



Dear Actors,

We are so excited for Summer at SCT! This packet serves as a resource for students who would plan to audition for The Performance Lab Series and/or incoming classes. Students are not required to use monologues from this packet, but their monologues should be from a play. Actors who are auditioning will need to bring in a memorized monologue approximately one minute in length.

This packet mirrors the age ranges of The Performance Lab Series. Students will find a section for 4-6<sup>th</sup> grade, 6-8<sup>th</sup> grade, & 9<sup>th</sup> grade and up. We have not included any gender guidelines – **it is best for students to find material that they can relate to and are most comfortable performing.**

High school students who are interested in *Shakespeare*, are encouraged to bring a Shakespearean or classical monologue. We have included one monologue from a Shakespearean history, but there are plenty of online resources that provide free Shakespearean monologues. Links to resources are included later in this document.

SCT does not want the audition room to be intimidating. We understand that auditions can be high stakes, but the people in the audition room want you to do well! Students may be given notes and asked to do their monologue again at SCT's discretion. The amount of notes in the audition room does not reflect a positive or negative audition—we may just want to see how you work with something new.

On Friday, April 10 those who auditioned will be notified by email with callback information for Performance Labs and/or the Mainstage Season. Not all who audition will get a callback audition, and not all who are called back will be cast.

We can't wait to see your hard work in the audition room! Break a leg!

SCT Drama School and Performance Lab Directors



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# Monologues for 4-6 Graders

## Comedic



### WILLY WONKA JR

By Roald Dahl, adapted by [Composer & Lyricist]

*Violet is a confident and strong-willed child. She is one of the recipients of a Wonka golden ticket. In this scene, she is being interviewed on the radio by Phineous Trout, an over the top radio host.*

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VIOLET: I'm a gum chewer, normally, but when I heard about Wonka's contest, I laid off the gum and switched to candy bars. Now of course I'm right back on gum. In fact, I've been working on this piece for over three months solid. I've beaten the record set by my best friend, Cornelia Prinzmetel. Hi, Cornelia... Listen to this... (*VIOLET chews loudly into the microphone.*) That's the sound of you losing! Listen some more... (*VIOLET chews even more loudly, adding smacks and pops.*)

**Students who are interested in doing this monologue will need to prepare this monologue as well as the Madagascar JR. monologue on the next page.**



## **MADAGASCAR JR.**

By Kevin Del Aguila

*Shortly following his grand entrance dance number, self-proclaimed Lord of the Lemurs, King of Madagascar, and other titles, King Julien addresses the newcomers, animals who have escaped from a zoo in New York City, including Melman the Giraffe and Alex the Lion.*

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KING JULIEN: Welcome, you cavalcade of weirdos! Feel free to bask in my glow. We thank you for saving the insignificant life of Mort. We also thank you with enormous gratitude for chasing away the ... Foosa! The Foosa are catlike carnivorous animals native to Madagascar. They are always annoying us by trespassing, interrupting our parties and ripping our limbs off. *(King Julien gets an idea. He pulls Maurice aside)* Maurice! I have a plan. We must make friends with the New York Giants. Then, Mr. Alex will protect us, and we will be safe and never have to worry about the dreaded Foosa ever again! I thought of that. Yes! Me! I did! Maurice, why are you pooping on my party?

**Students who are interested in doing this monologue will need to prepare this monologue as well as the Willy Wonka JR. monologue on the previous page.**

## Dramatic



### HALF MAGIC

By Edward Eager, adapted by Karissa Elliott

*Jane and her siblings have come across a magic charm that grants wishes by halves. Near the end of the play, their mother has gotten closer to a man named Hugo who owns the bookstore in town. In this scene, Jane criticizes her siblings for thinking Hugo could ever replace their father, who passed away when they were young. The scene ends with Jane forgetting she is a part of her family, as the charm has granted her wish.*

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**JANE:** Has everyone in this family gone utterly and completely insane? Don't you know why he's so interested in us and nice about things? Haven't you seen the way he and Mother keep looking at each other? Do you want some old stepfather moving in here and changing everything? Do you really think he could ever take Father's place? Him and his old beard! Don't you know what stepfathers always turn out to be like, once the fatal deed is done? Oh! It's not use! You don't understand! I wish... *(JANE pauses in alarm, remembering the charm. Then she plunges her hand in her pocket.)* Yes, I do! I wish I belonged to some other family! I wish it twice!



