

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 state
 - (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

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 loose 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.

Student Number _____

Area: Circle One: Acting Musical Theatre Theatre Production

Date _____

Theatre Audition Criteria - 100 point total

25 Points (Round 1 - judging for all disciplines)

Criteria	Level 1	Level 2	Level 3	Level 4	Level 5
Demonstrates Spontaneity					
Demonstrates the ability to Take Risks					
Uses Principles and Elements of Movement- Physical Dexterity, Inner Rhythm					
Demonstrates Creativity in Improvisation					
Uses Imagination in the development of Improvisational exercises					

25 points (Round 2 - judging for all disciplines - Technical)

Criteria	Technical Level 1	Technical Level 2	Technical Level 3	Technical Level 4	Technical Level 5
Vocal Techniques- (for monologue 1) Pitch, Pace , Volume, Tempo, Projection, Inflection, Diction, Resonance-					
Focus, Energy Concentration, Memorization					
Principles and Elements of Movement- Demonstrates Physical Dexterity, Inner Rhythm, Creativity					
Demonstrates Understanding of text- Monologue - conveys character through truth recognizes irony and subtext					
Demonstrates potential but lacks formal training					

25 points (Round 2 judging for all disciplines - Artistry)

Criteria	Artistry Level 1	Artistry Level 2	Artistry Level 3	Artistry Level 4	Artistry Level 5
Level of Artistic Achievement – Demonstrates the Ability to perform with energy, relaxation, and instinct					
Characterization – Demonstrates the ability to present the truth of the text					
Demonstrates a range of expression and emotion					
Communication					
Demonstrates artistic promise and potential for trainable growth					

25 Points (Round 3 Musical Theatre Discipline Only – Song)

Criteria	Technical/Artistry Level 1	Technical/Artistry Level 2	Technical/Artistry Level 3	Technical/Artistry Level 4	Technical/Artistry Level 5
Vocal Technique (Musical Theatre)- melodic Intonation, Pitch, Volume, Projection, Rhythmic- accuracy					
Focus, Concentration, Memorization					
Displays natural movement, dexterity, physical grace and presence as well as Demonstrates an understanding of the Principles and Elements of Rhythm					
Demonstrates an Understanding of Musical Theatre Selection text- conveys truth in the character and recognizes irony and subtext within the song					
Demonstrates Artistically the potential for Musical Theatre aptitudes					

25 Points (Round 3 - Acting Discipline Only – 2nd Monologue)

Criteria	Technical/Artistry Level 1	Technical/Artistry Level 2	Technical/Artistry Level 3	Technical/Artistry Level 4	Technical/Artistry Level 5
Vocal Techniques- (for monologue) Pitch, Pace , Volume, Tempo, Projection, Inflection, Diction, Resonance-					
Focus, Concentration, Memorization					
Principles and Elements Movement-Physical Dexterity, Inner Rhythm Creativity					
Demonstrates an understanding of text- (2 nd Monologue) - conveys truth in the character and recognizes irony and subtext within the text					
Demonstrates Acting aptitudes					

50 Points (Round 3 - judging for Technical Theatre Only – Audition Project)

Interview demonstrates desire to pursue a career in Technical Theatre					
Demonstrates the ability to Take Risks					
Demonstrates artistic promise and potential for trainable growth					
Demonstrates Creativity and imagination					
Review of materials indicates potential for technical theatre aptitudes					

Theatre Audition Criteria – Round 1 (25 points)

(All Disciplines)

Round 1 Level 5 5 Points

Performer **consistently** exhibits spontaneity. Performer **consistently** takes risks within the audition. The performer **consistently** displays natural movement, physical grace and presence. The performer **consistently** uses creativity in the improvisation is **superior** throughout. The level of imagination exhibited by the performer during the improvisation is **consistently excellent**.

Round 1 Level 4 4 Points

Performer **frequently** exhibits spontaneity. Performer **frequently** takes risks within the audition. The performer **frequently** displays natural movement, physical grace and presence. The performer **frequently** uses creativity in the improvisation is **often very good** throughout. The level of imagination exhibited by the performer during the improvisation is **frequently very good**.

Round 1 Level 3 3 Points

Performer **usually** exhibits spontaneity. Performer **generally** takes risks within the audition. The performer **usually** displays natural movement, physical grace and presence. The performer **generally** uses creativity in the improvisation is **usually good** throughout. The level of imagination exhibited by the performer during the improvisation is **generally good**.

