

INSTRUCTIONS: Choose one (1) of the characters and prepare the text from the list below. You may choose any character, you are not bound by gender, ethnicity, or age. Perform the character's entire text as it is given.

Prepare by reading and familiarizing yourself with the character and situation - research the context of the scene and anything in the text that is unfamiliar. Each character is from a particular time and place; you do not have to perform with an accent or dialect, though you should be familiar with the overall style (particularly in the texts from OKLAHOMA!).

You may hold a page with the text and refer to it while you perform, though you should be memorized enough to look up and speak clearly. Please do not read directly off the page.

IMPORTANT: who is the character talking to? There are context clues in the text. As you prepare, have a clear picture in your mind of who the other person is.

THE AUDITION: Perform the text three times, once with each of the following prompts (or goals, tactics). Picture the person you are speaking to, and:

first time: confront them.

second time: charm them.

third time: console them.

The text may make more sense with one tactic over another... do your best to fully invest in each.

You may submit a pre-recorded video of your performance, or you may perform it live in the audition call.

If you film, please submit as one file, either filmed continuously or filmed separately and edited into one contiguous video.

If you perform live, be prepared to respond to direction in the moment.

Please be prepared to discuss your preparation and research in the interview segment of the audition.

(The text is taken from the original scripts and edited for length and clarity)

Laurey from OKLAHOMA!

Air you making threats to me? Air you standing there tryin' to tell me 'f I don't 'low you to slobber over me like a hog, why, you're gonna do sumpin 'bout it? Why you're nuthin' but a mangy dog and somebody orta shoot you. You think so much about being a h'ard hand. Well, I'll just tell you sumpin that'll rest yer brain, Mr. Jud. You ain't a h'ard hand fer me no more. You c'n jist pack up yer duds and scoot. Oh, and I even got better idsy'n that. You ain't to come on the place again, you hear me? I'll send yer stuff any place you say, but don't you's much 's set foot inside the pasture gate or I'll sic the dogs onto you!

Eliza Doolittle from MY FAIR LADY

Don't be so saucy. You ain't heard what I come for yet. You ain't above giving lessons, not you. I heard you say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere. I'm come to have lessons, I am. And to pay for 'em too: make no mistake. I want to be a lady in a flower shop 'stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him -- not asking any favor -- and he treats me as if I was dirt. I know that lessons cost as well as you do; and I'm ready to pay.

Will Parker from OKLAHOMA!

Know what I got fer first prize at the fair? Fifty dollars! Ketch on? Yer Paw promised I cud marry you 'f I cud git fifty dollars. Know what I done with it? Spent it all on presents fer you! Whut I got is worth more'n the cash. Feller who sold me the stuff told me! When do I get a little kiss? Oh, Ado Annie, honey, y'aint been off my mind since I left. All the time at the fair-grounds even, when I was chasin' steers. I'd rope one under the hoofs and pull him up sharp, and he'd land on his little rump... Nen I'd think of you. See a lot of beautiful gals in Kansas City. Didn't give one a look. I mean I didn't look lovin' at 'em - like I look at you.

Sky Masterson from GUYS AND DOLLS

Nathan, let me tell you a story... When I was a young man about to go out into the world, my father says to me a very valuable thing. He says to me like this: "Son," the old guy says, "I am sorry that I am not able to bankroll you to a very large start, but not having any potatoes to give you, I am now going to stake you to some very valuable advice. One of these days in your travels a guy is going to come to you and show you a nice, brand-new deck of cards on which the seal is not yet broken, and this guy is going to offer to bet you that he can make the Jack of Spades jump out of the deck and squirt cider in your ear. But son, do not bet this man, for as sure as you stand there you are going to wind up with an earful of cider."

Charlie Cowell from THE MUSIC MAN

I see you're the piano teacher in town? You must know about this fellow Hill formin' a Boys' band here. Well, don't let it worry you no more, I got the goods on him in spades. Swindlin' two-bit thimble rigger. That's why I got to see Shinn. (*Pulls out watch*). I'm just passin' through. Number eight only makes a fifteen-minute water stop. Wish it was 20. Would sure like to concentrate five minutes on you, girly-girl. Name's Charlie Cowell -- anvil salesman. But just now I'm out to protect the good name of the travellin' fraternity from this swindler. That fella's been the raspberry seed in my wisdom tooth just long enough. He spoiled Illinois for me and he's not gonna spoil Iowa! Say, what kind of music teacher are you, you didn't see through him?