



Audition Packet

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Comancheria Monologues

Actors auditioning for Comancheria are encouraged to pace themselves when performing these monologues. In addition to the text, plan to include **thirty to sixty seconds of silence** in the performance of your monologue. You may choose to distribute that silence wherever you would like. You may begin or end with it, or distribute it throughout the text.

Monologue #1: DR. MICHELLE MARTIN

My role is to provide you with analysis of your behavior that is meant to inspire changes to that behavior that help you live a more fulfilled life. I see this as a symptom, not a disease. I choose that metaphor with no implication that you are ill, or that I am judging your behavior in any way. I want you to see it in terms of how these issues you're describing relate to one another. You tell me that you've been freezing up, imagining terrible violence, and that you've been withdrawn from Paul. I don't see this as any different from a larger pattern in your behavior, which is to withdraw emotionally, to shut down, to take your very real feelings, run somewhere and hide with them. It's what we've been working on together in this room for three years now, and from what you told me, what you were working on with your previous psychotherapist, before he retired. Do you understand how I see it?

Monologue #2: ANDREA

I see a therapist. She says one of my strategies for dealing with emotionally difficult circumstances is avoidance. I deviate from the line of questioning. I'm doing it now. My eyes are closed. I said I'm tired, rather than explain to you what I'm feeling. I'm self aware. I do it with my husband, too. It's as if I'm outside my body, watching myself engage in avoidance behavior, when I know I should confront how I'm feeling. It feels like I should shout at myself, but I feel, I don't know, like...I'm a kite, floating away, the line tying me back to my other self's waist. I won't drift away completely. I'll reel myself back in. Just...later.

Monologue #3: WAYNE

The first time my dad took me out shootin', I mean, really out shootin'—not just rabbits and rattlesnakes out in the yard. We was up in the mountains, tent, backpackin', all that. Musta been about nine. And he got me this rifle, a .22. Little pop gun, the kind you give to a nine year-old. And the first mornin' after the first night we was out, he was down the stream gettin' water for the canteens. And I thought I seen somethin' movin' in the trees, so I pick up my rifle, and I head for this rock. And I'm carryin' the rifle, and my left boot snags on a little branch, and I trip up. I hear this crack. Thought it's my boot, maybe. I look down at my right foot, and there's this little hole in the top. Then I feel it. That crack wasn't my boot. My finger slipped on the trigger when I snagged my foot. Bullet went straight through the top of it. It's probably still up there in that stone. My dad, he heard the shot, and he come runnin'. He pulled off my boot—I wasn't screamin'. Musta been in shock. And he turned that boot over, and blood poured outta there like I left it outside in a rainstorm. Well, he wrapped it tight with a shirt, and we went back down the mountain. He carried me the whole way. We went out shootin' the next year. And the year after that. Ever now and then, I get a little limp. And I always know when it's gonna rain.

Winnie the Pooh KIDS Monologues

Prepare one of the following **music** selections (found after monologues):

- "Winnie the Pooh" measures 37-64
- "The Wonderful Thing About Tiggers (Part 2)" measures 3-27

All songs will be performed acapella. We will be able to provide a starting pitch, if you would like one.

Monologue Choices:

Prepare one of the four following monologues or prompts

We have included a description for each character or other directions, in *italics*.

Monologue #1: NARRATOR

Cheerful, welcoming

Once upon a time, a very long time ago, there was a boy named Christopher Robin who liked to play in a forest called the Hundred Acre Wood... The Hundred Acre Wood was full of lots of creatures. Some were happy. Some were small. Some were really, really tall. Everyone different. Which is kinda cool, when you think about it.

Monologue #2: WINNIE THE POOH

Christopher Robin's stuffed bear and best friend. Always hungry and on the search for honey. He hears a grumbling noise coming from his tummy

Did somebody say something? (*Pooh bends his head to his tummy*) Oh. It was you! (*Looks skyward*) Looks like it's about half past breakfast. I suppose it's time for a little snack... Maybe I have some honey!... Empty. Oh, bother....Someone has to have some honey lying around. Just enough for a small snack. Or maybe a large morsel... It's practically a quarter to lunchtime now! I bet Christopher Robin has some honey. He always has a snack or two for Pooh. Christopher Robin? Yoo hoo, it's Pooh!

