



Audition Package

Auditions will take place Jan 17,18,19 in the Lecture Theatre

Sign up Sheets will be posted on the door of B27

Performance Dates are May 8-11

Tentative Cast size will be 26-30 members

You will need to choose one monologue from the choices provided

You will need to choose one of the songs from the choices provided

After performing both the monologue and the song you will need to do a short
dance audition with 4-5 other auditionees

Cast List will be posted by Jan 26th

Rehearsals will start Jan 29th

Parent Meeting Feb 4th

Show Synopsis

The time is the future, in a place that was once called Earth. Globalisation is complete. Everywhere, the kids watch the same movies, wear the same fashions and think the same thoughts. Our eye is no longer focussed, instead, virtual reality is the new reality.

IS THIS THE REAL LIFE? IS THIS JUST FANTASY?

On the iPlanet, all the musical instruments are banned as if they are responsible for the new world plague. The Company Computers instead generate tunes which everybody streams. It is an age of Boy Bands and of Girl Bands. Of Boy and Girl Bands. Of Girl Bands with a couple of boys in them that look like girls anyway! Nothing is left to chance as hits are scheduled years in advance.

CAUGHT IN A LANDSLIDE, NO ESCAPE FROM REALITY

But Resistance is growing. Underneath the gleaming data cities, down in the lower depths, below the apocalyptic wastelands live the Bohemians. Rebels, led by the wise archivist and music historian Buddy, who believes that there was once a Golden Age when the kids formed their own bands and wrote their own songs. The Bohemians call that time, The Rhapsody.

OPEN YOUR EYES, LOOK UP TO THE SKIES AND SEE

Legend persists that somewhere on the iPlanet, instruments still exist. Somewhere, the mighty axe of a great and hairy guitar god lies buried deep within the living rock. The Bohemians need a hero, a chosen one, to find this axe, draw it from the stone and play the mighty riff. Is the one who calls himself Galileo that man?

HE'S JUST A POOR BOY. FROM A POOR FAMILY

But the "GaGa" Cops, under the instruction of Commander Khashoggi, are also looking for Galileo and his helper Scaramouche and if they get them first they will surely drag them before the Killer Queen and consign them to Oblivion across the Seven Seas of Rhye. Who is Galileo? Where is the Hairy One's lost axe? Where is the place of living rock?

ANY WAY THE WIND BLOWS

Monologue 1

Character Description: *In this monologue, the character talks to a friend who seems to keep teasing them about the same container of ice cream, that has remained in their freezer for over a year.*

Listen man, stop busting my chops, alright? I know the ice cream has been in my fridge for like a year but I rather have something in there because I don't want it to look empty.

Why are you laughing? Come on man, stop laughing at me...bro, I'm single, alright? I don't have time to go food shopping. I'm always on the go and whenever I do go shopping, it's usually for a few things like when I cook at home. You know?

But you know I'm not a big cook. I like eating out...so that's why I don't have much in my cabinets or fridge. What do you want from me?

Keep laughing, you jerk....(hahaha)...it is kind of funny...(hahaha). Let's open it up and see what it looks like. Yo, who can we invite over to eat this? Who could we play a joke on? How about that pain in the neck kid next door...you know the one, what's his name? Ray Ray! Let's give little Ray Ray some ice cream...hahaha. I'm bad, stop. I can't do that but I would like too. hahaha!

No, really, I'll tell you what...let's go food shopping now cause you make me feel bad. I'll pack everything up but you better not eat everything cause you're like the invisible roommate that just comes over for food and doesn't chip in for anything.

Monologue 2

You're too scrawny. We need to get you pumped up. You're arms are like noodles. You can't go around looking like that. I'm going to give you an exercise routine and get you strong. Do you want to be strong?

Well, I know you *feel* strong and that's a good thing but you look like a twig. If a strong wind blows you will be going with it. You need to build some muscle. We will make you some natural weight gain shakes. Time to get mean with protein. You put on fifteen or twenty pounds, you will be like a new Ferrari. You understand? A Ferrari! Right now you look like a used up Toyota. It's not a good look for you. You're young! You look worn out and tired. You can't go around looking this way. I'm worried about you. Circles under your eyes. You have that stressed out look. Not good nephew, not good.