Round 1 Level 2 2 Points

Performer **occasionally** exhibits spontaneity. Performer **occasionally** takes risks within the audition. The performer **sometimes** displays natural movement, physical grace and presence. The performer **occasionally** uses creativity in the improvisation and is **fair** throughout. The level of imagination exhibited by the performer during the improvisation is **fair**.

Round 1 Level 1 1 Points

Performer **rarely** exhibits spontaneity. Performer **rarely** takes risks within the audition. The performer **rarely** displays natural movement, physical grace and presence. The performer's **level of** creativity in the improvisation is **poor** throughout. The level of imagination exhibited by the performer during the improvisation is **poor**.

Theatre Audition Criteria – Round 2 –Artistry (25 points)

All Disciplines

Round 2 - Artistry Level 5 5 Points

Performer **always** demonstrates a **superior** level of artistic achievement, including a **superior** sense of characterization. Performer **always** presents a **superior** range of expression and emotion. Performer **consistently** displays an **excellent** ability to communicate physically and verbally. Performer demonstrates an **exceptional** ability to be fully responsive in imaginative situations. Performer conveys **excellent** ability to perform with energy, relaxation and instinct. **Definite** potential for trainable growth.

Round 2 - Artistry Level 4 4 Points

Performer **frequently** demonstrates an **excellent** level of artistic achievement, including an **excellent** sense of characterization. Performer **usually** presents an **excellent** range of expression and emotion. Performer **frequently** displays a **very good** ability to communicate physically and verbally. Performer demonstrates a **very good** ability to be fully responsive in imaginative situations. Performer displays a **very good** ability to perform with energy, relaxation, and instinct. **Strong** potential for trainable growth.

Round 2 - Artistry Level 3 3 Points

Performer **usually** demonstrates a **good** level of artistic achievement, including a **good** sense of characterization. Performer **usually** presents a **good** range of expression and emotion. Performer **usually** displays a **good** ability to communicate physically and verbally. Performer demonstrates a **good** ability to be responsive in imaginative situations. Performer displays a **good** ability to perform with energy, relaxation, and instinct. **Average** potential for trainable growth.

Round 2 - Artistry Level 2 2 Points

Performer **sometimes** demonstrates a **fair** level of artistic achievement, including a **fair** sense of characterization. Performer **sometimes** presents a **fair** range of expression and emotion. Performer **occasionally** displays a **fair** ability to communicate physically and verbally. Performer demonstrates a **fair** ability to be responsive in imaginative situations. Performer displays a **fair** ability to perform with energy, relaxation, and instinct. **Little** potential for trainable growth.

Round 2 - Artistry Level 1 1 Points

Performer demonstrates a **limited** level of artistic achievement, including a **poor** sense of characterization. Performer presents a **poor** range of expression and emotion. Performer **seldom** displays the ability to communicate physically or verbally. Performer demonstrates a **poor** ability to be responsive in imaginative situations. Performer displays a **poor** ability to play with energy, relaxation, and instinct. **Doubtful** potential for trainable growth

<h2>Theatre Audition Criteria – Round 2 –Technical (25 points)</h2>

All Disciplines

Round 2 - Technique Level 5 5 Points

Performer **consistently** exhibits **excellent** vocal technique. Diction is **routinely** clear and expressive. Inflection, pitch, and rhythm are **exceptionally** strong and natural. Projection, resonance, and all aspects of verbal communication are **routinely excellent**. Focus, energy, and memorization are **superior** throughout. The level of concentration exhibited is **consistently excellent**. The performer **consistently** displays natural movement, physical grace and presence. Performer **routinely** uses vocal and physical technique to convey character, irony, and subtext. **Consistently excellent** technique allows performer to bring an **excellent** sense of understanding to the monologue.

Round 2 - Technique Level 4 4 Points

Performer **frequently** exhibits **very good** vocal technique. Diction is **normally** clear and expressive. Inflection, pitch, and rhythm are **frequently** strong and natural. Projection, resonance, and all aspects of verbal communication are **often very good**. Focus, energy, and memorization are **very good throughout**. The level of concentration exhibited is **normally very good**. Performer **repeatedly** uses vocal and physical technique to convey character, irony, and subtext. **Repeated use of very good** technique allows the performer to bring a **very good** sense of understanding to the monologue.

