



# LPPACS

Lincoln Park Performing Arts Charter School

## Department of Theatre and Dance Application (9-12 grade)

*Please check the discipline of study in which you are interested.*

- Theatre**       **Musical Theatre**

*Please complete this questionnaire. **PLEASE ATTACH A CURRENT HEADSHOT OR PHOTO.** Bring this completed form **AND THE HEADSHOT OR PHOTO** to your evaluation.*

Student Name: \_\_\_\_\_ Grade in Fall 2018 \_\_\_\_\_

*Please complete the following questions highlighting your previous performances, training and arts activities, or attach a current resume. Applicants should prepare for their evaluations as listed below.*

### Theatre:

- Prepare a one minute monologue. Can be comedic or dramatic, but it must be from a play. You may choose from the selections that come with this enrollment package, or you may choose one on your own.

### Musical Theatre:

- Prepare a one minute monologue. Can be comedic or dramatic, but it must be from a play. You may choose from the selections that come with this enrollment package, or you may choose one on your own.
- Sing 32 bars of a Broadway standard song. Please bring sheet the sheet music to your evaluation. Please make sure that the sheet music includes the piano accompaniment. An accompanist will be provided. Recorded accompaniment is not permitted.
- Attend dance evaluation – ballet class along with a jazz and tap combination. No preparation needed.
- Please bring all dance shoes – ballet, jazz, tap, pointe, etc.
- Girls should wear black leotard, pink tights, hair in tight bun and no jewelry.
- Boys should wear jazz pants or tights and a white t-shirt.
- If you do not have traditional dance clothes or shoes, please wear clothes that you can move in easily.

### Please list previous training:

- |                                 |                      |                               |
|---------------------------------|----------------------|-------------------------------|
| <input type="checkbox"/> Ballet | Years of Study _____ | Hours of study per week _____ |
| <input type="checkbox"/> Jazz   | Years of Study _____ | Hours of study per week _____ |
| <input type="checkbox"/> Tap    | Years of Study _____ | Hours of study per week _____ |
| <input type="checkbox"/> Acting | Years of Study _____ | Hours of study per week _____ |
| <input type="checkbox"/> Voice  | Years of Study _____ | Hours of study per week _____ |

*(Continued on back)*



# MALE MONOLOGUES

## Amulets Against the Dragon Forces

by Paul Zindel

**The Play:** A sensitive yet biting play that uncovers a complex story of a shy teenage boy forced to follow his mother, a practical nurse, from household to household as she nurses dying patients. Circumstances lead Chris (sixteen) and his mother to look after the dying mother of Floyd, a dockworker who drinks heavily and is a match for Chris's blunt and efficient overprotective mother.

**Time and Place:** 1995. Staten Island.

**The Scene:** *Chris attempts to convince Harold (late teens) to run off with him to see his father in Florida. As Harold resists the idea, Chris appeals to him.*

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CHRIS: That's how your whole life should be. One adventure after another. Stanley Kusben, a friend of mine in Civics class, hitched thousands of miles and sent me postcards about turning over in a '49 Ford and seeing God in a dentist's office in Boca Raton. He had a cavity and went to a dentist who gave him nitrous oxide gas—and he pressed this ball in his hand to get a really good dose—it controlled the flow of the gas—and when he went under he said he found himself in a labyrinth, and when he looked down one hallway, he saw God running around the corner, so he ran after God, but then God disappeared around another corner, and he ran after him again, but God disappeared around the next corner and the next and the next! And when Stanley finally came to, he said he was punching the dentist and dental assistant—and they said he had exhibited the most violent behavior they had ever seen except for one housewife who had taken gas and reexperienced the pain of childbirth. Stanley said it was the most thrilling adventure he'd ever had!

## Marvin's Room

by Scott McPherson

**The Play:** Bessie has committed her life to caring for others, among them her invalid father and aunt. When she discovers that she has leukemia, she is forced to contact her long-estranged sister, Lee, about the possibility of a bone-marrow transplant. Lee arrives with her two sons, Hank and Charlie, who have problems of their own, and a difficult reunion ensues. Throughout the play, Bessie meets the challenges of facing her own death, as she has always lived—by giving love to others.

**Time and Place:** The present. Various locations in Florida and a mental hospital in Ohio.

*The Scene: Hank (seventeen) speaks to Aunt Bessie of his dreams to be free of the psychiatric hospital where he has been placed because he burned down the house.*

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HANK: Most of the time I keep to myself. Most of the time I sit in my room. I've got a roommate, but most of the time he's got his face to the wall. Most of the time I think about not being there. Someone I see on the TV or in a magazine, or even walking free on the grounds. They can keep me as long as they want. It's not like a prison term. I've already been there longer than most. A lot of the time I think about getting this house with all this land around it. And I'd get a bunch of dogs—not little ones you might step on but big dogs, like a horse—and I'd let them run wild. They'd never know a leash. And I'd build a go-cart track on my property. Charge people to race around on it. Those places pull in the bucks. I'd be raking it in. And nobody would know where I was. I'd be gone. Most of the time I just want to be someplace else.

## IT'S CALLED THE SUGAR PLUM

Israel Horowitz

This funny two-character, one-act play begins with the audience learning that Zuckerman, a twenty-two-year-old Harvard student, has accidentally run over and killed a young man on a skateboard. It would be a tragic scene except that in the playwright's hands, it becomes comic and satirical. The girlfriend of the victim confronts Zuckerman, and it becomes apparent that she is a superficial young woman enjoying the drama. After the short visit, the two begin their own intimate relationship. The following monologue is delivered by Zuckerman to the girlfriend, to Joanna.

