

THE GIRTON GRAMMAR SCHOOL PERFORMING ARTS SCHOLARSHIP

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 he/she is 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 Head is a very important part of the selection process. It follows the audition for those short-listed from the audition. Candidates 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 him/her 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, 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 Head, having taken the advice of experts in Performing Arts, is the sole decision maker in respect of the award, at any time as he sees fit. The Head will not enter into any correspondence or discussion about the success or otherwise of a candidate.

Applications should be sent to the School to Ms Shari Williams, Performing Arts Administration or via email at performingarts@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 and presented in a plastic pocket booklet or folder. 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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PERFORMING ARTS SCHOLARSHIPS

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 a CD clearly numbered or 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 and CDs that have been ‘burnt’ will sometimes 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.

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 for Girls:

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 for Girls:

4. Molly Aster – *Peter and the Starcatcher* by Rick Elice
5. The Witch – *Into the Woods* by Stephen Sondheim and James Lapine
6. Mabel Chiltern - *An Ideal Husband* by Oscar Wilde

Classical Monologue for Boys:

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 for Boys:

4. David O'Selznick - *Moonlight and Magnolias* by Ron Hutchinson
5. Black Stache - *Peter and the Starcatcher* by Rick Elice
6. Tom Wingfield – *The Glass Menagerie* by Tennessee Williams

PER ASPERA AD ASTRA

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 CD clearly numbered or an mp3 player/ipod or phone with an audio output (i.e. for a 'headphone' jack). **This year, music on cassette tape will not be allowed.** 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 and CDs that have been 'burnt' will sometimes 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.

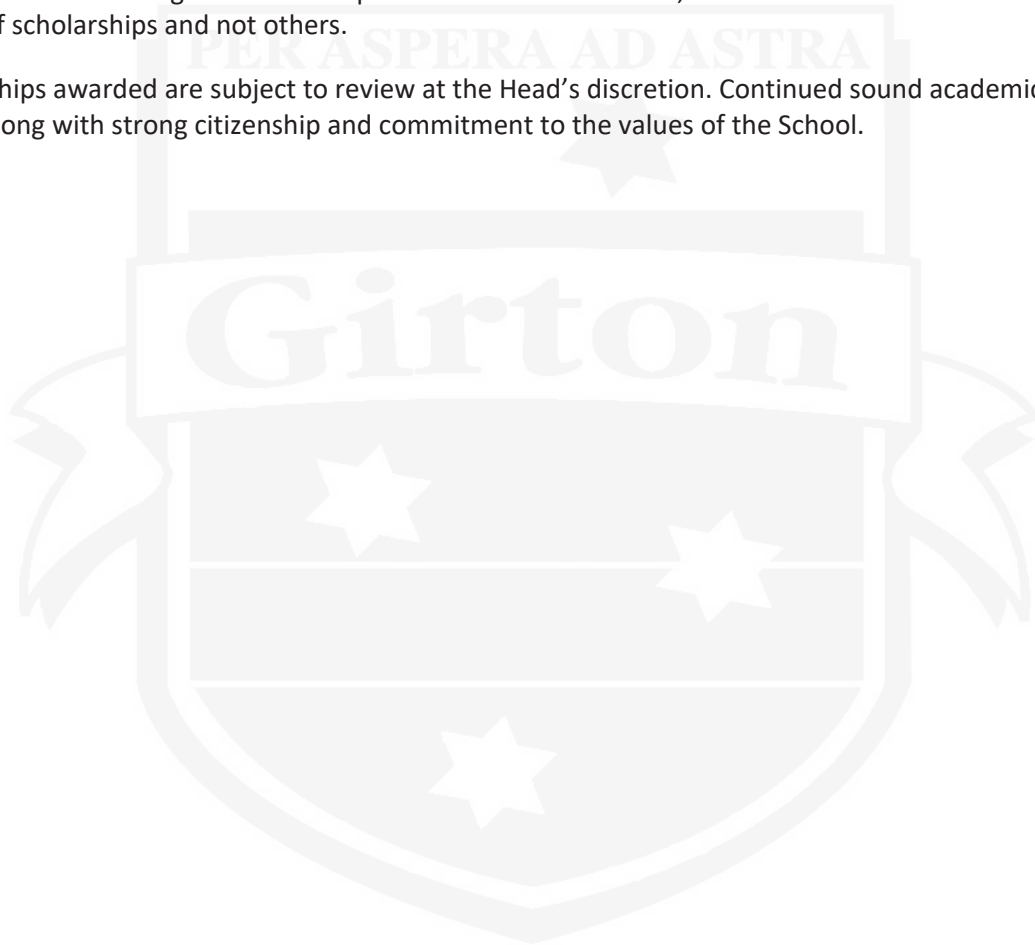
Dancers may appear in appropriate practice clothing, or in simple costume if preferred and thought to be integral to the dance performance. Stage make-up is not to be worn.

