

THE GIRTON GRAMMAR SCHOOL PERFORMING ARTS SCHOLARSHIPS

The Girton Grammar School Board announced in 2008, the introduction of the Performing Arts Scholarship which commenced in 2009, to further strengthen the Schools' commitment and pursuit of excellence in the field of Drama, Dance and Musical Theatre.

The Scholarships are open to any current or enrolling student who is eligible to enter Year Seven through to Year Twelve, at Girton Grammar School, whether or not they are currently attending the School. Successful applicants will be granted their scholarship in the subsequent calendar year. The value of the Scholarship is a 15% rebate of tuition fees per annum, which is taken off the tuition fees normally paid. All other deposits and charges incurred are not affected by the Award. The Scholarship is held until the student departs the School having completed the VCE in the normal time at the end of Year Twelve subject to the conditions of its award. Current scholarship holders, if successful, may add it to their current award.

A maximum of five Awards may be made, with a maximum of two for current Girton students. The School is under no obligation to offer any in any round of auditions. Unsuccessful candidates in this round may compete in next year's scholarship round.

The criteria for selection include:

1. A very good result in competitive audition in drama, dance and/or musical theatre to be held at the School.
2. Evidence of ability such as competition awards or examination results, references from known, reputable teachers or Schools of Drama and Dance etc.
3. Evidence of good attitudes to school work, as well as good behaviour. Recent school reports and/or references from the Head/Principal or other senior teachers who know the candidate well will suffice. Excellence in academic work is not essential but is an advantage.

The interview with the Principal is a very important part of the selection process. It follows the audition for those short-listed from the audition. Applicants should be excellently presented and dressed in school uniform, if their school has one; otherwise smart casual clothes should be worn.

At the interview, the applicant will need to demonstrate good communication skills which will allow them to describe examples of leadership and commitment in Drama, Dance and/or Musical Theatre expected of the Performing Arts Scholar. Some thought should be given in advance to such topics as leadership of one's peers in Drama, Dance and/or Musical Theatre, the promotion of Performing Arts in the school and so on.

The requirements and expectations of the Performing Arts Scholar include:

- excellence in Drama, Dance and/or Musical Theatre performance
- willingness to perform at every reasonable opportunity at School events and elsewhere
- encouragement and leadership of others in Performing Arts and generally
- excellence in behaviour and presentation including grooming and dress
- good attitudes towards school work and exemplary behaviour at all times
- a willingness to be widely involved in the life of the School.

The Principal, having taken the advice of experts in Performing Arts, is the sole decision maker in respect of the award of the Scholarship and reserves the right to modify the award, or not to award, at any time they see fit. The Principal will not enter into any correspondence or discussion about the success or otherwise of a candidate.

Applications should be sent to the School to Mrs Shari Williams, Arts Faculty Coordinator, or via email to shariwilliams@girton.vic.edu.au. Copies, not originals, of reports, references and evidence of Drama, Dance and/or Musical Theatre ability and achievement **MUST** be included. These references will be discussed with the applicant on the day of the audition.

Finally, please state clearly the styles you will be performing in for the audition (Drama/Dance/Musical Theatre).

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NOTES FOR THE GUIDANCE OF APPLICANTS FOR THE AUDITION

1. The applicant must perform two contrasting works. The two works combined should be no longer than ten minutes in duration. These two works are to be either: a) Dance, b) Drama, or c) Musical Theatre. Should an applicant wish to choose, for example, to do a dance followed by a dramatic monologue (i.e. drawing their two pieces from two of the above categories rather than one) they are permitted to do so.

Criteria for Dance:

If two contrasting Dance pieces are to be submitted for assessment, then they should fall into two of the following categories:

- **Ballet:** Style includes Classical, Romantic, Demi-Character or Neo-Classical. Pointe shoes are not compulsory and should only be worn by older students.
- **Jazz:** Style includes Musical Theatre, Broadway, Hip-Hop, Funk or other “street dance” techniques.
- **Contemporary:** Style includes Bejart, Cunningham, Martha Graham, release techniques, or an individual technique based upon the principles of one or more of these.
- **Social:** Style includes all accepted ballroom styles. Applicants may dance with or without a partner (Partner will not be assessed).
- **Tap:** Style includes Musical Theatre, Broadway, Industrial, Grunge.
- **Culturally Specific:** Styles include Aboriginal and Torres Strait Islander or any other genuine ethnic form of dance (e.g. Irish, Highland, Greek, Russian etc.).

