



WELLINGTON COLLEGE
DRAMA



Junior Production 2024 (Third & Fourth form)

AUDITION PACK

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SYNOPSIS

Charlie Ashanti lives in a future where phones are powered by the sun, cars are banned and companies are more powerful than countries. Charlie is a perfectly normal boy, except for one thing... he can speak to cats.

When his parents are kidnapped, he sets off on a rescue mission – with a little help from a floating circus and its pride of performing lions.

Watch the Original Production Trailer here

[Lionboy by Complicite - YouTube](#)

ABOUT THE PRODUCTION

This is a production that will be staged in the **GWA**. The setting is futuristic, fusing storytelling and circus together to take audiences on a magical adventure full of spectacle.

Lionboy is extremely abstract in nature and will be performed using high levels of energy, physical theatre and choreography.

Alongside strong acting, some roles will require experience in contemporary dance. If you are skilled in trapeze and aerial silks work, this is also desirable.



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THE DATES

Auditions: Tuesday 19 September 1800 – 2100

Rehearsals: Tuesdays 19:00 – 21:00
Thursdays 19:00 – 21:00

Sundays/Bank Holidays: Monday 8 Jan, 18:00 – 21:00
Sunday 18 Feb 18:00 – 21:00
Monday 15 April 18:00 – 21:00

A more specific rehearsal schedule will be sent to you in due course, should you be successful at the audition. Schedules will get busier as we draw nearer to production week.

THERE IS A THREE STRIKE RULE – three unauthorised absences from rehearsals will result in your role being given to someone else.

Tech / Dress rehearsals:

- Mon 29th April (Bank Holiday) (Tech) 18:00 – 21:00, GWA
- Tuesday 30th April (Dress 1) 18:00 – 21:30, GWA
- Wednesday 1st May (Dress 2 – School's Matinee) 1430 – 1600 GWA

Show Dates:

- Thursday 2nd May 19:30 – 21:30 (Show 1) GWA
- Friday 3rd May 19:30 – 21:30 (Show 2) GWA

Director: Miss Williams – alw@wellingtoncollege.org.uk

Producer: Mr Huntington – nh@wellingtoncollege.org.uk



The ROLES

Principal roles

Charlie

CEO

Rafi

Sergei

Aneba, *Charlie's father*

Tib

Pirouette

Maccomo

Boris

Ninu

Barbue

Supporting roles

Magdalen, *Charlie's mother*

Mr Ubsworth

Sigi

Employee One

Employee Two

Martins, *Narrator*

Victoria, *Narrator*

Angel, *Narrator*

Lisa, *Narrator*

Femi, *Narrator*

Dan, *Narrator*

Clive, *Narrator*

Eric, *Narrator*

AUDITIONS [Click here to sign up](#)

For those auditioning for a principal role, please prepare Charlie's monologue from Part One, Scene 6 provided below. For those auditioning for a supporting role, please prepare either Charlie's monologue from Part One, Scene 13 or Part Two, Scene 7 or Boris's speech from Part Two, Scene 1.

You **should try to learn the lines** and think about what they mean; you must be able to **ACT** them rather than just read them.

We will be looking for actors with clear vocal skills, excellent characterisation and well-rehearsed physical movement. Please be inventive and make your interpretation as interesting as you can! Use the stage directions to guide your delivery.



Audition piece 1:

Part One, Scene 6

CHARLIE: Sometimes I felt bad about that. What about my parents? What if they were hurt, what if they were... There was no way of knowing without being able to talk to the cat resistance but there were no cats on board, except the very big cats, of course. The lions.

Enter MACCOMO. The rest of the circus ACTORS give way.

I walked out on deck and looked out at the blue sky and the blue sea. No land in sight. No parents. Just me. Again.

And then I saw him. There were cats on board, of course. Big cats. Lions. He too was looking out to sea, a strange expression on his face. He looked sad, just like me.

