to the fullest. She has real star power and enjoys nothing more than being in the spotlight. She has salsa in her bones and could easily be a Las Vegas headliner.

### **BIRD GIRLS**

The Bird Girls must be able to sing three-part harmony and dance. The Bird Girls are a flamboyant "girl group." They live to sing, dance, and perform. They serve as back-up performers. They are powerhouse movers who love to dance in tight synchronicity with each other.

### **THE SOUR KANGAROO**

The Sour Kangaroo is the diva queen of the jungle and should be a soulful singer with an attitude who can belt. She has style and flair, but she is also hard-hearted and sour. The Sour Kangaroo has a commanding physical presence. She expresses herself through her fierce, soulful vocalizing and her passionate, deliberate movements.

### **ROO**

Roo is a baby Sour Kangaroo. Determinedly imitating his/her mother, Roo has guts and gumption and a similar defiant attitude. Roo is raised to be tough and fierce.

### **MR. MAYOR and MRS. MAYOR**

They should be cute/whimsical, over the top, but parental. They should be able to affect some kind of character voice, but it shouldn't be so weird that their sad duet falls flat. His straight and proper carriage is interspersed with whimsical, off-center, and quirky movement. She is peculiar, fun, and concerned about appearances.

### **WHOS CITIZENS**

The Citizens of Who will need several strong singers. They are innocent, slightly quirky people who value conformity and clean living. For the most part, they are happy, hard-working, earnest citizens who enjoy their lives and one another. The Whos' have whimsical, off-center, and quirky movements that distinguishes them from human beings.

### **GENERAL GENGHIS KHAN SCHMITZ**

Schmitz needs to be a strong, very over-the top character, like General Patton on a bad day. Schmitz sees the world in simple contrasts: good and evil, weak and strong, boy and man. He has an authoritative bearing and commands with a loud voice and intimidating presence. Doesn't have to be the strongest singer.

### **WICKERSHAMS**

We'll be looking for people who can move and have some attitude. We will need some strong singers in this group. The Wickersham Brothers live to impress the world with their strength and prowess. They are impulsive bad boys who like to monkey around, creating havoc for fun. The Wickershams feel their power in making Horton cower.

### **THE GRINCH**

The Grinch is a green beastie who lives in Whoville. He is a happy member of the Who community, but this wasn't always the case. He once lived angrily apart and wished to disrupt the pleasantries of the Whos. His story and change of heart are all part of Who culture now, and happily retold every Christmas. He's green and hairy, a fun mover with a distinctive physique.

**ADDITIONAL ENSEMBLE INCLUDES:** Yertle the Turtle, Vlad Vladikoff, Cadets, Things 1 and 2 (maybe 3 and 4), Cindy Lou Who, The Hunches, Circus performers, Hunters.