Monologue #3: RABBIT

A nervous and fidgety rabbit. Pooh and Piglet have found a note from Christopher Robin and ask Rabbit for help reading it

Well, as you know, I'm very good at puzzles... Let's see that puzzle of yours. (*reading the note*) Oh, my goodness. Oh, my goodness... This is horrible! This note is simply terrifying!... We must tell everyone in the Wood that Christopher Robin has been kidnapped by the Backson. It'll probably come for us next!... Oh, dear. I'm going to go and hide.

Monologue #4: CHRISTOPHER ROBIN

A curious and kind boy who lives near the Hundred Acre Wood. The animals of the Hundred Acre Wood have been looking for him and he's just returned.

But not for long, I'm afraid... It's going to be autumn soon, and I'll be going to school. So that means I won't have as much time to play with you as I used to... I'll still have nights and weekends. And when next summer comes around, we'll spend every day together... school hasn't started yet... and that's why I came out here today. So we can have one last summer picnic.

"Winnie the Pooh" measures 37-64

A Tempo

ANIMAL CHORUS:

36  4
 Deep in the Hun-dred A - cre Wood where

42 
 Chris-to-pher Ro-bin plays, — you'll find the en-chan-ted

45  3 3
 neigh-bor-hood of Chris-to-pher's child - hood days!

48  *(ROO enters.)*
 A don-key named Ee-yore is his friend, and

51 
 Kan-ga, and lit - tle Roo. There's Rab-bit and Pig - let,

54  **OWL:** **ALL:** 3 3
 and there's Owl, but most of all, Win-nie the Pooh!

57  *(POOH enters.)* **(ALL:)**
 Win-nie the Pooh! Win-nie the Pooh!

60 
 Tub-by lit - tle cub-by all stuffed with fluff. He's

62  **(ALL:)**
 Win-nie the Pooh! Win-nie the Pooh!

64 
 Wil - ly nil - ly sil - ly ole bear!

"The Wonderful Thing About Tiggers (Part 2)" measures 3-27

Bouncy!

2 ANIMAL CHORUS:

Tig-gers are cud - dl - y fel-las.____

Tig-gers are aw - ful - ly sweet. Ev-'ry-one el - us is

jeal - ous.____ That's why I re - peat and re - peat: The

won - der - ful thing a - bout tig - gers____ is

tig - gers are won - der - ful things! Their

tops are made out of rub - ber;____ their

bot - toms are made out of springs! They're

bounc - y, trounc - y, flounc - y, pounc - y, Fun! Fun! Fun! Fun!

TIGGER:

Fun! But the most won - der - ful

thing a - bout tig - gers is I'm____ the on - ly

one!

The Hero of Sherwood Forest Monologues

Prepare one of the three following monologues:

Monologue #1: EDMUND

I SAID QUIET, YOU INSOLENT FOOL! You think you can speak freely, in *my* court? Steal expensive items from *my* noblemen? Give said things to *my* undeserving peasants? Well, it's time I change your views! For years, *years*, now, you have been disrespecting the crown I wear atop my head! Disrespecting authority! Disrespecting the entirety of this kingdom's upper class! Disrespecting *me*! I will not have it any longer! I simply do not know how to get it through your thick skulls, so you have given me no choice. I typically don't do this the first time a subject is brought before me, but you imbeciles have been dishonoring this kingdom for years, leaving me with no choice. Sheriffs, off with their heads!

Monologue #2: ROBIN

Oh my goodness gracious! Justice! You snobs have been robs! Wait, no... that phrasing was weird. Let me start over. You rich folk have just been robbed by Robin Hood and the Merry Men! Feast upon that, you fools! Ya know, I bet John might think that he doesn't do a lot, but I really couldn't do this without him. He's my best friend.

Monologue #3: LITTLE JOHN

Come on, guys. We can't all just roll over and give up! I have faith that you'll change their minds! Now, I've got a bombshell for you. I got our next mission. Some of our very own Merry Men have been captured by the king's treacherous sheriffs! There's no telling what's happening to them in that palace, and we need your help breaking them out! Robin and I are gonna go sneak around outside the castle and see if there are any points of entry that stand out. This is gonna be epic.