Dance applicants must provide their own music on an mp3 player/ipod or phone with an audio output (i.e. for a ‘headphone’ jack). If an accompanist is required, applicants must organise their own and should advise the school no later than two days before the audition if an instrument (such as a piano) will be required. The school will support students with technical elements as much as possible. However, some files will sometimes not play on our equipment. Applicants are advised to show good preparation by having a ‘back up’ copy of their music in a different format.

Criteria for Drama and Musical Theatre:

If two contrasting Drama pieces are to be submitted for assessment, then applicants should select one from the list of Classical Monologues and one Contemporary Monologue as listed below. If only one Drama piece is to be submitted for assessment in conjunction with either Musical Theatre be it a song or a dance piece, then applicants are welcome to select either a classical or a contemporary monologue from the list below.

Classical Monologue - Female Characters:

1. Lady Macbeth – *Macbeth* by William Shakespeare
2. Juliet – *Romeo and Juliet* by William Shakespeare
3. Helena – *A Midsummer Night’s Dream* by William Shakespeare

Contemporary Monologue - Female Characters:

4. Mary Warren – *The Crucible* by Arthur Miller
5. The Witch – *Into the Woods* by Stephen Sondheim and James Lapine
6. Maleficent – *Maleficent* by Director Robert Stromberg

Classical Monologue - Male Characters:

1. Oberon – *A Midsummer Night's Dream* by William Shakespeare
2. Macbeth – *Macbeth* by William Shakespeare
3. The Prince – *Romeo and Juliet* by William Shakespeare

Contemporary Monologue - Male Characters:

4. Sweeney Todd - *Sweeney Todd: The Demon Barber of Fleet Street* by Stephen Sondheim and Hugh Wheeler
5. Cyrano - *Cyrano de Bergerac* by Edmond Rostand
6. Tom Wingfield – *The Glass Menagerie* by Tennessee Williams

If two Musical Theatre pieces are to be submitted for assessment applicants must prepare two contrasting songs from the general Musical Theatre repertoire; one up-tempo and one a ballad. If only one Musical Theatre piece is to be submitted for assessment in conjunction with either a Drama monologue or a Dance piece, then applicants must select either an up-tempo song or a ballad. Musical Theatre applicants must provide their own music on a an mp3 player/ipod or phone with an audio output (i.e. for a 'headphone' jack).

Students must ensure that their backing track is an instrumental version only and has no vocals included. If an accompanist is required, applicants must organise their own and should advise the school no later than two days before the audition if an instrument (such as a piano) will be required.

The school will support students with technical elements as much as possible. However, some files may not play on our equipment. Students are advised to show good preparation by having a 'back up' copy of their music in a different format.

2. The applicant will be required to demonstrate skills and abilities in their works – displaying creative flair, technique, spontaneity and the ability to improvise.

For Dancers: Applicants should show technique that is age-appropriate as well as appropriate to their chosen dance styles, along with musicality and performance presentation.

Applicants are to wear appropriate footwear for each dance. Bare feet are only acceptable for certain forms of Contemporary or Ethnic Dance, but for OH&S reasons dancers' "foot thongs" would be preferred.

