

Vermont Stage Youth Company Audition Information

WHAT PROGRAMS REQUIRE AUDITIONS

We hold auditions for our performance companies only. Our Technical Apprenticeship and Arts Alliance programs do not need to audition.

WHEN ARE AUDITIONS

Auditions for our fall semester are on Saturday, September 14th at Main Street Landing.

Emergent Company: 11:30-1:30

Senior Company: 1:30-3:30

Please plan to arrive 15 minutes before your audition time.

WHAT IF I CANNOT MAKE THE AUDITION

We accept video submission for those who have a scheduling conflict with auditions. Please prepare your audition material as directed and send it to Amy Riley, Director of Education: education@vtstage.org. All videos must be submitted by the day of auditions.

WHAT ARE AUDITIONS LIKE?

We aim for a supportive and welcoming audition process. Our company auditions are group auditions that foster encouragement for each other and spark creativity and collaboration.

We will start our auditions with a movement segment. Then each student will perform their prepared monologue or song. We will end with improvised theater exercises (Emergent) or short scenes (Seniors). Copies of scenes will be provided at auditions.

If you have audition specific questions, please do not hesitate to contact us.

WHAT DO I PREPARE

We have carefully chosen monologues for each group and an audition song. These are only suggestions not requirements. You are invited to bring a song or monologue that resonates with you. We are looking for young artists who find joy and inspiration in doing the work so find material that you love and that you are excited to work on.

HOW DO I PREPARE FOR AUDITIONS

Work on your material. Take time to memorize your monologue or song. Be familiar with the show that your audition material is from and do some research on the character.

AUDITION BEST PRACTICES

Be on time. 15 minutes early is on time.

Be supportive and kind. Encourage each other and listen.

Wear clothes to move in and sneakers or dance shoes.

Bring a water bottle and a pencil.

It's ok to make mistakes. Ask to start over. Try not to get too flustered. No need to apologize, best to recover and move on.

Being nervous is totally normal. Everyone gets nervous but please know that the creative team is your biggest champion and we honor your courage and bravery.

Vermont Stage Youth Company
Audition Monologue Suggestions

EMERGENT & SENIOR COMPANY

Befriending Bertha

By Kerry Muir

Charlie is a character who identifies as Male but this monologue works for anyone

(Charlie has never met Bertha but starts conversation as if they had been talking for a while)

See that's the whole trouble with Tuna fish. You eat it, your breath smells for maybe 1, 2, sometimes even 3 hours afterwards. There's a number of ways to deal with the problem. You can use certs, Tic Tacs ...Even scope if you can find a little bottle in convenient travel size. (offers bag) Potato chip? Pickle? Sip of cola? Oh. Okay. Silent type. Good, we'll be great friends. You can listen, and I'll do all the talking. As I was saying...You know, for a girl of I would say, 11, or 12 years old you are abnormally quiet. I mean, unusually quiet...I haven't said anything wrong, have I? I mean, nothing to offend you in any way shape, form, or size? Or color? Or texture of? Or luminosity? Luminosity. You know ...Containing a certain quantity of light, illumination, or iridescent. It's a good word.... I got to go back to class in a little bit butIf my Mom or Dad asked me if I made a new friend today, can I just say that I made one real nice one ...And her name is Bertha? Just so they don't think I bombed out on my first day of school, or anything?

The Effect Of Gamma Rays On Man-in- the-Moon Marigolds

By Paul Zindel

(Tillie Identifies as female but again this monologue works for anyone)

Tillie

He told me to look at my hand, for a part of it came from a star that exploded too long ago to imagine. This part of me was formed from a tongue of fire that screamed through the heavens until there was our sun. And this part of me - This tiny part of me - Was on the sun when it itself exploded and whirled in a great storm until the plants came to be. And this small part of me was then a whisper of the earth when there was life, perhaps this part of me got lost in a fern that was crushed and covered until it was coal. And then it was a diamond millions of years later - It must have been a diamond as beautiful as the star from which it had first come. Or perhaps this part of me became lost in a terrible beast or became part of a huge bird that flew over the primeval swamps. And he said this thing was so small - This part of me was so small it couldn't be seen - But it was there from the beginning of the world and he called this bit of me an Atom.