ZUCKERMAN:

That's right? Cellar door. Name two other words more beautiful. Go on, try. You just can't. Cellar door. *(He's excited again. Sits in bed L. of Joanna.)* Hey. You want to hear a great story? I mean a *great* story. It happened back home. I used to pass a gourmet shop on my way to Boston. When I came into my Uncle's to work on Sunday. I was just a kid then. I used to come in every Sunday from Wakefield. On the bus. Anyway. There was this gourmet shop. German. They sold pastries and stuff to make your own pastries. Anyway. They had this terrific sign in their window for years advertising dough for strudel. Huge sign. Strudel dough. It was up for years. I used to pass it every Sunday. And I used to think about all those people who had to keep staring at it every day. They never ever changed the sign. I mean, it just *hung* there, taped to the window getting old and sort of yellow and terrible. Strudel dough. Get it? So one day, I got off the bus near the pastry shop, and I took a magic marker and right under "strudel dough" I wrote "strudel dee!" Isn't that beautiful? *(He's laughing.)* Strudel dough. Strudel dee. Can you imagine what all those poor people said when they saw it? After all those years of passing that sign, all of a sudden it's funny. Strudel dough. Strudel dee. You think that's funny, don't you?



## FEMALE MONOLOGUES

### **Sally's Gone, She Left Her Name**

by Russell Davis

**The Play:** The story of seventeen-year-old Sally Decker and her parents, Henry and Cynthia, and Christopher, her brother. Mom and Dad are not what they used to be, nor is the family; life is changing—nothing seems connected anymore.

**Time and Place:** Summer. The present. A large kitchen in a suburban home.

*The Scene: Sally speaks of her restlessness to her mother.*

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SALLY: I don't want you to wait, Mom. You're too restless to wait. [You are. I know you are.] Mom, it's not so bad to be restless. It's good. I get restless too. Mom, I do. Cause I don't want to be with Bruce, or argue with Dad. I don't want to be like us. I want something more. I want what Grandpa had. I want how he painted. Like his girl. I want to be the girl Grandpa painted. More than anything I know I want to be in that picture. Something like that picture. I want to wear that wide headband she's got around her head. And that T-shirt, I want that extra large T-shirt that's so light you can see through it. I want to go running like that in the middle of the night, more than anything I know, faraway from anybody, any town, any teachers, family. Just run up and down, visit the ocean, and the mountains, everything. Yeah. Because I think if I could do that, be some kind of little girl spirit all over again, if I could do that, and not miss all the stuff, everything in my life, the people, the things to do, then I would be happy. I could be happy in a way that I could walk around for sixty years or so until I died, wearing nothing but this white T-shirt and a headband. Except on the headband, I've embroidered: "Sally's gone." That's right. Sally's gone. And she left her name, so don't try calling after her. She left her name.

## The Fantasticks

By Tom Jones and Harvey Schmidt

**The Play:** This, the longest running off-Broadway musical (featuring such songs as "Try to Remember" and "Soon It's Gonna Rain"), is a romantic, theatrical tale of two crafty fathers who conspire to bring their children, Matt and Luisa, together—which they do.

**Time and Place:** Ever the present, always the hopeful place of the heart.

**The Scene:** *Luisa (sixteen) speaks of the awakening wonder of life.*

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This morning a bird woke me up.  
It was a lark or a peacock,  
Or something like that.  
Some strange sort of bird that I'd never heard.  
And I said "hello."  
And it vanished: flew away.  
The very minute that I said "hello."  
It was mysterious  
So do you know what I did?  
I went over to my mirror  
And brushed my hair two hundred times  
Without stopping.  
And as I was brushing it,  
My hair turned gold!  
No, honestly! Gold!  
And then red.  
And then sort of a deep blue when the sun hit it.  
I'm sixteen years old,  
And every day something happens to me.  
I don't know what to make of it.  
When I get up in the morning to get dressed,  
I can tell:  
Something's different.  
I like to touch my eyelids  
Because they're never quite the same.  
Oh! Oh! Oh!  
I hug myself till my arms turn blue,  
Then I close my eyes and I cry and cry  
Till the tears come down  
And I taste them. Ah!  
I love to taste my tears!  
I am special.  
I am special.  
Please, God, please—  
Don't let me be normal!



# THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS

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Paul Zindel

This touching play—which the author, in an introduction, infers is somewhat autobiographical—is essentially about a courageous, pathetic, and outrageous woman trying to keep her family and life afloat. Her family consists of two daughters who are as different from each other as possible. Ruth is a blatant flirt, rebellious, and argumentative. Tillie is the student, fascinated by science and also sensitive to her eccentric mother's feelings. The following monologue opens the play, beginning with a musical recording in the dark.



*(The lights go down slowly as music creeps in—a theme for lost children, the near misbegotten. From the blackness TILLIE'S VOICE speaks against the music.)*

## TILLIE'S VOICE.

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 planets came to be.

*(Lights start in.)*

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.

*Taking over from recorded voice.*

Or perhaps this part of me became lost in a terrible beast, or became part of a huge bird that flew above 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.

What a beautiful word.