Don't worry, Uncle Chuckie is here to help you. I will get you back in shape. Push ups, sit ups, chin ups. We're gonna feed you big meals. We're gonna fatten you up before you evaporate. You're gonna be fine kid don't worry about a thing. You're gonna be a machine. An animal! Just like the Hulk!

Monologue 3

I've always had a thing for nerds. All kinds ... Geeky, Weirdo, Freak, Techie, Trekkie or Dork... you name it... I want to catch them all.. Sorry for the Pokemon reference... I am a bit of a nerd myself. Girl nerds are rare but we do exist.

I hung out with nerd-lings as a kid. We played Dungeons and Dragons and I loved being dungeon master ...holding their fates in my hands. It doesn't matter how pretty you are, just the fact you're female and like something nerdy makes you very attractive to them. Other kinds of guys could care less about me... But to nerds... I was hot.

The more I hung out with boy nerds, the more I realized the power girls have over them... There's nothing they want more than First Contact with the female of their species.

But with great power comes great responsibility and I tried not to take advantage... Much.

And the best thing about nerds is that they give you their full attention. Pretty boys are too worried about their looks and compete for fairest of them all... With pretty boys there is always a fight for the mirror. With tough guys and jocks... They always want praise or worship. It's all about them and they turn romance in to a competition ... (Does body builder impression) Who is the lucky girl who gets me today?

Nerds are the kindest kind of guy. They have the best hearts... If you get past the over drawn comic book heroines and the overly aggressive Sci Fi babes... They really care about you and who you are.

You get a nerdy guy's full attention. The rest of the world slips away and you're his entire universe, because no Death Star, Tardis or warp drive is more exciting than a girl who gives him the time of day. That's why I like these guys... I feel special... important... and not alone anymore.

Monologue 4

Don't do it! Don't open that little box one more crack! Don't ask me to marry you. Shh, shh, shh. Don't say another word. Just listen.

I can't let you do this to me. I mean, before I met you I used be such a bitch. I mean, seriously, everyone at work thought I was a huge bitch. No one actually liked me. Those people I introduced to you as my friends. They're not my friends. They're scared of me. Or they were...before I met you.

Before you, I never said please or thank you at restaurants. I never smiled or laughed at

anyone's jokes but mine. I never used to tip more than 10%. I was quick with insults. I always had a cruel word. I was cold, cross, crass, falsely compassionate.

But since being with you, I've begun to feel all...warm inside. Fuzzy. I find myself wanting to stroll in the park and whistle! I have these thoughts, these urges to donate to charities and help out in soup kitchens, and hug people. Since being with you, I've given nearly ten dollars to homeless men, helped three old ladies cross the street, and I bought one of my so called "friends" a present at full price. And it was something I knew she'd like.

Don't you see? Don't you see you've made me NICE!? And what really scares me is that you'll open that box and ask me to marry you, and I'll...I'll just nicely say "yes," and then I'll be nice for life. I'll be singing "kumbaya" for the rest of my days. I'll give back to the community, to the Salvation Army, to The MAKE A WISH FOUNDATION! And I'll do it anonymously.

And then one day, years from now, I'll wake up and I'll have the horrible realization that I lived a good life—that I contributed.

Please, for the love of God, put that box away. I mean, the planet already has millions of nice people. It doesn't need me too. I am a bitch! And I want to stay that way! Please, stop, don't—I'm asking you – No, I'm begging you – I'm getting down on my knees.

Will you please, please not marry me?

Music Audition Links:

Ladies please pick one of the two songs and learn the section marked in the music.

Links: Somebody to love (0:53- 2:02)- <https://www.youtube.com/watch?v=EMKGsrY0zbM>

Video title: **Somebody To Love Karaoke -We Will Rock You Version**

Another One Bites the Dust (beginning to 1:24)- <https://www.youtube.com/watch?v=U9HNR88THfI>

Video title: **Another one bites the Dust | QUEEN | Karaoke & Playback & Backing track | Musical We Will Rock You**

Gentlemen: please learn the section from BOTH of the following songs

Links:

Seven Seas of Rhye (0:53- 1:16) this one has backing vocals-

<https://www.youtube.com/watch?v=dnMeQllfcEM>

Video title: **Seven Seas Of Rhye | QUEEN | Karaoke & Playback & Backing track | Musical We Will Rock You**

Bohemian Rhapsody (beginning- 1:00)- <https://www.youtube.com/watch?v=VtwsOYb2H94>

Video title: **Bohemian Rhapsody | QUEEN | Karaoke & Playback & Backing track | We Will Rock You**

Dance Audition Links:

<https://www.youtube.com/watch?v=0B1uJGWKxCg> The dance is 4 counts of 8. But we will do them twice.