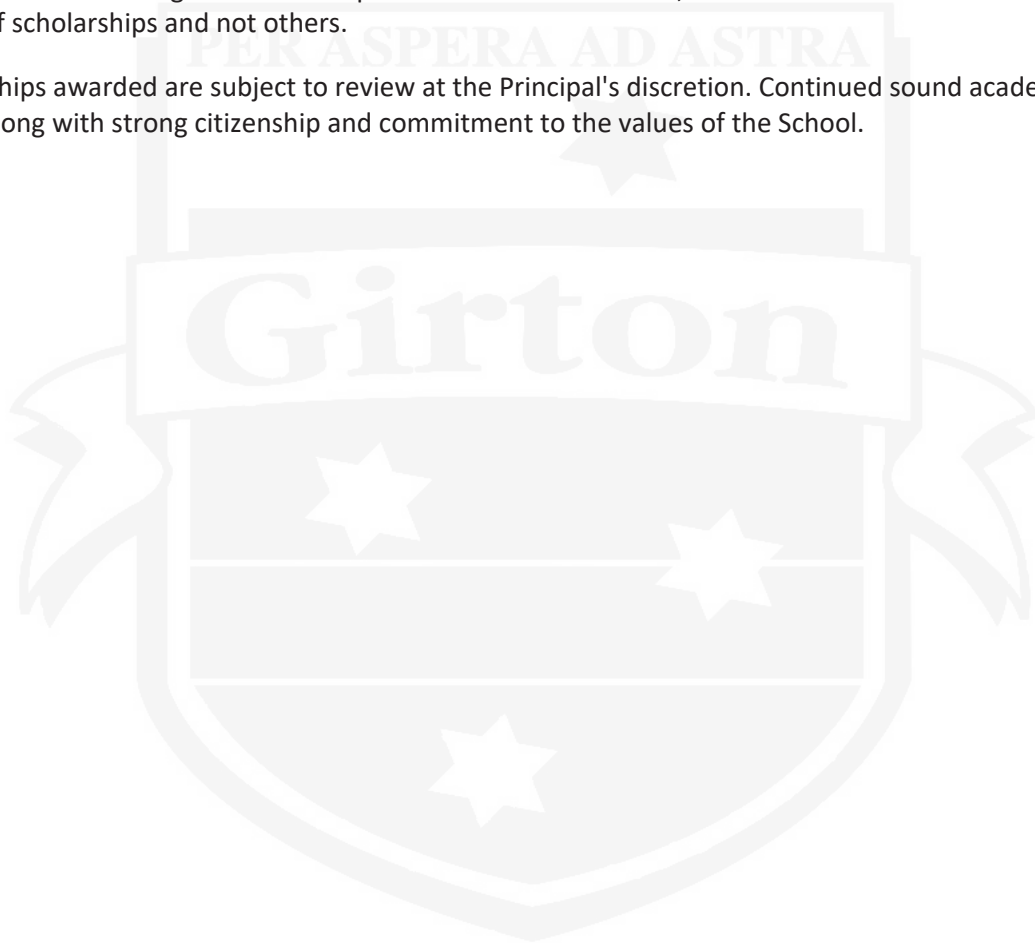
Dancers may appear in appropriate practice clothing, or in simple costume if preferred and thought to be integral to the dance performance. Stage make-up is not to be worn.

At the end of a dance piece the assessors reserve the right to ask the applicant to perform a given movement, or to dance a directed sequence of steps, in order to clarify a matter. Questions may also be asked regarding the student's dance history at this stage.

For Drama Applicants: Applicants will be asked to choose from recommended pieces for the purpose of this audition. The School will provide these prior to the audition to allow the applicants to practise. Monologues should be fully memorised. Costumes, stage make-up and small props are not necessary but are certainly allowed. However, students should ensure that the setting up of props and application of make-up does not delay or interfere with their audition in anyway. Clothing should be appropriate for movement. If a specific costume is not worn then neutral 'Theatre Blacks' are recommended over school uniform or casual clothing.

For Musical Theatre Applicants: All pieces should be from a published musical - Pop songs **are not** acceptable. Lyrics for songs should be fully memorised. Costumes, stage make-up and props are not necessary but are certainly allowed. However, students should ensure that the setting up of props and application of make-up does not delay or interfere with their audition in anyway. Clothing should be appropriate for movement. If a specific costume is not worn then neutral 'Theatre Blacks' are recommended over school uniform or casual clothing.

3. The applicant must display a commitment to and involvement in performing arts activities and groups, plus the need to be well involved in Girton's music, drama and/or dance activities. The applicant must be willing to take part in Girton productions, concerts, co-curricular activities and classes. Furthermore, a reasonable balance is expected between performing arts and other aspects of school and community life. Successful applicants will be good citizens of their schools in terms of effort, dedication and behaviour.
4. The applicant must provide evidence of their current community involvement in some aspect of the Performing Arts. This may take the form of letters, awards, certificates of participation in classes, workshops or co-curricular activities.
5. The School reserves the right to consider performers of some drama, dance and musical theatre styles for the awarding of scholarships and not others.
6. All scholarships awarded are subject to review at the Principal's discretion. Continued sound academic effort is required, along with strong citizenship and commitment to the values of the School.