## **A WRINKLE IN TIME**

By Madeleine L'Engle; adapted by Morgan Gould

*Calvin had just met Charles and Meg by chance and accompanies them to find Mrs. Whatsit when Charles is whisked away. Meg and Calvin go to the neighborhood's haunted house to look for Charles, where Calvin uses his homework for an excuse not to go inside. Meg does his homework quickly, despite being several years younger, and Calvin is amazed.*

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**CALVIN:** Jeez, are there any more morons like you and Charles around? If so, I should meet them! I know I just met you but for the first time in my life I feel like I'm not alone anymore! Do you realize what that means to me? There hasn't been anybody, anybody in the WORLD I could talk to! Sure I can function on the same level as everybody else, I can hold myself down, but it isn't me. How did all this happen? Isn't it wonderful? I don't understand it but I feel as though I were just being born!

# Monologues for 6-8 Graders

## Comedic



### THE VERY BAD GIRL SCOUTS

By John P. McEneny

*It is date night in Consumption, New Jersey. Burton, 14, arrives at his girlfriend, Mandy Cheddarhawk's trailer fully expecting another evening of hand-holding while they watch male figure skating. Mandy's mother is out this evening at Bingo and won't be home for hours. Mandy suddenly admits to a crime of eating 150 boxes of Girl Scout cookies; she tries to get her boyfriend, Burton, to help her cover up the evidence.*

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**MANDY:** I'm so ashamed. Burton, close the door. *(He closes the door.)* Good. Please dim the lights. *(He dims the lights.)* Don't think I'm a bad person but I ate them all. You have to help me hide the wrappers. My mother is going to be home from Bingo any minute and we need to hide the evidence. I ate them all, Burton. I'm a terrible person. I ate the Thin Mints, the Do-si-dos, the Trefoils, the Tagalongs, and even the Carmel Delites. And I don't even like the Carmel Delights. No one does I'm never going to get that cookie connection badge now. I've let down everyone. Everyone. Mad Dog, Toastito, Rashida, Miss Lick, my grandmother, the whole troop. My mother is going to kill me. I mean really kill this time. She's got a temper, especially after Bingo. Once when I lost my retainer, she had to be restrained and tranquilized. Not really. But I had to slip some Benedryl in her Snapple just to get her to calm down. Stop laughing. I'm serious. I think I may have eaten a thousand dollars of crap this evening. Maybe we could go to the A&P and buy a bunch of fake cookies and stuff them back into the boxes. No one will know the difference. We'll sell them to your Aunt Dotty. She's blind and she's always liked me. It's such a rip off anyway, 15 cookies in a box for four bucks! Obscene! That's almost 24 cents a cookie, Burton. Do you think she has a thousand dollars? She'll never know the difference. Burton, I can't kiss you right now. I'm feeling a little nauseous. It's not you. It's the thin mints.



## **HOLKA POLKA**

By D.M. Larson

*In this comedic retelling of well-loved fairy tales, many characters exclaim how they are misunderstood. In this scene, the wolf tries to explain how he has acquired a bad reputation that he doesn't think he deserves.*

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WOLF: Man, you accidentally knock down some pig's house with a sneeze and they start telling stories about you. And now there's this little girl and her red hood. Who knows what they'll say about this one. I have self-a-team issues too. Everyone is always going around saying "what a big nose you have" and "what big teeth you have." It hurts. I just want to go away some place where I won't bother anyone. They're always promising happy endings but where's my happy ending? All that happily ever after seems to be reserved for princesses and cute little animals. Especially bunnies. Why are rabbits always getting happy endings? They're rodents, I tell you. Rodents!

## *Dramatic*

### **IN THE FOREST GRIM**

By the Brothers Grimm; Adapted by Cate Fricke

*Hansel and Gretel have been wandering the forest, lost for several hours. Gretel finds a good place to sleep for the night, and is trying to calm Hansel and convince him to rest. Hansel reveals that he heard his mother planning to abandon the children. Hansel becomes distraught, and Gretel responds:*

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**GRETEL:** It's all right, we're not lost. As soon as the sun is up, everything will look familiar again. And I'm sure it's just a misunderstanding. You probably were dreaming. Mother and Father would never send us away. Don't cry—look at it this way. We're on an adventure, just like one of Father's stories. Why, some of those stories might have happened in a forest just like this one. Here, lie down. Get some rest. Morning will come before you know it. And remember—those stories of Father's always turn out well in the end, don't they? Every last one. They all end the same. "They lived happy all the rest of their days." Our story will be just like that, you'll see.