The video title is **Easy Dance Routine - (Hip Hop Dance Tutorial AGES 5+) | MihranTV**

Please make sure to show some personality while doing the steps. We will be looking to see who can do the steps while showing us a little uniqueness. You will be doing the dance steps with a group of other people.

Things to think about during auditions/monologues:

Have a clear objective. You can't just stand there and talk. You have to be actively talking to someone you've imagined, and you must be trying to *get something* from them.

Have a distinct beginning, middle, and end. A beginning: A strong first sentence to capture attention. Middle: Lots of juicy content. An end: A strong finish. When your monologue has structure, the auditors are more likely to remember you.

The Arrival

First audition tip: Bring something to do. Do a crossword or read a book. Anything that occupies your full attention. Why, you ask? Because you're usually stuck in a room with other actors who are there to audition, just like you. One of them is going to start a conversation. Either because they're nervous, or they want to make you nervous.

At an audition, keep to yourself and stay focused.

Also, reading a book will prevent you from pacing the hallways and reciting your lines. Don't do that either. It will only serve to jitter your nerves. And besides, if you don't know your lines by now...

How to Memorize Your Lines the Right Way

Most people memorize by repeating the words over and over again. What they don't realize is that they're not only memorizing the words, but the rhythm, cadence, and tone of voice too. We call it muscle memory and it's lethal to good acting.

Why? Because when you're acting in a scene, it has to seem like you're living it for the first time, every time. But if you're trapped behind your muscle memory, you're not vocally free. And you're not acting.

A different way to memorize is by rote.

Rote: n. *A memorizing process using routine or repetition, often without full attention or comprehension.*

You're going to repeat the words over and over (and over) in a monotone voice, without any inflection. Like a robot. When you memorize this way, you eliminate the muscle memory associated with the lines. So when you play the scene, it'll be different every time! One day you'll be angry and yelling, and the next day you'll be on cloud nine.

Memorization Tips

- Cook, clean, or go jogging.
While you're repeating the words, do something with your hands and feet. Do some cooking, clean your bathroom, or go for a run. This will occupy the parts of your brain you don't need for memorizing.
- Chunk it down.
You don't have to memorize all of your lines at once. Do a chunk of them this afternoon, and another chunk tonight.
- Take your time.
This technique requires lots of time to work its magic. So if you have to be off book by next month, *start now* and take your time.
- Mouth the words instead.
This technique requires you to talk a lot. It may be hard on your voice. And whispering can be even harder on your vocal cords. Mouthing the words instills them in your memory without wearing yourself out.
- Remember to breathe.
It may sound simple, but it isn't. People like to hold their breath subconsciously. But if you breathe, it will help you remember the text better.

A final note about how to memorize: Your lines must be so ingrained into your body that you can recite them in your sleep. If you're struggling to remember lines during a scene, you're not being attentive to your scene partner and your acting will suffer.

First Impressions

Here's a good audition tip: When you walk in the room, be confident. The human brain makes over 27 judgments about another person within seconds of meeting them. These judgements are based on your posture, body language, voice tone, breathing rate, eye contact, etc.

Make a bad first impression, and everything you do thereafter is filtered through that impression. You'll smile and they'll think you're afraid and nervous. If you make a good first impression, you'll smile and they'll think you're relaxed and confident.

Why is this important? Because acting is a business. People do business with those that they know, like, and *trust*.

The Auditors

The powers that be. When I walked in the room, I used to think I was at their mercy for two minutes. Now I walk in and think the exact opposite. *They're at my mercy* for two minutes. I can make 'em laugh, cry, or at least yawn. Whatever the case, I'll be having fun.

