

Theatre Admissions



The Theatre Department at the Barbara Ingram School for the Arts offers three areas of concentration: Acting, Musical Theatre, and Theatre Production. The Acting program consists of sequential course work that begins with self-exploration and improvisation before moving on to character development, scene study, rehearsal, and performance. The Musical Theatre program is a comprehensive sequential course of study in acting as well as music theatre vocal production and Broadway dance styles. The Theatre Production program consists of class work and practical work on stage productions. Students learn basic production skills (set design and construction, costume design and construction, sound, stage lighting, etc.) and then assume positions of responsibility on productions for the Theatre Departments. The audition team is aware that students in the middle school are not likely to have had extensive experience in stage production. If the student has experience, a resume may be submitted at the audition.

THEATRE DEPARTMENT AUDITION PROCESS

THE AUDITION WILL CONSIST OF THREE PARTS: (ROUNDS)

1. Improvisation and movement to music
2. Prepared monologue
3. Additional monologue, song, or interview. (see below)

ROUND ONE: GROUP IMPROVISATIONS AND MOVEMENT

All applicants must participate in a group exercise to evaluate physical dexterity and creativity.

ROUND TWO: PREPARED MONOLOGUE

All applicants must present a monologue that is age-appropriate.

- To make this process easier, the department has included 5 monologues (for each sex) from which those auditioning must select one to present (**If you are auditioning for acting you will need to do a 2nd monologue. Select one monologue from the Round 3 approved monologue section *VERY IMPORTANT)
- Applicants will be asked to slate...(see Rubric Acting transitions)
 - (1) your name
 - (2) the title of the monologue you selected

APPROVED MONOLOGUES selections are listed at the end of this packet – Prepare your monologues from these monologues ONLY.

ROUND THREE: THEATRE DISCIPLINE AUDITIONS (PICK ONE OF THREE):
Follow instructions for your selected discipline!

ACTING

- In addition to the Round two monologue, **all applicants auditioning specifically for Acting must prepare a 2nd monologue from the Round 3 Approved monologues listed toward the end of the packet.** NO OTHER MONOLOGUE CHOICES WILL BE accepted
- All monologues must be fully memorized and rehearsed.

Musical Theatre

- In addition to the Round two monologue, all applicants auditioning specifically for Musical Theatre must perform a Broadway-style selection of no more than 2 minutes in length. (Approved Song list will appear at the end of this packet, **The song presented must be from the APPROVED AUDITION LIST at the end of this packet.**)
- Your song must be fully memorized and rehearsed.**
- An accompanist will be provided for the audition. **NO TRACK ACCOMPANIMENT WILL BE PERMITTED.** Please bring an original copy of your music in the *key you have selected* for your the audition.

Theatre Production

- Those Auditioning for Theatre Production will not participate in Round 1**
- In addition to the Round two monologue, all applicants auditioning specifically for Theatre Production must participate in an audition interview. The Theatre Production audition interview will consist of three parts:
 1. Production project - Applicants will be asked to do a small project
All materials will be provided.
 2. An interview - Applicants should be prepared to discuss:
 - A. The extent of their experience in stage production
 - B. Reasons for wanting to train in this program
 - C. Any related skills such as carpentry, sewing, painting, electronics, musical engineering, handicrafts, photography
 - D. Background and interest in the following areas:
 - 1) Costume design and construction
 - 2) Set design and construction
 - 3) Scene painting
 - 4) Lighting design and practice
 - 5) Sound production and engineering
 - 6) Stage management
 3. A review of materials which the student has brought - Applicants should bring with them any examples of their work, such as:
 - A. Drawings of scenery or costumes or personal artwork
 - B. Drafting or plans in scale
 - C. Sound designs
 - D. Production or prompt books or cue sheets
 - E. Photos of things made: scenery props, costumes, craft projects
 - F. Examples of sewing

If you have any questions you may contact Ms. Ridenour at
ridenrut@wcps.k12.md.us