## SNOW WHITE AND THE SEVEN DWARFS

by Winthrop Ames

*Snow White has been told by her stepmother, the queen, that she is on her way to boarding school, accompanied by Berte, a young hunter (who could be male or female). Actually the queen plans to have Berte kill Snow White in the woods, because she is jealous of her beauty. Berte is desperate to find a way to avoid committing murder. Snow White's side of the scene is reflected in the monologue on the following page.*

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**BERTE:** Oh, dear Princess . . . Oh, forgive me, Princess! Don't look at me, Princess! Don't look at me! The Queen . . . The Queen . . . has commanded me to . . . kill you . . . here . . . in this forest . . .now! I have no choice. If it were my life alone at stake, I would suffer any torture rather than harm a hair of your head. But ... Greta, my little sister... The Queen has shut her up in the Gray Tower, and she will starve Greta to death unless I bring her your heart before midnight. Oh, I cannot, Princess, I cannot! I ... it impossible for me to kill Your Highness. But I cannot let my sister starve. We must – must find some other way. A Pig. Shhh. I will kill the pig and give the pigs heart to the queen in place of yours. Stay still.

# Monologues for 9<sup>th</sup> graders and up

## *Comedic*



### **PROMEDY**

by Wade Bradford

*Beatrice's friend Dante used their theatrical talents and powers of persuasion to cancel prom after being rejected by the arrogant, texting-obsessed cheerleader. Beatrice, as the president of her class, attempts to rouse her class mates into joining her plan to save prom.*

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**BEATRICE:** Young people need the prom. It's a rite of passage as sacred as getting your driver's license or buying your first bra. There are only a few things in life that are guaranteed to be glorious and memorable and sparkling with gowns and cummerbunds. Prom is the quintessential teenage experience.

Think of the unlucky grown-ups and the elderly who lament the day they decided not to go to the Prom. It is a key ingredient to a happy and meaningful life. Prom is short for Promenade, a slow gentle, walk through a shady glen, and this beloved ceremony symbolizes our journey from the shadows of adolescence to the bright sunshine of the adult world with all its freedoms.

And it may be the only chance I'll ever have to dance with another person. Maybe I'll never have someone get down on a knee and offer me a diamond ring. But it is my right, and the right of book-wormy, soon-to-be librarian to have one night of Cinderella magic. Even if we have to go with our cousin or our best friend from tap class, we will have a prom. And you will help me.

## TECHIES

By Don Goodrum

*High school student Charlie Porter is the fragile star of Jezebel's Last Chance and has just found out that Bonnie, his long-time friend and co-star, is not going to make that night's performance. To make things worse, she is being replaced by Camille Curry, an unforgiving actress who has no patience with Charlie's sensitive nature.*

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**CHARLIE:** *(Almost hysterical, crosses to Tony and grabs him by the shoulders.)* Anthony, you have to help me! What am I going to do? Bonnie, my dear sweet Bonnie who would never hurt a fly has abandoned me, cast me aside like an old doll—! My lines, Anthony! You know how I am in a play, flying along one moment, focused with the razor-sharp intensity of a laser and then poof! One errant down draft and I'm cast out of the nest, falling into a spiral of—Bonnie used to help me, Anthony! She knew that my mind could betray me like snow on a hot sidewalk, and so, with that phenomenal memory of hers, she would memorize my lines as well as her own and feed mine to me under her breath whenever tragedy would strike! Not that I would need it often, of course—but the idea of her, the security of her, waiting there, ready to lift me up and help me to fly—

## **BRIGHTON BEACH MEMOIRS**

By Neil Simon

*Nora Morton is a beautiful and ambitious 16-year-old girl with dreams of Broadway. She's often resentful of her younger sister and angry at her father for dying*

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**NORA:** I can't believe it. You mean it's alright for you to leave us but it wasn't alright for me to leave you? It was my future. Why couldn't I have something to say about it? I need to be independent. So I have to give up the one chance I may never get again, is that it? I'm the one who has to pay for what you couldn't do with your own life. I'm not judging you. I can't even talk to you. I don't exist to you. I have tried so hard to get close to you, but there was never any room. Whatever you had to give went to Daddy, and when he died, whatever was left you gave to Laurie....I have been jealous my whole life of Laurie because she was lucky enough to be born sick. I could never turn a light on in my room at night or read in bed because Laurie always needed her precious sleep. I could never have a friend over on the weekends because Laurie was always resting. I used to pray I'd get some terrible disease or get hit by a car so I'd have a leg all twisted and crippled and then once, maybe just once, I'd get to crawl into bed next to you on a cold rainy night and talk to you and hold you until I fell asleep in your arms...just once...