And when he wrote the word, I fell in love with it. Atom. *Atom.*

You're A Good Man Charlie Brown

written by Clark Gesner, from the comic strip by Charles Schultz

Charlie Brown: I think lunchtime is about the worst time of day for me. Always having to sit here alone. Of course, sometimes, mornings aren't so pleasant either. Waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too. Lying there and thinking about all the stupid things I've done during the day. And all those hours in between when I do all those stupid things. Well, lunchtime is among the worst times of the day for me. Well, I guess I'd better see what I've got. Peanut butter. Some psychiatrists say that people who eat peanut butter sandwiches are lonely...I guess they're right. And when you're really lonely, the peanut butter sticks to the roof of your mouth. There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her?...She'd probably laugh right in my face...it's hard on a face when it gets laughed in.

SENIOR COMPANY ONLY

The Importance of being Earnest

By Oscar Wilde

Algernon: I haven't the smallest intention of dining with Aunt Augusta. To begin with, I dined thereon Monday, and once a week is quite enough to dine with one's own relations. In the second place, whenever I do dine there I am always treated as a member of the family, and sent down with either no woman at all, or two. In the third place, I know perfectly well whom she will place me next to, to-night. She will place me next Mary Farquhar, who always flirts with her own husband across the dinner-table. That is not very pleasant. Indeed, it is not even decent . . . and that sort of thing is enormously on the increase. The amount of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad. It is simply washing one's clean linen in public.

An Ideal Husband

By Oscar Wilde

MABEL 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 any one, and that it should always be done in a manner that attracts some attention.

Punk Rock

By Simone Stephans

William: Mr. Lloyd died. This morning. When we were in here. I went up to the hospital after I left you and Nicholas. I was too late. I tried to get you all to come earlier. You all stopped me. It was a horrible place. He's the second person I've ever met who's died now. How many people do you know who died? I was meant to have exams wasn't I? I got lost coming home. I was wondering around. Have I missed them? My exams? Did I miss History?

While I was wondering about I realized something about you. I figured out what you are. In real life. It came to me. Like an epiphany. You're a robot aren't you? Where did they make you? What laboratory did they make you in? When I asked you out, were you already going out with Nicholas? You were, weren't you? Why didn't you tell me? Why didn't you say anything about it?!

Punk Rock

By Simone Stephans

Lilly: We all get scared William. Sometimes the world is a bit unnerving. Some people do awful things but, And you need to listen to this William, Seriously, most of the time the world is all right. You need to get that into your head and stop moping about. Most people are all right. They're funny. They chat a bit. They tell jokes. Their kind. They're all right. When I was 12 I used to get headaches. They were properly fierce. It used to feel as though the front of my head was being carved in two. They could really Bring tears to my eyes. I didn't tell my mom about them for weeks. But eventually I did. And she took me to the doctor and the doctor gave me some aspirin And told me to drink more water and get some fresh air, and eat less sugar. And so I did and But headaches went away. What I'm trying to say is, Maybe you should tell somebody how you're feeling. Because actually I don't think you're that well, and I'm worried about you and I want you to get some help

START

2

Bb/D Bb7 Eb7 A \flat Fm7 Bb7/D Eb7 A \flat

There's a time for us, Some-day a time for us.

Bb Bb/A \flat Gm Cm A \flat D \flat Bbm G \flat

Time to-gether with time to spare, Time to learn, time to care.

cresc.

C \flat A \flat m E \flat m E \flat m6

Some-day, some-where We'll find a new way of

mf *f*

Fm7 C \flat /E \flat Fm7b5 G \flat maj7

liv - ing, We'll find a way of for - giv - ing,

p

F Dm7 Bb Bb7/D Eb7 Ab

some-where. There's a place for us,

rit. pp a tempo

Fm7 Bb7/D Eb7 Ab Bb Bb/Ab Gm Cm

A time and place for us. Hold my hand and we're half-way there.

cresc.

Ab Db Bbm Gb Cb

Hold my hand and I'll take you there, some-how,

mf f

STOP

Abm Eb Eb7 Ab/Eb Ebsus2 Eb

some-day, some-where.

pp