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 Head'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)

Surname: _____

Given Names: _____

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 in 2018)

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: _____

FEMALE MONOLOGUE 1 - CLASSICAL: 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.

FEMALE MONOLOGUE 2 - CLASSICAL: 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.

FEMALE MONOLOGUE 3 - CLASSICAL: 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

FEMALE MONOLOGUE 4 - CONTEMPORARY: Molly Aster

PLAYSCRIPT: *'Peter and the Starcatcher'* by Rick Elice

SCENE CONTEXT: *A storm begins as night falls, making the journey dark, unpleasant, and frightening. As the others fall asleep, Peter appears and surprises Molly. Peter tries to get in the trunk, but Molly tells him that exposure to so much starstuff is very dangerous. They discuss their impulsive kiss in the cage, and Molly waxes philosophical about avoiding sentimentality until she falls asleep.*

MOLLY: [to PETER] The kiss? What about it? Want to? I didn't want to, we were about to be eaten alive. Oh for heaven's sake, such a fuss! Didn't you like it? [*standing upset*] You didn't like it. You didn't like it and now you're telling me you didn't like it! Unbelievable. What're you saying? You stop that right now. I won't answer any such question. You're inclining toward the sentimental and that's all well and good for a boy, but the fact is, we girls can't afford to be sentimental. We must instead be strong. And when I marry, my husband will have to- not you, you swot. Ugh, the ego.

And when I marry, I shall make it very clear to this PERSON- that sentimentality is not on the calendar. He will have to lump it or leave it. And if he should leave, I'll stay a spinster and pin my hair back and volunteer weekends at a hospital. And I will love words for their own sake, like "hyacinth" and "Piccadilly" and "onyx". And I'll have a good old dog, and think what I like, and be part of a different sort of family, with friends, you know?- who understand that things are only worth what you're willing to give up for them. Even if I- in the face of death, may have- you know ... not wanted to! I didn't say that. [*A beat. MOLLY rubs her eyes, trying to defeat sleep - but she cannot.*] You know - I might just - now you're here - rest my eyes for a - [*She hops off the trunk and curls up in front of the lock. Instantly, she's asleep.*]

FEMALE MONOLOGUE 5 - CONTEMPORARY: 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.

FEMALE MONOLOGUE 6 - CONTEMPORARY: Mabel Chiltern

PLAYSCRIPT: *'An Ideal Husband'* by Oscar Wilde

SCENE CONTEXT: *Lady Chiltern recounts the travails of her courtship by Sir Robert's secretary, Tommy Trafford, to her sister-in-law, mocking his endless proposals and the ideals of husbandry.*

LADY CHILTERN:

Well, Tommy has proposed to me again. Tommy really does nothing but propose to me. He proposed to me last night in the music-room, when I was quite unprotected, as there was an elaborate trio going on. I didn't dare to make the smallest repartee, I need hardly tell you. If I had, it would have stopped the music at once. Musical people are so absurdly unreasonable. They always want one to be perfectly dumb at the very moment when one is longing to be absolutely deaf. Then he proposed to me in broad daylight this morning, in front of that dreadful statue of Achilles. Really, the things that go on in front of that work of art are quite appalling. The police should interfere. At luncheon I saw by the glare in his eye that he was going to propose again, and I just managed to check him in time by assuring him that I was a bimetallist.