Student(s): _____

School: _____

Troupe: _____

Selection: _____

Monologue _____ Duo _____ Group _____

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
<p>Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.</p> <p>Comment:</p>	<p>Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.</p>	<p>Clear articulation of name and selection; recognizable transition into and between characters, final moment and into exit.</p>	<p>Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.</p>	<p>Unclear articulation of name and selection; transitions into and between characters and/or final moment are not evident.</p>	
<p>Characterization Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</p> <p>Comment:</p>	<p>Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reactions to real or implied partner(s).</p>	<p>Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).</p>	<p>Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).</p>	<p>Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.</p>	
<p>Voice Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext.</p> <p>Comment:</p>	<p>Vocal projection is appropriately varied and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext.</p>	<p>Vocal projection is appropriately varied and dialogue is frequently clearly articulated; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext.</p>	<p>Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext.</p>	<p>Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext.</p>	
<p>Movement/Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext.</p> <p>Comment:</p>	<p>Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied, purposeful, and reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character's emotions and subtext.</p>	<p>Gestures and facial expressions are limited or absent and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext.</p>	

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
<p>Execution Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/relationship that tells a story.</p> <p>Comment:</p>	<p>Concentration and commitment to moment-to-moment choices are sustained throughout the performance; integration of voice, body, and emotions create a believable character/relationship that tells a story.</p>	<p>Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance; integration of voice, body, and emotions create a frequently believable character/relationship that tells a story.</p>	<p>Concentration, and commitment to moment-to-moment choices are inconsistently sustained; integration of voice, body, emotion choices create a sometimes believable character/relationship that tells a story.</p>	<p>Concentration and commitment to moment-to-moment choices are limited or absent; voice, body, emotion choices rarely create a believable character/relationship that tells a story.</p>	
<p>RATING (Please circle)</p>	<p>4 Superior (20-18)</p>	<p>3 Excellent (17-13)</p>	<p>2 Good (12-8)</p>	<p>1 Fair (7-5)</p>	<p>TOTAL</p>

Judge's name (Please print)

Judge's signature

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.I.a, TH:Cr3.1.I.b, TH:Pr4.1.I.a, TH:Pr6.1.I.a

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____



Student(s): _____

School: _____

Troupe: _____

Selection: _____

Solo _____ Duet _____ Group _____

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
<p>Acting Transitions Slating that includes articulation of name and selection, transition into and between characters, final moment, and transition out of character into exit.</p> <p>Comment:</p>	<p>Clear articulation of name and selection; intuitive transition into and between characters, distinctive final moment and transition out of character into exit.</p>	<p>Clear articulation of name and selection; recognizable transition into and between characters, final moment and into exit.</p>	<p>Moderately clear articulation of name and selection; transition into and between characters and/or final moment may or may not be present.</p>	<p>Unclear articulation of name and selection; transitions into and between characters and/or final moment are not evident.</p>	
<p>Characterization Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partner(s).</p> <p>Comment:</p>	<p>Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reactions to real or implied partner(s).</p>	<p>Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reactions to real or implied partner(s).</p>	<p>Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).</p>	<p>Character is rarely emotionally and physically believable; choices, tactics, objectives and a relationship to a real or implied partner(s) are not evident.</p>	
<p>Singing Technique Pitch, articulation, pace, rhythm, projection, breath support and control that follows the score.</p> <p>Comment:</p>	<p>Consistently on pitch, appropriate articulation and pace, precise rhythm and varied projection, with skillful phrasing and strong mechanical skills demonstrated by breath support and control, tone and placement, and use of ranges; always follows the score.</p>	<p>Frequently on pitch with appropriate articulation, pace, rhythm, projection, breath support and control; follows the score.</p>	<p>Infrequently on pitch with inconsistent articulation, pace, rhythm, projection, breath support and control; usually follows the score.</p>	<p>Rarely on pitch with limited articulation, pace, rhythm, projection, breath support and control; frequently deviates from the score.</p>	
<p>Singing Expression Musical expression that communicates and reflects the character's emotions and subtext.</p> <p>Comment:</p>	<p>Intuitively integrates voice, lyrics, and music to truthfully communicate and portray a believable character through emotions and subtext.</p>	<p>Integrates voice, lyrics, and music to communicate and portray a believable character through emotions and subtext.</p>	<p>Inconsistently integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.</p>	<p>Rarely integrates voice, lyrics, and music to communicate and portray a character through emotions and subtext.</p>	