Round 2 - Technique Level 3 3 Points

Performer **usually** exhibits **good** vocal technique. Diction is **generally** clear and expressive. Inflection, pitch and rhythm are **usually** strong and natural. Projection, resonance, and all aspects of verbal communication are **usually good**. Focus, energy, and memorization are **good throughout**. The level of concentration exhibited is **typically good**. Performer **regularly** uses vocal and physical technique to convey character, irony, and subtext. **Regular** use of **good** technique allows the performer to bring a **good** sense of understanding to the monologue.

Round 2 - Technique Level 2 2 Points

Performer **occasionally** exhibits **fair** vocal technique. Diction is **occasionally** clear and expressive. Inflection, pitch, and rhythm are **sometimes** strong and natural. Projection, resonance, and all aspects of verbal communication are **sometimes fair**. Focus, energy, and memorization are **fair throughout**. The level of concentration exhibited by the performer is **sporadic throughout**.

Performer **at times** uses vocal and physical technique to convey character, irony, and subtext. **Occasional** use of **fair** technique allows the performer to bring **sporadic** understanding to the monologue.

Round 2 - Technique Level 1

1 Points

Performer exhibits **poor** vocal technique. Diction is **rarely** clear or expressive. Inflection, pitch, and rhythm are **hardly ever** strong and natural. Projection, resonance, and all aspects of verbal communication are **seldom present**. Focus, energy, and memorization are **poor throughout**. The **level** of concentration exhibited by the performer **varies greatly throughout** the performance. **Infrequent** use of poor technique allows the performer to bring **little** understanding to the monologue.

Theatre Audition Criteria – Round 3 - Individual Disciplines – 25 points

Acting Discipline Only

Round 3 - (Acting Discipline)Technical/Artistry – Level 5

5 points

Performer **consistently** exhibits **excellent** vocal technique. Diction is **routinely** clear and expressive. Inflection, pitch, and rhythm are **exceptionally** strong and natural. Projection, resonance, and all aspects of verbal communication are **routinely excellent**. Focus, energy, memorization and concentration exhibited are **superior** throughout. The performer **consistently** displays natural movement, dexterity, physical grace and presence. Performer **routinely** uses vocal and physical technique to convey irony and subtext within the monologue . **Consistently excellent** technique allows performer to bring an **excellent** sense of understanding and truth to the character within the monologue. Performer demonstrates **excellent** aptitude in acting.

Round 3 (Acting Discipline) Technical/Artistry – Level 4

4 points

Performer **frequently** exhibits **very good** vocal technique. Diction is **normally** clear and expressive. Inflection, pitch, and rhythm are **frequently** strong and natural. Projection, resonance, and all aspects of verbal communication are **often very good**. Focus, energy, memorization and concentration exhibited are **very good** throughout. The performer **frequently** displays natural movement, dexterity, physical grace and presence. Performer **repeatedly** uses vocal and physical technique to convey irony and subtext within the monologue . **Repeated Use of very good** technique allows performer to bring a **very good** sense of understanding and truth to the character within the monologue. Performer demonstrates **above average** aptitude in acting.

Round 3 (Acting Discipline) Technical/Artistry – Level 3

3 points

Performer **usually** exhibits **good** vocal technique. Diction is **usually** clear and expressive. Inflection, pitch, and rhythm are **usually** strong and natural. Projection, resonance, and all aspects of verbal communication are **usually good**. Focus, energy, memorization and concentration exhibited are **good** throughout. The performer **usually** displays natural movement, dexterity, physical grace and presence. Performer **typically** uses vocal and physical technique to convey irony and subtext within the monologue . **Typically good** technique allows performer to bring a **good** sense of understanding and truth to the character within the monologue. Performer demonstrates **average** aptitude in acting.

Round 3 (Acting Discipline) Technical/Artistry – Level 2

2 points

Performer **occasionally** exhibits **fair** vocal technique. Diction is **occasionally** clear and expressive. Inflection, pitch, and rhythm are **rarely** strong and natural. Projection, resonance, and all aspects of verbal communication are **rarely used**. Focus, energy, memorization and concentration exhibited are **fair** throughout. The performer **rarely** displays natural movement, dexterity, physical grace and presence. Performer **rarely** uses vocal and physical technique to convey irony and subtext within the monologue . **Poor** technique prevents performer from bringing an understanding and truth to the character within the monologue. Performer demonstrates below **average** aptitude in acting.