PERFORMING ARTS SCHOLARSHIP

(Please attach additional information to this form if required)

Given Names: _____

Surname: _____

Postal Address: _____

Telephone Number: _____ Mobile Numbers: _____

Date of Birth: _____

Name(s) of Parents (eg Mr, Mrs Dr A Citizen): _____

Name of current school attended: _____ Year level: _____

Email: _____

Previous Drama, Dance or Musical Theatre Experience: (List all accomplishments including Examinations/Grades attained)

Current Drama, Dance or Musical Theatre Groups: (School or other)

Other Interests: (Include Music/Sports/Games/Hobbies/Activities at School or in Clubs etc. List any attainments of note)

Preferred VCE Subjects (if entering Years Eleven or Twelve)

Is there any other information which you believe would assist us in our selection?

I wish to audition for (please tick one):

☐

Dance

☐

Drama

☐

Musical Theatre

OR

or a combination of the following:

☐

Dance

☐

Drama

☐

Musical Theatre

Drama and/or Dance Teacher and/or Musical Theatre Coach or Director to complete:

Standard _____ Name _____ Signature: _____

CLASSICAL MONOLOGUE 1 - FEMALE CHARACTER: Lady Macbeth

PLAYSCRIPT: 'The Tragedy of *Macbeth*' by William Shakespeare

SCENE CONTEXT: *Macbeth, having met with the weird sisters and hearing their predictions of the future, writes to his wife explaining the news. Lady Macbeth reads her husband's letter and plans to doubly sure his resolve to become King of Scotland.*

LADY MACBETH:

[Enter LADY MACBETH, reading a letter]

'They met me in the day of success: and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.

CLASSICAL MONOLOGUE 2 - FEMALE CHARACTER: Juliet

PLAYSCRIPT: *'Romeo and Juliet'* by William Shakespeare

SCENE CONTEXT: *Juliet has caught Romeo eavesdropping on her and is slightly embarrassed by her own confessions she made earlier regarding this Montague boy. She speaks with him directly and questions his affections towards her.*

JULIET:

Thou know'st the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word: yet if thou swear'st,
Thou mayst prove false; at lovers' perjuries
Then say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my 'havior light:
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion: therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

CLASSICAL MONOLOGUE 3 - FEMALE CHARACTER: Helena

PLAYSCRIPT: 'A Midsummer Night's Dream' by William Shakespeare

SCENE CONTEXT: *Lysander and Hermia explain their plan to Helena: tomorrow night, they'll meet up in the woods and then run away to get married. The happy lovers exit after wishing Helena good luck with earning Demetrius' affections. Helena, now alone, feels sorry for herself for being in love with a man who won't give her the time of day. Helena tries to understand why Demetrius fell out of love with her (and fell in love with Hermia).*

HELENA:

How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities:
Things base and vile, folding no quantity,
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste:
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured every where:
For ere Demetrius look'd on Hermia's eyne,
He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight thither and back again.

Exit

CONTEMPORARY MONOLOGUE 4 - FEMALE CHARACTER: Mary Warren

PLAYSCRIPT: *'The Crucible'* by Arthur Miller

SCENE CONTEXT: *Mary Warren speaking to John and Elizabeth Proctor claiming she was bewitched by Sarah Good*

MARY: I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleeps in ditches, and so very old and poor. But then- then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then *[entranced]* I hear a voice, a screamin' voice, and it were my voice- and all at once I remembered everything she done to me! *[Like one awakened to a marvelous secret insight]* So many times, Mr. Proctor, she come to this very door, beggin' bread and a cup of cider-and mark this: whenever I turned her away empty, she mumbled. But what does she mumble? You must remember, Goody Proctor. Last month-a Monday, I think--she walked away, and I thought my guts would burst for two days after. Do you remember it? And so I told that to Judge Hathorne, and he asks her so. "Sarah Good," says he, "what curse do you mumble that this girl must fall sick after turning you away?" And then she replies *[mimicking an old crone]* "Why, your excellence, no curse at all. I only say my commandments; I hope I may say my commandments," says she! Then Judge Hathorne say, "Recite for us your commandments!" *[Leaning avidly toward them]* And of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!