SKILLS	4 Superior Above standard	3 Excellent At standard	2 Good Near standard	1 Fair Aspiring to standard	SCORE
Movement & Dance Gestures facial expressions, blocking, and movement/dance that communicate the character's emotions and subtext. Comment:	Gestures and facial expressions consistently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions frequently communicate appropriate character emotions and their meanings; blocking and movement/dance are varied, purposeful, and reflect the character's emotion and subtext.	Gestures and facial expressions infrequently communicate appropriate character emotions and their meanings; blocking and movement/dance generally reflect the character's emotion and subtext.	Gestures and facial expressions are limited or absent and rarely communicate appropriate character emotions and their meanings; blocking and movement/dance does not reflect the character's emotion and subtext.	
Execution Concentration and commitment to moment-to-moment choices; integration of voice, body, and acting technique to create a believable character/relationship that tells a story. Comment:	Concentration and commitment to moment-to-moment choices are sustained throughout the performance ; integration of singing, movement/dancing, and acting create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance ; integration of singing, movement/dancing, and acting frequently create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are inconsistently sustained ; integration of singing, movement/dancing and acting occasionally create a believable character/relationship that tells a story.	Concentration and commitment to moment-to-moment choices are limited or absent ; singing, movement/dancing, and acting are rarely integrated to create a believable character/relationship that tells a story.	
RATING (Please circle)	4 Superior (24-21)	3 Excellent (20-15)	2 Good (14-9)	1 Fair (8-6)	TOTAL

Judge's name (Please print)

Judge's signature

Individual Events should not be considered an assessment of student learning. However, Individual Events can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

Example National Core Theatre Standards aligned to this rubric: [TH:Cr3.1.1.a](#), [TH:Cr3.1.1.b](#), [TH:Pr4.1.1.a](#), [TH:Pr6.1.1.a](#), [MU:Pr6.1.E.1.a](#)

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

For additional Standards resources visit: www.schooltheatre.org/advocacy/standardsresources

Optional aligned state standards: _____

State Standards website: _____

THEATRE AUDITIONS DO'S & DON'TS:

- DO:** Prepare. Fully memorize the monologue. Imagine yourself in the place where the monologue is set in the play. Imagine the other character or characters to which the monologue is given. Imagine yourself in the emotional and psychological circumstances of the character you are portraying.
- DO:** choose the monologue that speaks to you and that you can connect with: 10 Questions that will lead you to actable choices in preparing your monologue.
- DON'T:** select any monologue that is NOT included in the packet at the end of the section
- DON'T:** bring props or set pieces for your audition (if you must have something very simple, such as a piece of paper to use as a letter that is permissible). Chairs and/or stools and a table are available in the audition room.
- DON'T:** wear a costume for your audition.
- DON'T:** deliver your monologue to the judges as if they(the judges) were characters in the scene with you.
- DO:** **Find the truth in your character ,whether it is through a musical performance or a monologue no matter how absurd the character seems. Believe that anything is possible and make your judges believe it as well.**

10 QUESTIONS THAT WILL LEAD YOU TO ACTABLE CHOICES IN PREPARING YOUR MONOLOGUE

As described by Joanna Merlin in her book *Auditioning, an actor-friendly guide*.

- a. What are your first impressions, your immediate intuitive responses to the scene? Listen to the text with your imagination as well as your mind.
- b. What is the world of the scene you are playing? What are the visual and sensory images of the place or period represented? You won't wear a costume for your audition but your posture and physical behavior must look and feel as though you are fully costumed. Your judges need to know if you can create authenticity in your performance.
- c. What is the scene about? What are the given circumstances of the scene? Given circumstances are events that happen before the scene begins that help define what happens in the scene.
- d. Who is the character? Adjudicators are not expecting you to come with fully defined and detailed characterizations but simple and immediate ways to evoke a character that will show you have the potential to transform yourself. In preparation 1. Find the main similarities and differences of your character to you. 2. Find the way the character walks. 3. Find the extremes (none of us are always in one mood, nor are fictional characters). Consider this in your preparation.
- e. What is the character's objective? What does the character want to do in the monologue?(what is his objective) The actor must always know the character's objective even if the character is not aware of it.
- f. What is the obstacle keeping your character from achieving the objective? Obstacles produce conflict. Without conflict the audience will lose interest.
- g. What are the relationships between your character and any other referred to in the scene? Don't take a relationship for granted. You will learn a great deal about your own character, and the story or event in the scene, from his or her relationships with other characters, whether they are in the scene, referred to or fantasized. An example—It would be very difficult to play Belle without an understanding of her relationship with the Beast.
- h. Where are the "moments" in the scene? Choose the moments that illuminate the scene or character. Not every line can receive equal importance or weight. Try to find a climactic moment in the scene, if there is one. Look for the possibility of humor in every scene.
- i. What is the atmosphere of the scene? We usually associate atmosphere with a place, a season, a time of day, or an event. Imagining these atmospheres arouses your senses. You will instinctively move, speak, and behave differently in each atmosphere. Does the atmosphere feel comfortable, dangerous, spiritual, sensual, suffocating, liberating, secretive, bright, lonely, hot, cold, romantic, silent, dark, noisy, intimate, etc? Then, find your connection to the atmosphere, a place, time, or event that arouses your senses and make you feel alive and present in the scene.
- j. What is the pre-beat? A pre-beat is a preparatory moment immediately before you start your audition in which you gather your concentration and focus. Never rush in. It allows your courage to fail and your concentration on the scene to rush out. A pre-beat changes that focus. It cuts through your nerves and intimidation. The pre-beat should trigger an energy source in the scene. It will stimulate you in an immediate way and will connect mind and body. Be inventive in finding your pre-beat. But whatever you do, don't start from zero.

