

Gifted and Talented Drama Program

John Curtin College of the Arts

Monologues – Year 10 students

Prepare and memorise **ONLY ONE** of the following monologues.

You can choose whichever monologue you prefer. Your monologue must be fully prepared and ready to perform during your session. Although you can bring the monologue text to your callback, you should try to memorise it. You will find tips to help you prepare on the Callback Information sheet.

1. Scene from: *The Glass Menagerie* by Tennessee Williams

Scene 4

AMANDA:

Oh, I can see the handwriting on the wall as plain as I see the nose in front of my face ! It's terrifying ! More and more you remind me of your father ! He was out all hours without explanation ! - Then left ! Good-bye ! And me with the bag to hold. I saw that letter you got from the Merchant Marine. I know what you're dreaming of. I'm not standing here blindfolded.

Very well, then. Then, do it ! But not till there's somebody to take your place. as soon as Laura has got somebody to take care of her, married, a home of her own, independent ?- why, then you'll be free to go wherever you please, on land, on sea, whichever way the wind blows you !

But until that time you've got to look out for your sister. I don't say me because I'm old and don't matter - I say for your sister because she's young and dependent.

I put her in business college - a dismal failure ! Frightened her so it made her sick at the stomach.

I took her over to the Young Peoples League at the church. Another fiasco. She spoke to nobody, nobody spoke to her. Now all she does is fool with those pieces of glass and play those worn-out records. What kind of a life is that for a girl to lead?

2. Scene from: *The Glass Menagerie* by Tennessee Williams

Scene 7

TOM:

I didn't go to the moon, I went much further — for time is the longest distance between two places. Not long after that I was fired for writing a poem on the lid of a shoe-box. I left Saint Louis. I descended the steps of this fire escape for a last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space. I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly coloured but torn away from the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass. Perhaps I am walking along a street at night, in some strange city, before I have found companions. I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of coloured glass, tiny transparent bottles in delicate colours, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes. Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into the movies or a bar, I buy a drink, I speak to the nearest stranger — anything that can blow your candles out! For nowadays the world is lit by lightning! Blow out your candles, Laura — and so goodbye.

3. Scene from: *Richard III* by William Shakespeare

GLOUCESTER:

Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums changed to merry meetings,
Our dreadful marches to delightful measures.
Grim-visaged war hath smooth'd his wrinkled front;
And now, instead of mounting barbed steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinish'd, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them;
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determin'd to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And if King Edward be as true and just
As I am subtle, false and treacherous,
This day should Clarence closely be mew'd up,
About a prophecy, which says that 'G'
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul: here
Clarence comes.

4. Scene from: *Rhinoceros* by Eugene Ionesco

Act 1

The Logician:

Excuse me, gentlemen, for interrupting. But that is not the question. Allow me to introduce myself... Professional Logician; my card (*he shows his card*). Kindly allow me to speak, gentlemen. I am addressing you in particular. And all the other others present as well. You see, you have got away from the problem which instigated the debate. In the first place you would be deliberating whether or not the rhinoceros which passed by just now was the same one that passed by earlier, or whether it was another. That is the question to decide. Thus: you may have seen on two occasions a single rhinoceros bearing a single horn. Or you may have seen on two occasions a single rhinoceros with two horns. Or again, you may have seen one rhinoceros with one horn, and then another also with a single horn. Or again an initial rhinoceros with two horns, followed by a second with two horns. If on the first occasion you had seen a rhinoceros with two horns and on the second occasion a rhinoceros with one horn, that wouldn't be conclusive either. For it is possible that since its first appearance, the rhinoceros may have lost one of its horns, and that first and second transit were still made by a single beast. It may also be that two rhinoceroses, both with two horns may each have lost a horn. If you could prove that on the first occasion you saw a rhinoceros with one horn, either Asiatic or African, and on the second occasion a rhinoceros with two horns, we could then conclude that we are dealing with two different rhinoceroses, for it is hardly likely that a second horn could grow sufficiently in a space of a few minutes to be visible on the nose of a rhinoceros. For good logic cannot explain the possibility that the same creature be born in two places at the same time.