Round 3 (Acting Discipline) Technical/Artistry – Level 1**1 points**

Performer exhibits **poor** vocal technique. Diction is **never** clear and expressive. Inflection, pitch, and rhythm are **weak** and **unnatural**. Projection, resonance, and all aspects of verbal communication are **very poor**. Focus, energy, memorization and concentration exhibited are **poor** throughout. The performer **hardly ever** displays natural movement, dexterity, physical grace and presence. Performer **hardly ever** uses vocal and physical technique to convey irony and subtext within the monologue . **Infrequent** use of technique prevents performer from bringing truth to the character within the monologue. Performer demonstrates **very little** aptitude in acting.

Musical Theatre Discipline Only**Round 3 (Musical Theatre Discipline) Technical/Artistry – Level 5****5 points**

Performer **consistently** exhibits **excellent** vocal technique. Diction is **routinely** clear and expressive. Inflection, pitch, and rhythm are **exceptionally** strong and natural. Projection, resonance, and all aspects of verbal communication are **routinely excellent**. Focus, energy, memorization and concentration exhibited are **superior** throughout. The performer **consistently** displays natural movement, dexterity, physical grace and presence as well as an **excellent** understanding of the principals and elements of Rhythm. Performer **routinely** uses vocal and physical technique to convey irony and subtext within the monologue . **Consistently excellent** technique allows performer to bring an **excellent** sense of understanding and truth to the character within the song. Performer demonstrates **excellent** aptitude in musical theatre.

Round 3 (Musical Theatre Discipline) Technical/Artistry – Level 4**4 points**

Performer **frequently** exhibits **very good** vocal technique. Diction is **normally** clear and expressive. Inflection, pitch, and rhythm are **frequently** strong and natural. Projection, resonance, and all aspects of verbal communication are **often very good**. Focus, energy, memorization and concentration exhibited are **very good** throughout. The performer **frequently** displays natural movement, dexterity, physical grace and presence as well as an **above average** understanding of the principals and elements of Rhythm. Performer **repeatedly** uses vocal and physical technique to convey irony and subtext within the monologue . **Repeated Use of very good** technique allows performer to bring a **very good** sense of understanding and truth to the character within the song. Performer demonstrates **above average** aptitude in musical theatre.

Round 3 (Musical Theatre Discipline) Technical/Artistry – Level 3**3 points**

Performer **usually** exhibits **good** vocal technique. Diction is **usually** clear and expressive. Inflection, pitch, and rhythm are **usually** strong and natural. Projection, resonance, and all aspects of verbal communication are **usually good**. Focus, energy, memorization and concentration exhibited are **good** throughout. The performer **usually** displays natural movement, dexterity, physical grace and presence as well as an **average** understanding of the principals and elements of Rhythm. Performer **typically** uses vocal and physical technique to convey irony and subtext within the monologue . **Typically good** technique allows performer to bring a **good** sense of understanding and truth to the character within the song. Performer demonstrates **average** aptitude in musical theatre.

Round 3 (Musical Theatre Discipline) Technical/Artistry – Level 2**2 points**

Performer **occasionally** exhibits **fair** vocal technique. Diction is **occasionally** clear and expressive. Inflection, pitch, and rhythm are **rarely** strong and natural. Projection, resonance, and all aspects of verbal communication are **rarely used**. Focus, energy, memorization and concentration exhibited are **fair** throughout. The performer **rarely** displays natural movement, dexterity, physical grace and presence as well as a **below average** understanding of the principals and elements of Rhythm. Performer **rarely** uses vocal and physical technique to convey irony and subtext within the monologue . **Poor** technique prevents performer from bringing an understanding and truth to the character within the song. Performer demonstrates below **average** aptitude in musical theatre.

Round 3 (Musical Theatre Discipline) Technical/Artistry – Level 1 **1 points**

Performer exhibits **poor** vocal technique. Diction is **never** clear and expressive. Inflection, pitch, and rhythm are **weak** and **unnatural**. Projection, resonance, and all aspects of verbal communication are **very poor**. Focus, energy, memorization and concentration exhibited are **poor** throughout. The performer **hardly ever** displays natural movement, dexterity, physical grace and presence **hardly ever** exhibits an understanding of the principals and elements of Rhythm. Performer **hardly ever** uses vocal and physical technique to convey irony and subtext within the monologue . **Infrequent** use of technique prevents performer from bringing truth to the character within the song. Performer demonstrates **very little** aptitude in musical theatre.