Monologue Selections for those Auditioning for the Theatre Department

All disciplines (Acting, Musical Theatre and Technical Theatre) must present one of the approved monologues (male or female) to fulfill ROUND #2

The approved Monologues for Round #2 are taken from the following collections:
Famous Fantasy Character Monologues written by Rebecca Young and Meriwether Publishing Ltd.

Female:

Desperate Housewife: Mrs. Claus
Goldilocks, Crime Scene Investigator
The Not-So-Wicked Witch
The Beastly Beauty
I'm Not a Sea Witch! I'm just on a Diet

Male:

The Not-So-Charming Prince
Humpty Dumpty: Assassinated
Bernie the color-Crazed Dinosaur
The Boy Who Cried Wolf
The Big Bad Wolf and His Sick Sense of Humor

Desperate Housewife: Mrs. Claus

My husband works day and night! He never has any time for me! All he does is work, work, work. He's a workaholic, and I am just sick of it! He's either hanging out in stables or checking out toys at the shop! And this is supposed to be our slow season! What am I going to do when Christmas rolls around? It's no wonder I've put on a few pounds! All I do is eat! I'm bored to death.

Sure, I do the cleaning and cooking. I even check the mail! But do you know how depressing that is? A million letters a day for my husband and not a single letter for me! Not one! It's as if I don't even *exist*! Not even a bill in my name! My own mother doesn't even write to me!

"Get a hobby," he says. *Get a hobby?* Doing what? There's nothing to do in this snow-covered place. No where to go. He wouldn't dream of letting me take the sleigh, now would he? Says it's got too much *power* for me to handle. I think it's just his way of keeping the reins on me. He knows if I had the chance to get out of here, I might never come back.

He gets to see the world every year. Me? I get nothing. Same buildings, same snow, day in and day out. Well, I'm tired of living this way. I deserve a vacation, and it's high time I got one. If my dear old hubby knows what's good for him, he'll hitch up that doggone sleigh and take me some place warm and sunny! With *no snow*!

Yessiree! This Christmas we're going to Hawaii, whether he likes it or not!

Goldilocks, Crime Scene Investigator

I think something's happened to the family that lives here! Something horrible. I was passing by when this wonderful smell of fresh porridge filled my nose! When I peeked through the windows-there they were! Three bowls, all different sizes, full of porridge, and no one to be seen! Doesn't that seem a little strange to you? Pour yourself a hot, steamy bowl of porridge and then rush off? Where did they go? Maybe somebody kidnapped them!

I just had to go in and check things out. Look for a clue or something. They couldn't have just disappeared into thin air, after all! I was going to investigate. That's it. I wasn't going to eat any porridge, I wasn't! It's just that I was awfully hungry, and it smelled awfully good, and it was just sitting there getting cold! I was going to take a little taste and be done. Maybe even check to see if the porridge held a clue or something.

But the first bowl was way too hot! It burned my tongue! The second bowl was really cold! By the time I got to the third bowl, which just happened to be perfect, I gobbled it all up! I know I shouldn't have! But I couldn't resist! It was so good! I'm really not a thief, I promise!

It doesn't matter, though, because I think they've disappeared forever! Maybe they're not ever coming back. (*Yawns*) That porridge sure did make me sleepy! And all that walking...

I think I'll go take a tiny nap! I'll finish looking for clues when I wake up.

The Not – So – Wicked Witch

Everyone thinks my sister is perfect! It makes me want to choke a toad! All pretty in pink like a big puff of cotton candy! As if sugar wouldn't melt in her little rosebud mouth!