And then he opened his mouth and what came out wasn't a roar, no, it was something much worse. Listen:

Sound FX: sad lion.

The lion cried.

Without thinking, I said hello. The lion's expression changed from sadness to fear. 'How can you speak lion?' 'I speak cat.' 'No, you speak lion and lions don't speak lion.' I apologised for startling him. 'No, I just haven't heard anyone but my family speak lion for such a long, long time. We have been here so long.' And with that he rested his head on the planks of the deck and sobbed. He was only young, like me. I stroked his head.

Suddenly I realised we were being watched by the crew and half the circus... and so did the lion. He told me he would have to roar because he couldn't seem weak.

Sound FX: percussion, roar.

I asked him if he would let me pretend to calm him down, so that neither of us would get punished. 'All right, just a minute more though.' He gave me a mischievous look. 'I love the way they run from me.'

CHARLIE himself roars – supported by sound FX.

Down, I said, as loud as I could. The lion gave me an amused look and started purring. Have you ever heard a lion purr? Listen.

Sound FX: lion purring.



Audition piece 2:

Part One, Scene 13

The Escape.

The circus music is gradually taken over by the sounds of Paris traffic and train station sounds. The lions move faster. Exciting train announcements: 'Le Prochain depart pour Venice, Istanbul' , 'Le grand Express Oriental veuillez tout les passengers' , etc.

CHARLIE: The lions crawled the deck of the ship and walked across the rope to the shore.

I heard a barking dog and a familiar angry voice. Rafi.

Then a roar.

And a splash. Rafi, furious, in the water.

Go, go, go.

We crawled in tunnels and kept to the shadows, opening secret, rusty doors in locks and tunnels.

Then we were suddenly blinded by the swerving traffic outside the train station.

Run, run, run.

Racing for the station. Racing the train.

We're going to make it. We're going to make it.

Slamming doors at the peak of the lion movement. They drop to the floor in exhaustion. The train gradually picks up speed and recedes into the distance, percussion takes over in a steady train rhythm.

Out of the tumult, RAFI emerges.

Blackout.



Audition piece 3:

Part Two, Scene 7

CHARLIE: Too late.

Drums. The CEO and EMPLOYEES are rocked by the noise. They either become crushed by the ring or a physical language which suggests them being overcome and/or becoming animals themselves, like in the circus section, under the following:

Have you ever heard hundreds of monkeys, thousands of mice, millions of cats, dogs, lizards, monkeys, rhinos, elephants, a zoo, an ark, a circus of animal is pouring through a network of metal tunnels? I have, it was wild. Have you ever seen a giraffe chase a CEO down a corridor, or a lion-tamer fleeing a pride of angry cats? Have you seen a rhino charge a metal gate or an elephant knocking through wall after wall, forcing a way out? Looking for the Sun? And then finding it and running, running in the light for the first time in years? I have, and it was glorious. It was wild. The headquarters tumbled.

And somewhere, through the noise of the stampede and out of the rubble, I thought I could hear my parents' voices.



Audition piece 4:

Part Two, Scene I

BORIS: Africa. This is the story of how I, King, Boris of Bulgaria, helped Charlie Ashanti reach Africa.

I was on the orient express, nothing special about that, I have been on the orient express many times, sometimes they let me drive it: well, I am king Boris of Bulgaria. But this time something special happened. We were in the Alps, in a snowstorm. The train stopped very unexpectedly. Then bang bang bang at the door, it was the train guards and the local police – ‘have you seen a stowaway boy and six lions?’

Don’t be ridiculous, I said, a boy and six lions? Are you insane? Yarvarvetinamynasti. And I sent them on their way. Then I opened my bathroom door to find a boy and six lions. Very interesting.

This boy was quite something. His eyes raged with the cause. He swore me to secrecy – as if I, King Boris of Bulgaria, would hand him over to some petty train functionary.

I asked him what he was up to?