Monologue #4: HELENA

Oh! I guess I should introduce you! These are the saints of our town, the Merry Men. Robin Hood, Will Scarlett, Friar Tuck, Much the Miller's Son, Alan-a-Dale, and of course, Little John. These men put their lives at risk constantly to get us these things, without keeping anything for themselves. We're all very grateful for any and all things they bring us, no matter the amount. Many thanks, as always. This town wouldn't be what it is without you boys.

There's Gold in These Hills Monologues

Prepare one of the four following monologues:

Monologue #1: Virgil Wainwright

(Fumbling in his pocket) I, uh, I found something today that reminded me of you. Dug it right out of the ground. And I would be pleased as a peach if you would have it, Margaret. *(pulls out a rock)* I know it doesn't seem like nothin' special, but you know, mining is hard. The men who work the mines are hard, the ground they work on is hard, and even the lives they go home to, after their done working hard, are hard! But once in a while, as I'm on my knees flinging dust and grime every which way, I come across something like this. Something smooth. Something to remind me that everyone deserves a little softness.

Monologue #2: Willis Buckle

Why, good afternoon, ladies. I was ever so wondering if I might have the pleasure of the company of a one Virgil Wainwright. I heard whispers that he would indeed be present at this merchant establishment today. Perhaps something has kept him. Pity. Oh, pardon my lack of manners, fair madams. Allow me to introduce myself. Please, call me Willis... I mean Ernest. Willis is my middle-name. William even. Ernest William Pickford. Gold is my business! Or at least, I'm a financier of it. You'd never catch me rolling around in the dirt with the who-whats. Funny, in all my time financiering with Mr. Wainwright, he never pray told of a pretty niece in San Francisco.

Monologue #3: Florence Blackwood

Ezekiel! Will you stop talking like that, you impotent oaf? If the good lord wanted you to speak like an animal, he would have graced you with four legs. Timothy, come along. That's enough rolling around in the dirt for today. Bank management, now that was an honest occupation! All this is, is a poisonous rabble! Spitting and swearing and sleeping all the live-long day... And if you think I'm going to let my sweet little boy be a part of this decadence, then you are sorely mistaken.

Monologue #4: Margaret Blackwood

You've never made an honest dollar in your life, have you? You have all of the money that you need, and you come down here and move dirt around for fun, when other honest people are trying to support themselves. You have no workman's skills! Do you even know what it means to put your nose to the grindstone? I can't marry you, Virgil. Not only did you lie to me, but you made up a lie that I liked. Dare I say fell in love with! And now? To find out that you're some... rich city boy coming down here to play in the dirt while poor men like my father struggle to make a living?

Monologue #5

Create your own 19th-Century prospector, and tell us a story about one of your craziest gold-digging adventures.

Disney's Beauty and the Beast

Prepare one of the following music selections (found after monologues)

- "Belle" – Belle, measures 8-34
- "Gaston" – LeFou, measures 82-107
- "Be Our Guest" – Lumiere, measures 12-43

All songs will be performed acapella. We will be able to provide a starting pitch, if you would like one.

Monologue Choices:

Prepare one of the seven following monologues:

We have included accent suggestions or other directions, in *italics*.

Monologue #1: BELLE

Speaking to the Bookseller

Good Morning! I've come to return the book I borrowed. I couldn't put it down. I wondered if you have got anything new? If not, I will just borrow one I have already read. It's my favorite. Far-off places, daring sword fights, magic spells, a prince in disguise...Mine? You are giving it to me? Well, thank you! Thank you very much!

Monologue #2: MRS POTTS

Try a British Accent

(To Beast) try to be patient. The poor girl has lost her father. We won't be human again that soon. These things take time. Master, you must help her see past how you look. You could start by trying to make yourself more presentable. Be gentle. And above all...you must control your temper! Deep breaths, Master. Deep breaths.

Monologue #3: GASTON

(To Belle, Handing her flowers) for you...Mademoiselle. I know I shouldn't have, so don't mention it. Belle, this is the day your dreams come true! I know all about them. Picture this. A rustic hunting lodge. My little wife massaging my feet while the strapping boys play on the floor with the dogs. We'll have six or seven. Boys, not dogs. So Belle, what'll it be? *(Belle leaves.)* That Belle, always playing hard to get. She turned me down for now, but I'll have Belle for my wife. Make no mistake about that!