Well, duh, of course she looks all sweet and nice – she's dressed all girly from her head to her toes! Nobody thinks evil could reside in all that fluff!

It just proves that she's Mom and Dad's favorite. What do they give me to wear? Black, black, and more black! How's a person to look nice in that? And do you know how hot it gets wearing that black all summer long? It's no wonder I'm a bit grouchy at times! Of course, she's all smiles and full of cute little songs with her perky little voice? Well, let her wear this get-up for a while and we'll see how she feels!

But not Glinda! Oh no! She's the Good Witch! So what does that make me? The Bad One, of course! What a joke! She's the one that turned all of the townspeople into munchkins! And didn't even get in trouble. I turn one little guy into a scarecrow, and all of a sudden I'm wicked. It's just not fair! She gets away with everything.

It makes me so mad; I've just got to zap someone! (*makes pointing gesture to someone in audience.*)

Zap! (*Blows off zapping finger.*) There. Now I do feel a little better.

The Beastly Beauty

I've never had a feeling like this before. Never. Not in my whole life. I'm in love. Love! (*Looks to the left and gestures.*) With him? You're kidding, right? Have you seen him? All that hair? Ewww... I constantly have to pick hairs off my clothes. I've even had them in my mouth at times! It's disgusting.

Of course, it's not *him*. It's the place I'm in love with. I'd do anything to live here. I've never been in a palace like this before. It's gorgeous. The chandeliers, the tapestries, the statues and fountains...living here is like living in a dream. It's practically as big as a city. I bet it even has its own zip code!

There are so many rooms. My favorite is the library. All those books – and all for me! The beast could care less about reading. Probably doesn't even know how to read. But I could stay there for hours. In fact, most days I do. That's another great thing about this place: I don't have to do anything. There are tons of servants, and they do everything! Back home I had to do all the chores: cleaning, cooking, doing the wash. Why would I ever want to go back to that?

Sure, I miss my family. Especially my father. But one day he'll be able to come visit. As soon as I convince the beast to let him. I've seen his gray eyes staring at me during dinner. I think he's falling in love. It's just a matter of time before I have him wrapped around my finger. Then I'll be able to do whatever I want. He thinks I'm his "prisoner." What a joke. In a few more weeks, he'll be doing everything I say. Maybe I'll even be able to get him to cut that hideous hair!

I'm Not a Sea Witch! I'm just on a Diet

I know I haven't been the nicest creature in the sea lately, but do I really deserve to be called a witch? Ouch. That seems kind of harsh. Especially after I've helped so many poor souls get what they want.

Besides, who wouldn't be a little testy? For over two years, I've been on a seafood – and I do mean *fish* – diet. Yeah. I've heard all the jokes: Do you eat everything you see? Hilarious, isn't it?

This stupid diet isn't even working. I've only eaten shrimp or fish for breakfast, lunch, and dinner, and I'm as big as a whale! Forced to hide away in a cave like I'm some kind of criminal or something.

To top things off, I got this annoying mermaid who keeps begging me for favors. Just the sight of her skinny scaled body makes me want to vomit! What the heck does she *eat* anyway? Pure water? Even that make me fat – all that salt! I retain water like a sponge. It's just not fair.

I can't win for losing. You'd think with all these arms I could get some exercise in – but it doesn't matter what I do; I don't lose a pound. At first I thought, "Cool. Everyone knows muscle weighs more than fat." I figured I was getting leaner and leaner. Then I went up top and caught my reflection! *Flab City!* So much for water aerobics!

So yeah, I'm a *little grumpy*. You might even say...witchy! But don't I deserve to be? You try choking down a seaweed salad every night for dinner! *Without dressing!*

Well, I'm done with dieting. My new motto is: Big is Beautiful. I tell you what, next ship that goes down, I'm eating the whole pantry!

The Not – So – Charming Prince

I say you should have the right to do as you wish – especially in your own home! Your own castle! Don't you agree? Well, parents didn't. Shipped me off to some refining school to learn the do's and don'ts to being a prince. Said I would never find a princess to marry me living the way I do! Well, I say fine! I'll stay a bachelor then! Who wants to act all high and uppity? Like it really matters exactly how I hold a bloomin' teacup! I don't even like tea!

And if my lady gets offended by a little burp, then too bad for her. Why should I put on any airs! I'm a prince, after all. Most of the fair maidens in town could care less if I were to belch out the alphabet. Which I can do, by the way.