Technical Theatre Discipline Only

Round 3 – (Technical Theatre Discipline)– Level 5 **9-10 points**

During the Interview, student **consistently** exhibits a desire to pursue a career in Technical Theatre. Student **consistently** takes risks within the audition process. The student displays **superior** artistic promise and **excellent** potential for trainable growth. The student **consistently** used creativity and imagination to develop a **superior** project. The level of aptitude for technical theatre is indicated by the development of a **excellently crafted** project.

Round 3 – (Technical Theatre Discipline)– Level 4 **7-8 points**

During the Interview, student **frequently** exhibits a desire to pursue a career in Technical Theatre. Student **frequently** takes risks within the audition process. The student displays **very good** artistic promise and **very good** potential for trainable growth. The student **used** creativity and imagination to develop an **above average** project. The level of aptitude for technical theatre is indicated by the development of a **above average** project.

Round 3 – (Technical Theatre Discipline)– Level 3 **5-6 points**

During the Interview, student **usually** exhibits a desire to pursue a career in Technical Theatre. Student **usually** takes risks within the audition process. The student displays **good** artistic promise and **good** potential for growth. The student **used** creativity and imagination to develop a **average** project. The level of aptitude for technical theatre is indicated by the development of a **average** project.

Round 3 – (Technical Theatre Discipline)– Level 2 **3-4 points**

During the Interview, student **rarely** exhibited a desire to pursue a career in Technical Theatre. Student **rarely** takes risks within the audition process. The student displays **below average** artistic promise and **below average** potential for growth. The student **rarely used** creativity and imagination and as a result developed a **below average** project. The **Low level** of aptitude for technical theatre is indicated by the development of a **below average** project.

Round 3 – (Technical Theatre Discipline)– Level 1 **1-2 points**

During the Interview, student exhibited **little to no** desire to pursue a career in Technical Theatre. Student took **little to no** risks within the audition process. The student displays **little to no** artistic promise and **little to no** potential for growth. The student **Does not use** creativity and imagination and as a result developed a **unacceptable** project. The **absence** of aptitude for technical theatre is indicated by the development of a **unacceptable** project.

MONOLOGUE SELECTIONS FOR THOSE AUDITIONING

The following 10 monologues approved for Round #2 are taken from the following collections of monologues

Famous Fantasy Character Monologs

Written By Rebecca Young

Meriwether Publishing Ltd.

Approved Female Monologues – Round 2

Select one from the
following 5 female
monologues for Round 2-

All Disciplines must present
one of these monologues
(male or female)

Desperate Housewife: Mrs. Claus

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

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

13 "Get a hobby," he says. *Get a hobby?*! Doing what?
14 There's nothing to do in this snow-covered place. Nowhere to
15 go. He wouldn't dream of letting me take the sleigh, now
16 would he? Says it's got too much *power* for me to handle. I
17 think it's just his way of keeping the reins on me. He knows
18 if I had a chance to get out of here, I might never come back.

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

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

Goldilocks, Crime Scene Investigator

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

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

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

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

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

The Not-So-Wicked Witch

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

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

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

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

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

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

The Beastly Beauty

1 I've never had a feeling like this before. Never. Not in my
2 whole life. I'm in love. Love!

3 (*Looks to the left and gestures.*) With him? You're kidding,
4 right? Have you seen him? All that hair? Ewwww ... I
5 constantly have to pick hairs off my clothes. I've even had
6 them in my mouth at times! It's disgusting.

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

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

21 Sure, I miss my family. Especially my father. But one day
22 he'll be able to come visit. As soon as I convince the beast to
23 let him. I've seen his gray eyes staring at me during dinner. I
24 think he's falling in love. It's just a matter of time before I
25 have him wrapped around my finger. Then I'll be able to do
26 whatever I want. He thinks I'm his "prisoner." What a joke.
27 In a few more weeks, he'll be doing everything I say. Maybe
28 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

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

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

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

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

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

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

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

Approved Male Monologues – Round 2

Select one from the
following 5 male
monologues for Round 2-
All Disciplines must present
one of these monologues
(male or female)

The Not-So-Charming Prince

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

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

13 Who cares about tying neckties or buffing shoes? Or even
14 picking up my clothes? I have a manservant for those types of
15 things!

16 The funniest part is the courting class. They actually
17 expect me to write these silly love poems to try and win a
18 maiden's hand. Ha! What exactly do we pay the royal poet
19 laureate for? Why would a real man, such as myself, waste
20 time on such drivel?