Fortunately I don't know what bimetallism means. And I don't believe anybody else does either. But the observation crushed Tommy for ten minutes. He looked quite shocked. And then Tommy is so annoying in the way he proposes. If he proposed at the top of his voice, I should not mind so much. That might produce some effect on the public. But he does it in a horrid confidential way. When Tommy wants to be romantic he talks to one just like a doctor. I am very fond of Tommy, but his methods of proposing are quite out of date. I wish, Gertrude, you would speak to him, and tell him that once a week is quite often enough to propose to anyone, and that it should always be done in a manner that attracts some attention.

MALE MONOLOGUE 1 - CLASSICAL: 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.

MALE MONOLOGUE 2 - CLASSICAL: 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

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-oppresed 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.

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.

MALE MONOLOGUE 3 - CLASSICAL: 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 scirmish 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 beseeming 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.

MALE MONOLOGUE 4 - CONTEMPORARY: David O'Selznick

PLAYSCRIPT: *'Moonlight and Magnolias'* by Ron Hutchinson

SCENE CONTEXT: *Legendary film producer David O. Selznick is five weeks into shooting 'Gone With the Wind' when he realizes the script is awful, and that the director doesn't have a clue. He has five days to replace them, and restart the shoot, or the production will shut down. Selznick calls Victor Fleming from the set of The Wizard of Oz to direct, and he taps legendary playwright, screenwriter and script doctor Ben Hecht to rewrite the script. There's only one problem: Hecht hasn't read the book. The following is delivered in a fast paced, physical style.*

SELZNICK: *[to HECHT]* I need your total concentration here. Now as everybody on God's Good Green Earth but you knows *'Gone with the Wind'* takes place during the Civil War – *[HECHT shakes his head]* It's going to pit brother against brother, father against son — *[HECHT laughs. SELZNICK resists panic.]* Okay okay ... Follow me here. Overture. Front credits. Fade in on Tara. The O'Hara's plantation in Georgia — think pillars, staircase, cotton fields, Ol' Man River — hot, it's so hot, it's always hot. *[Without warning he grabs Hecht by the lapels]* Ah bejaysus — land, land, land — 'tis the only thing that lasts — d'you hear me? — *land— [HECHT pulls back in alarm. SELZNICK sucks in his stomach, pulls himself upright, assuming Ellen O'Hara's character, using a French accent.]* Ellen Robillard O'Hara, mistress of Tara, *tres aristocratique, tres elegante [He parades up and down, hand thrown out on limp wrist to demonstrate Ellen's character.]* Her mother's the only person that Scarlett O'Hara has ever been afraid of— *[He strikes a coquettish pose, legs crossed, hip thrown out, finger on cheek]* Scarlett herself, beautiful, spoiled, tiny feet, flawless skin, a laugh that cares for no one *[He leans at an exaggerated angle against the couch, tosses an imaginary mane of red hair back, whispers languorously]* *Why, fiddle de dee — [SELZNICK pulls himself upright again.]*