CONTEMPORARY MONOLOGUE 5 - FEMALE CHARACTER: The Witch

PLAYSCRIPT: *'Into the Woods'* by Stephen Sondheim and James Lapine

SCENE CONTEXT: *The Bakers are interrupted by their nosy neighbour, the Witch. She outlines to them the reasons why they are unable to have children dating back to a particular incident with the Baker's Father. The following can be sung or delivered as dialogue.*

WITCH: [to the BAKERS]

In the past, when you were no more than a babe, your father brought his young wife and you to this cottage. They were a handsome couple, but not handsome neighbors. You see, your mother was with child and had developed an unusual appetite. She took one look at my beautiful garden and told your father what she wanted more than anything in the world was

Greens, greens, and nothing but greens:
Parsley, peppers, cabbages, and celery,
Asparagus and watercress and
Fiddleferns and lettuce-!
(Falling into "rap" style)
He said, "All right,"
But it wasn't, quite,
'Cause I caught him in the autumn
In my garden one night!
He was robbing me,
Raping me,
Rooting through my rutabaga,
Raiding my arugula and
(My champion! My favorite!)-
I should have laid a spell on him right there,
("Spell" chord)
Could have turned him into a stone
Or a dog or a chair
Or a sn- (Drifts off into a momentary trance)
But I let him have the rampion-
I'd lots to spare.
In return, however,
I said, "Fair is fair:
You can let me have the baby
That your wife will bear.
And we'll call it square."

(music stops)

I thought I had been more than reasonable, and that we all might live happily ever after. But how was I to know what your father had also hid in his pocket?! You see, when I had inherited that garden, my mother had warned me I would be punished if I were ever to lose any of the Beans.

The special beans. (getting worked up)
I let him go
I didn't know
He'd stolen my beans!
I was watching him crawl
Back over the wall-!
And the bang! Crash!
And the lightning flash!
And-well that's another story,
Never mind-
Anyway, at last the big day came
And I made my claim.
"Oh don't take away the baby,"
They shrieked and screeched,
But I did,
And I hid her
Where she'll never be reached.

CONTEMPORARY MONOLOGUE 6 - FEMALE CHARACTER: Maleficent

PLAYSCRIPT: 'Maleficent' from the 2014 movie of the same title

SCENE CONTEXT: *Maleficent enters the christening of Princess Aurora*

MALEFICENT:

Well, well...*[evil laugh]* quite a glittering assemblage, King Stefan. *[The fairies try to protect Aurora]*. Royalty, nobility, the gentry and.... how quaint. Even the rabble. *[takes a deep breath in and out]* I must say, I really feel quite distressed for not receiving an invitation.

(Implied King: You are not welcome here)

Not wha....?*[Maleficent lets out a small whimper of sadness, glancing down at the floor as her sad whimpers turn into a low sinister laugh]*

Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.

(Implied Queen: But, you're not offended?)

Why no. And to show I bear no ill will, I too shall bestow a gift on the child.

(Implied King: No! We don't want your gift! To which Maleficent waves her hand, causing the fairies to scream as they are flung into a box and the lid slams shut)

Listen well, all of you! The princess shall indeed grow in grace and beauty beloved by all who know her. *[Maleficent puts her finger to her lips asking for silence]*

But *[raises her voice]* before the sun sets on her sixteenth birthday she shall prick her finger on the spindle of a spinning wheel and fall into a sleep like death. A sleep from which she will never awaken!

(Implied King: Please don't do this. I'm begging you...)

I like it when you beg. Do it again.

(Implied King on his knees below her: I beg of you, please...)

[Grinning] Alright then, the princess can be woken from her sleep-like death, but only by true love's kiss. This curse shall last until the end of time, no power on earth can change it!

[laughs maniacally as she makes her dramatic exit]

CLASSICAL MONOLOGUE 1 - MALE CHARACTER: Oberon

PLAYSCRIPT: 'A Midsummer Night's Dream' by William Shakespeare

SCENE CONTEXT: *Oberon and Titania have a feud over the ownership of a changeling boy. Once Titania is gone, Oberon vows to punish her for not obeying him. He calls to Puck, and reminds him of the time when Cupid aimed to hit the queen of a land in the West, but his arrow missed its mark. He saw where that arrow landed: on a little flower that turned from white to "purple with love's wound". If the juice of the flower is placed on someone's sleeping eye-lids, they will fall madly in love with the next living thing they see.*

OBERON:

Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music.
That very time I saw, but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the west,
And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.

CLASSICAL MONOLOGUE 2 - MALE CHARACTER: Macbeth

PLAYSCRIPT: *'The Tragedy of Macbeth'* by William Shakespeare

SCENE CONTEXT: *After Macbeth agrees to murder King Duncan, he imagines that he sees a bloody dagger pointing toward King's chamber. Frightened by the apparition of a "dagger of the mind," he prays that the earth will hear not his steps as he completes his bloody plan. The bell rings—a signal from Lady Macbeth that the guards are unconscious—and he sets off toward Duncan's chamber.*

MACBETH:

Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

Exit Servant

A bell rings

I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing:
It is the bloody business which informs
Thus to mine eyes. Now o'er the one halfworld
Nature seems dead, and wicked dreams abuse
The curtain'd sleep; witchcraft celebrates
Pale Hecate's offerings, and wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace.
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabouts,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives.