A little-known audition tip: Think of them as potential business partners. Equals. You're selling, and they're buying. Treat them with respect and courtesy, and they'll do the same. Don't use them in your monologue. (Unless they ask.) They're there to observe and evaluate, not engage.

The Room and the Space

Auditions happen in all sorts of places. Living rooms, kitchens, rooftops, you name it. But typically, it's either in a theatre or a studio space. Wherever it is, there's usually an X on the floor, done with tape. Find it and go stand there. That's called a *mark*. (X marks the spot.)

Why? Because the auditors get antsy when you're too close. (I had a professor in college who would throw a pen at you if you came too close to the table.) But don't stay rooted to that X. Remember, the space is yours. Feel free to move around.

The Time Limit

If you prepared a monologue or a song, you (usually) get two or three minutes starting from your first line. And two minutes is *plenty*. (In fact, the auditors will have made their decision in about 30 seconds.) Be respectful of everyone's time. Rehearse with a stopwatch to measure how long it is. Then when you get to the audition, you won't be rushed. If they cut you off, don't take it personally. It doesn't mean you're bad, it means they're renting by the hour.

Eye Contact

Actors love to stare. Especially in auditions. They think it makes them look ultra-concentrated on their scene partner. The end result looks like someone who might be slightly deranged. And who wants to hire that?

One of the best audition tips on making eye contact is the 80/20 rule. 20% eye contact, 80% no eye contact.

Make your audition worth it. If you take the time to value your work, so will the auditors.

Somebody To Love

START

25

love_____ I work

A A/G# F#m7 D E7

30

hard_____ ev-'ry day of my life I work till I ache my bones At the end_____

She works hard At the end of the day

A E/G# F#m A B7 E A E/G#

35

I take home my bro-ken heart all_____ on my own_____ I go

Goes home_____ goes home on her own

F#m B7 E7

38

down on my knees and I start to pray— till the tears run down from my eyes Lord

down knees praise the Lord Ooo— Lord

A B7 E E B7/D# E D

42

Some-bo-dy ooh some bo - dy, can a - ny-bo - dy find me— some -

some-bo-dy please An - y-bo - dy find me—

A E/G# F#m D E(sus4)

1+2/3/4/5 1+2/3/4/5

47

- bo - dy to love—

A A7

51

Ev - ry day I try, I try, I try. But

She works hard ev - 'ry day try I try I try

D D7

55

ev - 'ry-bo-dy wants to put me down They say I'm go-ing cra - zy

Ooo Ooo

G Gm

59

They say I got a lot of wat-er in my brain I got no com-mon sense I got

Ah she's got

B7 B7

62

no-bo - dy left to be- lieve in Yay-ee yeah! _____ Got no

no - bo-dy left to be- lieve _____ Yeah (ee)yeah (ee)yeah (ee) yeah!

E A/E E A/E E A/E E A/E N.C.

68

feel I _____ got no rhy-thm I'll _____ just keep lo-sing my beat

She'll just keep los - in' and

A E7/G# F#m7 A B E

72

I'm o - kay, I'm al - right No I ain't gon-na face no de - feat _____ I just

los - in' she's al-right, she's al - right _____ Yeah (ee) yeah

A E/G# F#m B7 E7

19: Another One Bites The Dust

Words & Music by John Deacon

Vocal Score arr by Mike Dixon & Brian May

TRACK 22

Rock 4

♩ = 110

KILLER QUEEN:

Hey!

Kil- ler Queen walks wa- ri- ly down the street with the

brim pulled way down low Ain't no sound but the sound of her feet ma- chine guns rea- dy to go Are you

rea- dy? Hey! Are you rea- dy for this? Are you hang- ing on the edge of your seat? Out of the door- way the bul- lets rip

To the sound of the beat Yeah -- An- oth- er one bites the dust An-

oth- er one bites the dust And an- oth- er one gone and an- oth- er one gone An- oth- er one bites the dust Yeah

Hey I'm gon- na get you too An- oth- er one bites the dust How do you think I'm gon- na get a- long with-

out you when you're gone I took you for ev- 'ry thing that you had and kicked you out on your own Are you

hap- py? Are you sa- tis- fied? How long can you stand the heat? Out of the door- way the bul- lets rip

to the sound of the heat Look out An- oth- er one bites the dust An-

START

STOP

37
oth- er one bites the dust And an- oth- er one gone and an- oth- er one gone An- oth- er one bites the dust