Monologue #4: BEAST

There's a stranger here! Who let him in? You have all betrayed me! Who are you? What are you doing in my castle? You're not welcome here! I am hideous aren't I? You've come to see the Beast, haven't you? I'll give you a place to stay! *((Grabs Maurice) (Pause, change mood.) (To Belle)* Belle, are you happy here? With me? Is something wrong? You miss your father? There is a way to see him again. This mirror will show you anything ...anything you wish to see. He is lost? You should go to him. You're not my prisoner, Belle. You haven't been for a long time. Take the mirror with you. So you'll always have a way to look back...and remember me. Go...Go. *(She exits)* I'll never see her again.

Monologue #5: LUMIERE
Try a French Accent

(Kissing Belle's hand) Enchante' Mademoiselle. Remember, Cogsworth, she is not a prisoner. She's our guest! We must make her feel welcome here! Oh, and what is a dinner without a little music? Ma Chere mademoiselle, it is with deepest pride and greatest pleasure that we welcome you tonight. And now we invite you to relax. Let us pull up a chair as the Dining Room proudly presents...your dinner?

Monologue #6: COGSWORTH
Try a British Accent

(To Belle) Hello, I am Cogsworth, head of the household. And this is Lumiere...If there is anything we can do to make your stay more comfortable, anything...anything at all! Except feeding you! Can't do that. You heard what the Master said! Oh fine. A glass of water, crust of bread and then... Oh all right, dinner. But keep it down! If the Master finds out, it'll be our necks! What?? You want music too??

Monologue #7: CREATE YOUR OWN

From the silly girls to enchanted objects, there are vivid characters to explore within Beauty and the Beast! If you would like, create your own monologue instead of choosing one from above that tells a story and shows character development! Be creative, have fun, and own your story!

"Belle" – Belle, measures 8-34

7 8 (BELLE) 9 10
Lit - tle town, it's a qui - et vil - lage. Ev - 'ry

11 12 13
day like the one be - fore Lit - tle town full of lit - tle

14 15 16 (F1)
peo - ple wak - ing up to say: Bon -

Allegro $\text{♩} = 132-136$
17 (M7) 18 (M10) 19 (F8) (M3) 20
jour! Bon - jour! Bon - jour! Bon - jour! Bon - jour!

21 (BELLE) 22 23 24 25
There goes the bak - er with his tray, like al - ways, the same old

26 27 28 29 30
bread and rolls to sell. Ev - 'ry morn - ing just the same since the

31 32 33 34
morn - ing that we came to this poor pro - vin - cial town Good morn - ing

Stop [ne]

"Gaston" – LeFou, measures 82-107

79 hard to see why

80

81

Start

82 No one's

83

84 *a tempo*

85 slick as Gas - ton No one's quick as Gas - ton No one's neck's as in -

86

87

88

89 cred - i - bly thick as Gas - ton For there's no man in town half as

90

91

92

93

94 man - ly Per - fect; a pure par - a - gon. You can

95

96

97

98

99

100 ask an - y Tom Dick or Stan - ley And they'll tell you whose

101

102

103

104

105 *ritard* (LEFOU/MEN/S.GIRLS) Stop Gals]

106

107

108 No one's

109

"Be Our Guest" – Lumiere, measures 12-43

Start

(LUMIERE)

Be our

guest Be our guest Put our ser - vice to the test Tie a

nap - kin 'round your neck cher - ie and we'll pro - vide the rest Soupe du

jour hot hor d'oeuvres Why we on - ly live to serve Try the

(CHIP) (LUMIERE)

grey stuff It's de - li - cious Don't be - lieve me? Ask the dish - es They can

(LUMIERE)

(M1-2) sing They can dance Af - ter all, Miss, This is France! And a

din - ner here — is ne - ver se - cond best Go on, un -

fold your men - u Take a glance and then — you'll be our

Stop

8,11-12;
4,7,9,11-12,
2,LUMIERE)

guest Oui! our guest Be our guest Beef ra -