Who cares about tying neckties or buffing shoes? Or even picking up my clothes? I have a manservant for those type of things! The funniest part is the courting class. They actually expect me to write these silly love poems to try and win a maiden's hand. Ha! What exactly do we pay the royal poet laureate for? Why would a real man, such as myself, waste time on such a drivel?

I'll tell you why! I don't have any choice. My parents have threatened to cut me off – take my inheritance- if I don't come back a perfect gentleman. "We want a prince, not a pig," my mother said when she slammed the door to the carriage.

Well, fine. A prince they'll get. I'll play their stupid game. Act like a perfect gentleman for the whole world to see. But just you wait, once I'm King of the castle. I'm doing things *my way!*

Humpty Dumpty: Assassinated

It was all part of a plot. A plot to overthrow the King! I know, because I helped Humpty make the signs. That was part one: Public awareness. We had to let the people know exactly what the King was up to. Budget cuts. Rise in taxes. A new fairy tale tax! We just couldn't let that happen.

Humpty knew he could draw the most attention. He was like a walking billboard! It wasn't easy getting him up on that wall. Took me and six other guys, and we were there half the night. But he was up there solid. No way was he coming down until we went and got him down.

That's why I know he didn't just "fall off" like they're saying. You would've had to pry him off that thing! We had him wedged in good. You can't believe the nonsense you read in the paper! The King owns it! Look at this! It's an outrage! All the King's horses and all the King's men couldn't put Humpty together because they weren't there to help him! They were there to trample him! That's what horses do!

Don't believe me? Then where are the signs? The signs we made to inform the public about what's happening. Did they just disappear into thin air when Humpty "fell" from the wall? No! The King had them destroyed. He didn't want the people reading our propaganda.

Fight for your rights, my good people! We mustn't go down without a fight! Rebel in the name of Humpty Dumpty! Long live Humpty! Long live Humpty!

Bernie the Color – Crazy Dinosaur

Can you say “Purple”? I thought you could. Now, can you say, “Dinosaur”? I knew you could. Now let’s put that together, OK? “Purple dinosaur.” OK, one last thing. Can you say, “Crazy”? I thought you could? (*Gets really crazy, loud, and angry.*)

A purple dinosaur! Who ever heard of such a thing? It’s unbelievable! I can’t even believe *my own eyes!* I look down, and I’m like, “Whoa! Where’s the green, dude?” It’s like living in a bad dream, and you can’t wake up.

I remember being younger and noticing I was different, but I just kept thinking that when I got older, I’d change colors. Like all my dinosaur friends. But I didn’t. If anything, I turned deeper purple.

So then I thought that maybe if I surrounded myself with green, like leaves and grass, I’d change colors like a chameleon. Yeah. Well, that didn’t work.

So then I thought that maybe if I got real jealous, you know, of all the other normal dinosaurs, that I’d be green with envy! Well, guess what, folks? That didn’t work either!

After all that, I was pretty blue. (*Sarcastically*) Ha ha. I mean, purple! I figured there was no way to change what I was: a purple dinosaur. But you know what? I got used to all that attention. Even landed this sweet television show. I guess that’s when I finally realized that it’s OK to just be me. Purple and all.

Can you say, “Unique”? Well, that’s me!

The Boy Who Cried Wolf

You know how you’ll be bopping along, minding your own business, when all of a sudden something really incredible – I mean, super spectacular – comes along? Like a triple rainbow, or a glimpse of the Loch Ness Monster, or maybe even Big Food crossing the road? And you try to get someone’s attention so they can see it, only they’re too busy to pay any attention to you and by the time they decide to *look up*, that thing that you know you’ll never see again in all your life, is *long gone?*

Well, that’s how it is with me. Only it’s nothing wonderful and spectacular. See, there’s this wolf that’s been harassing me. Follows me everywhere I go. Always lurking. Waiting to catch me unaware. Every time I catch a glimpse of him and try to point him out to someone, he darts away. *Every darn time!*

Everyone’s started calling me a liar. Saying I’m making things up to get attention. Worse, they say I’m seeing things. That I’m so *paranoid* that I’m afraid of my own shadow! They either think I’m a liar or a scaredy-cat. Absolutely no one will take me seriously.