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

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

Humpty Dumpty: Assassinated

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

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

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

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

23 Fight for your rights, my good people! We mustn't go down
24 without a fight! Rebel in the name of Humpty Dumpty! We
25 cannot let his death be in vain! Long live Humpty! Long live
26 Humpty!

Bernie the Color-Crazed Dinosaur

1 Can you say "Purple"? I thought you could. Now, can you
2 say, "Dinosaur"? I knew you could. Now let's put that
3 together, OK? "Purple dinosaur." OK, one last thing. Can you
4 say, "Crazy"? *I thought you could!* (Gets really crazy, loud, and
5 angry.)

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

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

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

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

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

26 Can you say, "Unique"? Well, that's me!

The Boy Who Cried Wolf

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

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

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

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

The Big Bad Wolf and His Sick Sense of Humor

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

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

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

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

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

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

Required Female Monologues – Round 3

*Select one for Required
Monologue for this round-
Acting Discipline Only

Alice in Wonderland
(2 different monologues)
The Fantastics – One
monologue

ALICE'S ADVENTURES IN WONDERLAND

Adapted by Craig Slight

From the novel by Lewis Carroll

The Character: Alice (11)

Lewis Carroll's timeless classic creates a world of make-believe where anything can happen and often does. Little Alice tumbles into a most fantastic place and she meets some of the most unusual inhabitants one could ever imagine: the White Rabbit, the March Hare and Mad Hatter, the Caterpillar, Tweedledum and Tweedledee, the Queen of Hearts and, of course, Humpty Dumpty, to name a few. Alice has a remarkable visit and returns to her own world a little bit smarter than when she left.

Here are two of Alice's speeches that record that journey.

ALICE: *(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 this 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 cats eat bats? Do bats eat cats? Do cats eat bats? (She is dozing off and beginning a dream about her cat Dinah.) Now Dinah, tell me the truth: did you ever eat a bat?

Alice in Wonderland – Monologue #2

ALICE: 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 used 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 been 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, and 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!

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 sort of a deep 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!

REQUIRED MALE
MONOLOGUE – ROUND #3

Only one selection for
Males –round #3
Acting Discipline Only

From the play Class Action

Class Action

by Brad Slight



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 1990s. 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.

	Title	Musical
Female	All I Do is Dream of You	Singin' in the Rain
Female	I Enjoy Being a Girl	Flower Drum Song
Female	I Could Have Danced All Night	My Fair Lady
Female	The Girl I Mean to Be	The Secret Garden
Female	In My Own Little Corner	Cinderella
Female	Many a New Day	Oklahoma
Female	Much More	The Fantasticks
Female	Pulled	The Addams Family
Female	Out of My Dreams	Oklahoma
Female	How Lovely to Be a Woman	Bye Bye Birdie
Female	Johnny One Note	Babes in Arms
Female	I Cain't Say No	Oklahoma
Female	Let Me Entertain You	Gypsy
Female	One Boy	Bye Bye Birdie
Female	Miracle of Miracles	Fiddler on the Roof
Female	Matchmaker	Fiddler on the Roof
Female	Shy	Once Upon a Mattress
Female	It's the Hard-Knock Life	Annie
Female	Little Lamb	Gypsy
Female	Castle on a Cloud	Les Miserables
Female	The Beauty Is	The Light in the Piazza
Female	I Speak Six Languages	25th annual Putnum County Spelling Bee
Female	My Friend the Dictionary	25th annual Putnum County Spelling Bee
Female	Hurry Up Face	Snoopy
Male	Consider Yourself	Oliver
Male	Different	Honk!
Male	I Gotta Crow	Peter Pan
Male	It's Possible	Seussical the Musical
Male	I Just Can't Wait to Be King	The Lion King
Male	What If	The Addams Family
Male	If I Only Had a Brain	The Wizard of Oz
Male	There is a Sucker Born Every Minute	Barnum
Male	Wendy	Peter Pan
Male	Gary, Indiana	The Music Man
Male	Any Dream Will Do	Joseph and the Amazing Technicolor Dreamcoat
Male	I, Huckleberry Me	Big River
Male	I Can Do That	A Chorus Line
Male	I'm Not that Smart	25th annual Putnum County Spelling Bee
Male	My Blanket and Me	You're a Good Man Charlie Brown

[illegible]