## URINETOWN

By Mark Hollman and Greg Kotis

*Bobby Strong, a dashing young man who makes up for his lack of intelligence and wisdom with energy and charisma, is leading a rebellion against the evil Caldwell B. Cladwell and his pay-to-pee corporation. However, Bobby has fallen in love with Caldwell's daughter, Hope, who has been taken hostage by the desperate rebels, who want to kill her. In this monologue, Bobby tries to save Hope's life and keep the rebellion alive as well.*

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**BOBBY STRONG:** Friends, I know you're afraid. But this has got to be about more than just revenge and the vicarious thrill of stringing someone up who can't defend herself.

*(LITTLE SALLY: I think he's just in love with her, that's what I think.)*

Maybe I am in love with her.

*(ALL: Whaa-?)*

And maybe I made a promise up there. A promise that from this day forward, no man would be denied his essential humanity due to the condition of his pocketbook. That no man in need would be ignored by another with the means to help him. Here and now, from this day forward, because of you, and you, and you, we will look into the faces of our fellow men and see not only a brother, but a sister as well.

*(Little Becky Two-Shoes: All I remember him saying was 'run for your lives'.)*

Maybe at the time I did say, 'run for your lives!' But that was in the heat of battle. And in the heat—the actual hotness of battle—the cry of freedoms sound something like Run, Freedom! Run!

# Shakespeare



## Henry IV Part I

*Prince Harry has come to the royal palace, after a long absence, to answer his father's summons. Henry is both sad and angry and rebukes his son in stinging terms. He says he would like to be able to forgive Harry but he cannot tolerate Harry's recent behavior. In this monologue, Harry proclaims that his father is wrong and promises to start acting in an appropriate way so he may bring honor to the family name.*

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PRINCE HARRY: Do not think so; you shall not find it so:  
And God forgive them that so much have sway'd  
Your majesty's good thoughts away from me!  
I will redeem all this on Percy's head  
And in the closing of some glorious day  
Be bold to tell you that I am your son;  
When I will wear a garment all of blood  
And stain my favours in a bloody mask,  
Which, wash'd away, shall scour my shame with it:  
And that shall be the day, whene'er it lights,  
That this same child of honour and renown,  
This gallant Hotspur, this all-praised knight,  
And your unthought-of Harry chance to meet.  
For every honour sitting on his helm,  
Would they were multitudes, and on my head  
My shames redoubled! for the time will come,  
That I shall make this northern youth exchange  
His glorious deeds for my indignities.  
Percy is but my factor, good my lord,  
To engross up glorious deeds on my behalf;  
And I will call him to so strict account,  
That he shall render every glory up,  
Yea, even the slightest worship of his time,  
Or I will tear the reckoning from his heart.  
This, in the name of God, I promise here:  
The which if He be pleased I shall perform,  
I do beseech your majesty may salve  
The long-grown wounds of my intemperance:  
If not, the end of life cancels all bands;  
And I will die a hundred thousand deaths  
Ere break the smallest parcel of this vow.

***For other Shakespeare monologues, visit [this website](#)***



## Song Selection Tips

**What kind of song should I sing?** We recommend selecting a song from a musical. Songs from musicals often give you an opportunity to play a character and pursue an objective, giving you great opportunities to act while you sing. It is best to find a song from a musical in the same style as the one you are auditioning for. (Golden Age, Pop, Rock, etc.)

**Bring sheet music in your key.** If possible, bring appropriate sheet music for the audition accompanist and make sure that the sheet music is written in a key that you are comfortable with. You may have to ask for help from a music teacher at your school or a musician that you know. Often, the original key will be perfect as is.

### Finding Sheet Music:

Sheet music for most songs can be purchased and downloaded online. Here are two sites:

<http://www.musicnotes.com>

<http://www.sheetmusicplus.com>

Both of these websites are also able to transpose most songs into other keys.

Many "piano-vocal scores" and "song selection" books for popular musicals can also be found in the King County or Seattle public library systems. Here is an example: <http://bit.ly/1anEPhP>

Warning: When looking at sheet music, make sure your music includes the piano accompaniment in addition to the notes you are singing on vocal line.

### Should I sing the whole song?

We ask auditioners to limit themselves to about a minute long, and no longer than two minutes. This is about 32-measures, or about one verse and one chorus. It is best to choose a part in which the character makes a decision and/or reveals something about what kind of person they are.

Once you've made your selection be sure to clearly mark the selection you're performing, so that the audition accompanist knows which measures to play. You can do this by making a line and writing "begin" (be sure to include any 'intro') before you start singing, and a line after you've finished saying "end."