CLASSICAL MONOLOGUE 3 - MALE CHARACTER: The Prince

PLAYSCRIPT: *'Romeo and Juliet'* by William Shakespeare

SCENE CONTEXT: *Feuding between the Montagues and Capulets have become a regular occurrence on the streets of Verona, causing fear amongst the citizens. The Prince arrives after a skirmish and calls his subjects to order.*

PRINCE:

Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,--
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins,
On pain of torture, from those bloody hands
Throw your mistemper'd weapons to the ground,
And hear the sentence of your moved prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeeming ornaments,
To wield old partisans, in hands as old,
Canker'd with peace, to part your canker'd hate:
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away:
You Capulet; shall go along with me:
And, Montague, come you this afternoon,
To know our further pleasure in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

CONTEMPORARY MONOLOGUE 4 - MALE CHARACTER: Sweeney Todd

PLAYSCRIPT: 'Sweeney Todd: The Demon Barber of Fleet Street' by Stephen Sondheim and Hugh Wheeler

SCENE CONTEXT: *Sweeney Todd has arrived off a ship in London in the year 1885, after completing 15 years as a convict in Australia. Sweeney was once known as Benjamin Barker who was happily married to his wife Lucy. Judge Turpin framed Barker so that Turpin could have Lucy. When Barker, now Sweeney Todd returns home, he is bitter and angry. In this moment he is speaking to a friend, Anthony.*

For your audition, this monologue may be spoken or sung with an instrumental backing track: 'No Place Like London' from the Musical. In your monologue you will omit Anthony's lines and respond as if he has spoken them (implied character). A copy of the full script is available online here: <https://www.allmusicals.com/lyrics/sweeneytodddemonbarberoffleetstreet/script.htm>

TODD

No, there's no place like London.

ANTHONY

Mr. Todd...?

TODD

You are young.

Life has been kind to you.

You will learn.

Todd's glares forward, his haunted gaze never leaving the approaching city.

EXT. DOCKS -- DAWN 3 3

[Music continues as Todd stands very still and takes in the shadowy figures on the docks.

Anthony seems almost lost at his side, overwhelmed by the scale and aura of the city.]

ANTHONY

Lord ... takes your breath away, doesn't it?

Todd shudders violently, almost snarling.

*** Start Monologue here**

TODD

There's a hole in the world

Like a great black pit

And the vermin of the world

Inhabit it

And its morals aren't worth

What a pig could spit

And it goes by the name Of London.

At the top of the hole

Sit the privileged few

Making mock of the vermin

In the lower zoo,

Turning beauty into filth and greed.

I too

Have sailed the world, and seen its wonders

For the cruelty of men

Is as wondrous as Peru,

But there's no place like London!

(Anthony looks at his friend, mystified by his grim reaction to the city)

TODD

I beg your indulgence, Anthony ... My mind is far from easy. In these once familiar streets I feel shadows everywhere...

(Implied Anthony: Shadows...?)

TODD

Ghosts.

(Anthony looking at him, questioning. Todd continues quietly)

TODD

There was a barber and his wife,

And she was beautiful,

A foolish barber and his wife,

She was his reason and his life,

And she was beautiful,

And she was virtuous.

And he was...

[a breath]

Naive.

TODD

There was another man who saw

That she was beautiful,

A pious vulture of the law,

Who with a gesture of his claw

Removed the barber from his plate.

Then there was nothing but to wait

And she would fall,

So soft,

So young,

So lost,

And oh, so beautiful!

CONTEMPORARY MONOLOGUE 5 - MALE CHARACTER: Cyrano

PLAYSCRIPT: 'Cyrano de Bergerac' by Edmond Rostand

SCENE CONTEXT: *Cyrano's monologue describing his own nose to the Viscount*

CYRANO: Ah no! young blade! That was a trifle short!

You might have said at least a hundred things

By varying the tone. . .like this, suppose. . .

[Aggressive]: 'Sir, if I had such a nose I'd amputate it!'

[Friendly]: 'When you sup It must annoy you, dipping
in your cup;

You need a drinking-bowl of special shape!'