But why would I lie about something like this? Do I look like someone who wants to get eaten by a wolf? What kind of idiot would joke about something like that? Doggone it, when I cry wolf, *I mean it!*

The Big Bad Wolf and His Sick Sense of Humor

Whoa! Hold back on the axe, man! This is all a big mistake! It was a joke! An innocent prank gone wrong. I wasn't going to eat her! I promise! I'm a vegetarian. Gave up meat two weeks ago. In fact, I'm more like a vegan. I don't even eat anything that's been anywhere near meat. Especially, fresh young meat like her. I swear. I wasn't going to harm a hair on her hooded head.

But a wolf's got to have some fun, you know? That's all it was. A little fun. You should've seen her face!

(*Mocking*) "Why Grandma, what big teeth you've got!" Was she for real? The girl needs some serious glasses if she really thought I looked like her grandma. Look at all the fur, man! (*Points at arm.*) Don't you think she should've had a clue? I mean, if her grandma looks like this, then she's got one freaky grandma!

Whoa! Back up a little! Is it my fault the girl can't see? I thought she'd take one look at me and run laughing – or screaming – from the room! I never dreamed she'd stick around. Know what she did? She practically stuck her head in my mouth; she was so close to my face! You gotta give me a break, man! I couldn't help but lick her a little! But I wasn't going to eat her, I swear! You've got to believe me!

Go check the closet! Her old granny's in there. I didn't harm a gray hair on her head! Go on! Go see! (*Points in one direction and then runs Off in the other direction.*)

(*Yells.*) Some people just can't take a joke, can they?

Monologue Selections (2nd Required Audition for Actors Only)

Round # 3

All Students auditioning for the Acting Discipline must present one of the approved monologues (male or female) to fulfill ROUND # 3 ***select 1 for this Round # 3***

Female: Required Monologues for Round # 3 are taken from Alice's Adventures in Wonderland (1 of the 2 different monologues) or The Fantasticks

Male: Required Monologue for Round # 3 is taken from the play Class Action

Male: Class Action by Brad Slaughter

The Play: A collage of encounters and solos occurring outside the classroom, reveals the difficulties of coming-of-age in the complex environment of high school.

Time and Place: A year in the 1990's. Various parts of an unnamed high school

The Scene: Dennis (teen) confesses the dilemma of life as a genius.

Dennis: My name is Dennis Gandleman. Around this school I am the object of ridicule from most of the students, simply because I have an extremely high I.Q. It's 176. My father wanted me to enroll in a special school that deals with geniuses like myself, but Mother was firmly against that. She wanted me to have a normal education, and not be treated as some kind of freak...Which is ironic, because that's exactly what is happening to me here. The whole concept of education is a paradox: High School is supposed to celebrate education and knowledge, but what it really celebrates is social groups and popularity. In a perfect world, a kid like me would be worshipped because of my scholastic abilities, instead of someone who can throw a forty – yard touchdown pass. I suppose I could complain, and bemoan the unfairness of it all. But I am bright. I know something that the others don't...That, once we leave High School and enter the real world, all the rules change. What matters is power. Financial power. Power that comes from making a fortune on cutting-edge computer software. Software that I am already developing. (*Pause.*) Some call me a nerd. I call myself...ahead of my time. See you on the outside.

Female: Alice's Adventures in Wonderland

SPEECH #1

(Alice is falling down the rabbit hole.) Well, after such a fall as this, I shall think nothing of tumbling down stairs. How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house. *(She continues her fall, down and down.)* I wonder how many miles I've fallen by this time? I must be getting somewhere near the center of the earth. Let me see: that would be four thousand miles down. I think. Yes, that's about the right distance – but then I wonder what latitude or longitude I've got to? I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downward! The Antipathies, I think, but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is the New Zealand or Australia? *(She tries to courtesy.)* And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere. *(She continues falling down and down.)* Dinah'll miss me very much to-night, I should think. I hope they'll remember her saucer of milk at tea-time. Dinah, my dear! I wish you were down here with me! There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse you know. But do cats eat bats, I wonder? *(She becomes sleepy.)* Do bats eat cats? Do bats eat cats? Do bats eat cats? Do bats eat cats? *(She is dozing off and beginning a dream about her cat Dinah.)* Now Dinah, tell me the truth: did you ever eat a bat?