40
Hey I'm gon- na get you too An- oth- er one bites the dust An- oth- er one bites the dust An- oth- er one bites the dust Oh An-

45
oth- er one bites the dust Hey Hey An- oth- er one bites the dust Hey

49
Ooh Shot There are plen- ty of ways that you can hurt a man and bring him to the ground You can

53
beat him you can cheat him you can treat him bad and leave him when he's down Yeah-- But I'm rea- dy Yes I'm rea- dy for you I'm

56
stand- ing on my own two feet - Out of the door- way the bul- lets rip Re- peat- ing to the sound of the beat Oh

59
Yeah -- An- oth- er one bites the dust An- oth- er one bites the dust And an-

63
oth- er one gone and an- oth- er one gone And an- oth- er one bites the dust Hey I'm gon- na get you too An-

66
vocal ad lib.
oth- er one bites the dust An- oth- er one bites the dust An-

72
oth- er one bites the dust Oh An- oth- er one bites the dust An- oth- er one bites the dust Yeah yeah yeah yeah yeah Ow!

TRACK 22 ENDS

26: Bohemian Rhapsody

Words & Music by Freddie Mercury

Vocal Score arr by Mike Dixon & Brian May

TRACK 35

VOCALS

$\text{♩} = 72$

GALILEO:

Ma ma just killed a man Put a gun a- gainst his head Pulled my

trig- ger now he's dead Ma ma life had just be- gun but now I've gone and thrown it all a- way

Ma ma Ooh - - - did- n't mean to make you cry If I'm not back a- gain this time to- mor-

row Car- ry on car- ry on as if no- thing real- ly mat- ters Too late my

time has come Sends shiv- ers down my spine bo- dy's ach- ing all the time

Good- bye ev- 'ry bo- dy I've got to go Got to leave you all be- hind and face the truth

GALILEO:

Ma- ma ooh - - - I don't wan- na die I some- times wish I'd ne- ver been born at all

Ooh

blows Ooh

Ooh - ooh - ooh - ooh -

A- ny- way the wind Ooh

Ooh - ooh - ooh - ooh

END

SCARAMOUCHE:

3

22 March 2016

16: Seven Seas Of Rhye

Words & Music by Queen

Vocal Score arr by Mike Dixon & Brian May

TRACK 19

10 KHASHOGGI:

Fear me you lords and la- dy preach- ers I des- cend up- on your Earth from the

14

skies - I com- mand your ve- ry souls you un- be- liev- ers Bring be- fore me what is mine The

18

Se- ven Seas of Rhye Can you hear me you peers and pri- vy coun- cil- lers I

DOCTORS & BOHEMIANS:

Ooh

23

stand be- fore you na- ked to the eyes I will de- stroy a- ny man who dares a- buse my trust - I

Ooh

27

swear that you'll be mine the Se- ven Seas of Rhye Sis- ter

Sis- ter

32

I live and lie for you Mis- ter do and I'll die - You are mine I pos- sess you Be- long to you for- e- ver.

Mis- ter do and I'll die - Ah for- e- ver

37

e- ver e- ver

52

Storm the mas- ter ma- ra- thon I'll fly - through By flash and thun- der fire and I'll sur- vive

Storm the mas- ter ma- ra- thon I'll fly - through By flash and thun- der fire and I'll sur- vive I'll sur- vive I'll sur-

56

Then I'll de- fy the laws of na- ture and come out a- live Then I'll get you Be

vive I'll sur- vive I'll sur- vive I'll sur- vive I'll sur- vive I'll sur- vive Be

60

gone with you you shod and sha- dy sen- a- tors Give out the good leave out the bad e- vil cries I chal- lenge the migh- ty Ti- tan and his

gone with you you shod and sha- dy sen- a- tors Give out the good leave out the bad e- vil cries I chal- lenge the migh- ty Ti- tan and his

63

trou- ba- dors And with a smile I'll take you to the Sc- ven Seas of Rhye!

trou- ba- dors

END

71

EX-BOHEMINAS:

Oh I do like to be be- side the sea- side Oh I do like to be be- side the sea

TRACK 19 ENDS