[Descriptive]: "Tis a rock!. . .a peak!. . .a cape! --

A cape, forsooth! 'Tis a peninsular!'

[Curious]: 'How serves that oblong capsular?

For scissor-sheath? Or pot to hold your ink?'

[Gracious]: 'You love the little birds, I think?

I see you've managed with a fond research

To find their tiny claws a roomy perch!'

[Truculent]: 'When you smoke your pipe. . .suppose

That the tobacco-smoke spouts from your nose--

Do not the neighbors, as the fumes rise higher,

Cry terror-struck "The chimney is afire"?''

[Considerate]: 'Take care,. . .your head bowed low

By such a weight. . .lest head o'er heels you go!'

[Tender]: 'Pray get a small umbrella made,

Lest its bright color in the sun should fade!'

[Pedantic]: 'That beast Aristophanes

Names Hippocamelelephantoles

Must have possessed just such a solid lump

Of flesh and bone, beneath his forehead's bump!'

[Cavalier]: 'The last fashion, friend, that hook?

To hang your hat on? 'Tis a useful crook!'

[Emphatic]: 'No wind, O majestic nose,

Can give THEE cold!--save when the mistral blows!'

[Dramatic]: 'When it bleeds, what a Red Sea!'

[Admiring]: 'Sign for a perfumery!'

[Lyric]: 'Is this a conch?. . .a Triton you?'

[Simple]: 'When is the monument on view?'

[Rustic]: 'That thing a nose? Marry-come-up!

'Tis a dwarf pumpkin, or a prize turnip!'

[Military]: 'Point against cavalry!'

[Practical]: 'Put it in a lottery!

Assuredly 'twould be the biggest prize!'

Or. . .parodying Pyramus' sighs. . .

'Behold the nose that mars the harmony

Of its master's phiz! blushing its treachery!'

--Such, my dear sir, is what you might have said,

Had you of wit or letters the least jot:

But, O most lamentable man!--of wit

You never had an atom, and of letters

You have three letters only!--they spell Ass!

And--had you had the necessary wit,

To serve me all the pleasantries I quote

Before this noble audience. . .e'en so,

You would not have been let to utter one--

Nay, not the half or quarter of such jest!

I take them from myself all in good part,

But not from any other man that breathes!

CONTEMPORARY MONOLOGUE 6 - MALE CHARACTER: Tom Wingfield

PLAYSCRIPT: 'The Glass Menagerie' by Tennessee Williams

SCENE CONTEXT: *Tom and Amanda are engaged in a loud argument while Laura looks on desperately. Tom is enraged because his mother affords him no privacy and, furthermore, has returned the D. H. Lawrence novel he was reading to the library. She states that she will not permit that kind of "filth" in her house. Tom points out that he pays the rent and attempts to end the conversation by leaving the apartment. Amanda insists that Tom hear her out. She attributes his surly attitude to the fact that he spends every night out—doing something shameful, in her opinion—though he insists that he spends his nights at the movies. Amanda asserts that, by coming home late and depriving himself of sleep, he is endangering his job and, therefore, the family's security. Tom responds with a fierce outburst.*

Tom: What do you think I'm at? Aren't I supposed to have any patience to reach the end of, Mother? You think I'm crazy about the warehouse? You think I'm in love with the Continental Shoemakers? You think I want to spend fifty-five years down there in that celotex interior? With flourescent tubes? Look! I'd rather somebody picked up a crowbar and battered out my brains than go back mornings. But I go. For sixty five dollars a month I give up all that I dream of doing and being ever! And you say self- self's all I ever think of. Why listen, if self is what I thought of Mother, I'd be where he is [*pointing to picture of Mr. Wingfield*], GONE!

I'm going to the movies. [*Mood changes. Crouching towards AMANDA, overtowering her tiny figure.*] I'm going to opium dens, yes, opium dens, Mother. I've joined the Hogan Gang, I'm a hired assassin, I carry a tommy gun in a violin case. I run a string of cat houses in the Valley. They call me Killer, Killer Wingfield. I'm leading a double life: a simple, honest warehouse worker by day, by night, a dynamic czar of the underworld, Mother. On occasion they call me El Diablo. Oh I could tell you many things to make you sleepless. My enemies plan to dynamite this place. They're going to blow us all sky high some night. I'll be glad, very happy, and so will you! You'll go up, up on a broomstick, over Blue Mountain with seventeen gentleman callers. You ugly, babbling old witch....