Or

SPEECH #2

Dear, dear! How queer everything is to-day! And yesterday things went on just as usual. I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, who in the world am I? Ah, that's the great puzzle! *(She thinks.)* I'm sure I'm not Ada for her hair goes in such long ringlets, and mine doesn't go in ringlets at all: and I'm sure I can't be Mabel, for I know all sorts of things and she, oh! She knows such a very little! Besides, she's she, and I'm I, and – oh dear, how puzzling it all is! I'll try if I know all the things I use to know. Let me see: four times five is twelve, and four times six is thirteen, and four times seven is – oh dear! I shall never get to twenty at that rate! However the multiplication table doesn't signify: let's try geography. London is the capital of Paris, and Paris is the capital of Rome, and Rome – no that's all wrong, I'm certain! I must have changed for Mabel! I'll try to say "How doth the little-

"How doth the little crocodile, improve his shining tail,
And pours the waters of the Nile, on every golden scale!

How cheerfully he seems to grin, how neatly spreads his claws,
And welcomes little fishes in, with gently smiling jaws!"

I'm sure those are not the right words. I must be Mabel after all, and I shall have to go and live in that poky little house, and have next to no toys to play with, an oh! Ever so many lessons to learn! No I've made up my mind about it: if I'm Mabel, I'll stay down here! It'll be no use their putting their heads down and saying, "Come up again, dear!" I shall only look up and say, "Who am I then? Tell me that first, and then, if I like being that person, I'll come up; if not, I'll stay down here till I'm somebody else" – but, oh dear! *(She begins crying.)* I do wish they would put their heads down! I am so very tired of being all alone here!

Or

The Fantasticks by Tom Jones and Harvey Schmidt

The Play: This, the longest running off-Broadway musical (*featuring such songs as "Try to Remember" and "Soon It's Gonna Rain"*), is a romantic, theatrical tale of two crafty fathers who conspire to bring their children, Matt and Luisa, together – which they do.

Time and Place: Ever the present, always the hopeful place of the heart

The Scene: Luisa (*sixteen*) speaks of the awakening wonder of life.

This morning a bird woke me up. It was a lark or a peacock, or something like that. Some strange sort of bird that I'd never heard. And I said "hello." And it vanished: flew away. The very minute that I said "hello."

It was mysterious. So do you know what I did? I went over to my mirror and brushed my hair two hundred times without stopping. And as I was brushing it, my hair turned gold! No, honestly! Gold! And then red. And then some sort of blue when the sun hit it.

I'm sixteen years old, and every day something happens to me. I don't know what to make of it. When I get up in the morning to get dressed, I can tell: something's different.

I like to touch my eyelids because they're never quite the same. Oh! Oh! Oh! I hug myself till my arms turn blue, then I close my eyes and I cry and cry till the tears come down and I taste them. Ah! I love to taste my tears!

I am special. I am special. Please God, please – don't let me be normal!

MUSICAL THEATRE APPROVED SONGS

Round # 3 (1) song from approved list gender specific

FEMALE LIST

I Enjoy Being a Girl	Flower Drum Song
The Girl I Mean to Be	The Secret Garden
In My Own Little Corner	Cinderella
Pulled	The Addams Family
Out of My Dreams	Oklahoma
How Lovely to Be a Woman	Bye Bye Birdie
One Boy	Bye Bye Birdie
Shy	Once Upon a Mattress
It's the Hard-Knock Life	Annie
Little Lamb	Gypsy
I Speak Six Languages	25 th Annual Putnum County Spelling Bee
My Friend the Dictionary	25 th Annual Putnum County Spelling Bee
Hurry Up Face	Snoopy
The Girl I Mean to Be	The Secret Garden
Home	Beauty and the Beast
Show Off	the Drowsy Chaperone
Practically Perfect	Mary Poppins
My New Philosophy	You're a Good Man Charlie Brown

MALE LIST

Different	Honk!
It's Possible	Seussical the Musical
I Just Can't Wait to Be King	The Lion King
What If	The Addams Family
Gary, Indiana	The Music Man
Any Dream Will Do	Joseph and the Amazing Technicolor Dreamcoat
I, Huckleberry Me	Big River
I Can Do That	A Chorus Line
I'm Not That Smart	25 th Annual Putnum County Spelling Bee
My Blanket and Me	You're a Good Man Charlie Brown
Seize the Day	Newsies
Les Poissons	The Little Mermaid
Friend Like Me	Aladdin
(Unchanged male voice)	
Alone in the Universe	Seussical the Musical
Where is Love?	Oliver

MALE OR FEMALE LIST

Sixteen Going on Seventeen	The Sound of Music
Happiness	You're a Good Man Charlie Brown
I Won't Grow Up	Peter Pan

Suggested Websites to Download Sheet Music for approved music

www.musicnotes.com or www.sheetmusicdirect.us