The men. Think spurs, boots, buttons, cravats *[He circles an imaginary enemy, jabbing and weaving]* Every one of them desperately in love with Scarlett — yes? — who has nothing in her pretty little head but dreamy old Ashley Wilkes. *[Selznick sits at his desk, strikes a pose over a book]* Proud, cultured, Mozart, Europe, books, the oboe, mezzotint. No spurs. You get the main characters? *[He indicates the position on stage of each character he's summoning up]* When the movie opens Scarlett's convinced that Ashley is about to declare his love for her. Then she discovers that Ashley is about to marry Melanie Hamilton, his own cousin — It's the South. Scarlett has always been sure that Ashley will one day be hers. When she hears the news she assumes it's a mistake, a terrible, terrible mistake. She thinks he's going to elope with her. He says: *It can't be.* Nobody's ever said *no* to her before. She argues. *It can be.* It can't be. *It can be.* It can't be. *It can be —* You're going to love this — Ashley leaves but unknown to either of them, the ruthless but charming *[He ducks behind the couch]* Rhett Butler *[He jumps up again]* has heard it all. Think — think — think Clark Gable, that's all you have to think — She's mad at him for eavesdropping but he laughs in her face. *Ha ha!* It gets even better — Stung by Ashley's rejection she marries Charles Hamilton — Melanie's brother and a poor boob who just happens to be the first person she sees after getting the heave-ho from Ashley, who's far too noble to walk out on Melanie even though we suspect he has the hots for Scarlett who in short order has a child by him — not Ashcroft?! Ashley.

MALE MONOLOGUE 5 - CONTEMPORARY: Black Stache

PLAYSCRIPT: *'Peter and the Starcatcher'* by Rick Elice

SCENE CONTEXT: *Lord Aster is kidnapped inside a ship by Smee and a group of pirates. Smee demands the key to the trunk, but Lord Aster refuses. Just then, the pirate crew begins to tremble in fear. Smee elaborately introduces the most feared pirate captain on the high seas, Black Stache, so called because of his trademark facial hair. He is a poetic, malapropism-prone psychopath who threatens to find and kill Aster's daughter Molly if he doesn't give him the key to a trunk carrying riches. When Aster refuses, he steals the trunk key from his pocket.*

STACHE: [waving cordially to ASTER] Hallo. [The PIRATES shriek again and bemoan what might happen next. STACHE continues, winsomely.] *Oh, to be in England, now that April's there, But whoever's not in England gets to see my facial hair.*

[To ASTER] Now, you're likely wondering: can the fellow before you be entirely evil? Can no compassion uncrease this furrowed brow? [stammers] Brow. Well, fret not, mon frère — I'm a romantic! There's a poet in these pirate veins, and so I plug into the muse. [holds his hand out to SMEE for a manicure] But what to do? Which style to use? Iambic? Box office poison. Haiku? SamurAi-don't-think-so! [suddenly vicious to SMEE] Mind the cuticle, Smee! Eureka! Hoopah! Got it! [a steely glare at ASTER]

*A pirate with scads of panache
Wants the key to the trunk with the cash.
Now, here's some advice,
Tho' I seem to be nice — I'LL CUT YOU!!!*

Slit you up one side 'n' down the other so ye can watch yer own stomach flop around on the deck. [holds a straight razor to ASTER's throat, but ASTER doesn't flinch] I say, Smee — you did explain to my Lord that I'm a bloodthirsty outlaw? We haven't got all night. People have paid for nannies and parking. Stand aside. I'll have to do it myself, or I'm not — I'm not — [heartbroken] WHAT AM I?? BLACK STACHE!! They refer, of course, to THIS! [The PIRATES gasp] The trademark nose-brush of every man, woman and child in me family, dating right back to the amoeba. Yet, for us, the face foliage has been, oh, so much more than a lawn on the lip, sir. 'Tis what we are, and why we are it. And when everyone else got out of the pirate business, The Stache stuck it out, knowing one day my ship would come in. This is the day. This is the ship. [menacingly] Now, cough up that key, my Lord. Playing games is for children, Aster, and I hate, I hate, I hate children! [hurls his bucket at the mirror, smashing it] Bring it in, Gomez! Thanks ever so. [PIRATES drag in the trunk] The Wasp is my ship now, and everything aboard her belongs to me, including the treasure Victoria thinks nobody knows about. Silly old queen.

MALE MONOLOGUE 6 - CONTEMPORARY: 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 fluorescent 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....