
Auditions Part 1 Pieces (Acting)

Character	Dialogue
Max Bialystock	<p>(105-106) Betrayed Monologue</p> <p>MAX I'm drowning, I'm drowning here. I see my whole life, flashing before my eyes. I'm running through the fields of alfalfa with my collie, Rex. No, Rex. Not on the alfalfa. And I see my mother on the back porch in a worn, but clean gingham gown. She's calling out to me.</p> <p>[EXT. OLD SOUTHERN PORCH - DAY An old woman, looking just like Max, but with old lady glasses and Southern clothing calls out.</p> <p>MOTHER Alvin! Alvin! Don't forget your chores! The wood needs a cording and the cow need a milking! Alvin!Al---</p> <p>INT. PRISON CELL – NIGHT]</p> <p>MAX Wait a minute. My name's not Alvin. That's not my life. Somebody else's life is flashing before my eyes. What the hell is that about? I'm not a hillbilly. I grew up in the Bronx. Leo's taken everything. Even my past.</p>

Leo Bloom

(12-13) BLANKET MONOLOGUE

LEO Okay. Mr. Bialystock, I've been glancing at your books.

MAX

Hurry, you have 48 seconds left. Quick.

LEO

At your books, you seem to...

MAX

Come on. Come on. 36 seconds left. Tick Tock, Tick Tock.

LEO

Mr. Bialystock, Mr. Bialystock.

[Leo takes out a blue blanket and starts rubbing his face in it.]

MAX

10, 9, 8, 7, 6...

LEO

I cannot function...

MAX

5, 4, 3, 2, 1.

LEO

I cannot function under these conditions. You're making me extremely nervous.

MAX

Oh. (beat) What is that? [Leo tries to hide his blanket.]

LEO

What's what?

MAX

That.

LEO

Oh, it's nothing.

MAX

Well, if it's nothing, why can't I see it? [Max snatches Leo's blanket and starts to analyse it. Leo gets up nervously from his seat.]

LEO

My blanket, my blue blanket. Give me back my blue blanket.

Give it to me, give it to me!

MAX

(giving back blanket) Okay, here it is. Here it is. Calm down now.

LEO

I'm sorry. I just don't like people touching my blue blanket. It's a minor compulsion. I can deal with it if I want to, it's just I find it very comforting.

Ulla	<p>(65) ULLA'S SCHEDULE MONOLOGUE</p> <p>ULLA Vell, Ulla wake up every morning at five AM.</p> <p>From five to seven, Ulla exercise.</p> <p>From seven to eight, Ulla take long shower.</p> <p>From eight to nine, Ulla eat big Swedish breakfast. Many different herrings. From nine to eleven, Ulla practice her singing and her dancing. And at eleven, Ulla like to have sex.</p> <p>So, what time should Ulla get here?</p>
Franz Liebkind	<p>(40) ROOFTOP MONOLOGUE</p> <p>MAX Franz Liebkind?</p> <p>FRANZ I was never a member of the Nazi Party! I was only following orders! I didn't even know there was a war on! We lived all the way in the back, near Switzerland. All we heard was yodeling. (sings some yodels, then...) Okay, who are you?!?</p> <p>MAX Don't worry, Mr. Liebkind. We're not from the government. We're producers, Bialystock and Bloom. We're here to talk to you about your play.</p> <p>FRANZ My play? You mean, 'Springtime for...' You know who?</p> <p>MAX That's the one?</p> <p>FRANZ What about it?</p> <p>MAX We think it's brilliant, a masterpiece.</p> <p>LEO We want to put it on Broadway.</p> <p>FRANZ (excited) Broadway? Oh, joys of joys. Dream of dreams. I can't believe it. I must tell my birds.</p>

<p>Roger De Bris</p>	<p>(51) CHRYSLER BUILDING MONOLOGUE</p> <p>ROGER (noticing Leo) Oh, it appears Mr. Bloom is staring at my dress. You see we're going to the annual governor's ball today and there's a prize for the best costume.</p> <p>CARMEN We always win.</p> <p>ROGER Oh, I'm not so sure about this year. I'm supposed to be going as the grand duchess, Anastasia. (Roger puts on a tall looking crown on his head.) But, I think I look more like the Chrysler Building.</p> <p>CARMEN Well, without your wig on, I'd say you're only half dressed.</p> <p>ROGER Well, if you're so concerned about the wig, why don't you go fetch it? Oh, wicked witch of the west.</p>
<p>Carmen Ghia</p>	<p>(48) PHONE MONOLOGUE</p> <p>[The telephone rings.]</p> <p>CARMEN</p> <p>Hello. The living room of renowned theatrical director Roger De Bris' elegant upper east-side town house on a sunny Tuesday afternoon in June. Who may I say is speaking?</p> <p>[A beat. Carmen frowns angrily.]</p> <p>CARMEN Listen here, you broken down old queen. He was drunk. He was hot. You got lucky. Don't ever call here again!</p> <p>[hangs up]</p> <p>ROGER Who was it?</p> <p>CARMEN Wrong number!</p>

Mr Marks

(29) SCOLDING LEO MONOLOGUE

MR. MARKS

Where the hell have you been? This is an accounting firm, not a country club. You can't just come and go as you please.

LEO

Yes, Mr. Marks!

MR. MARKS

Remember. You are a PA, a public accountant. And I am a CPA, a certified public accountant. A rank a miserable little worm like yourself could never hope to achieve.

LEO

Yes, Mr. Marks. Thank you for speaking to me.

MR. MARKS

You're welcome.

(to accountants)

What are you all gawking at? You've never seen another human being humiliated before? Back to work! All of you!

<p>Hold-Me- Touch-Me</p>	<p>(11) WELL HUNG STABLE BOY MONOLOGUE</p> <p>MAX</p> <p>You know little Maxy can't produce play-ees without checkies? HOLD ME TOUCH ME Here it is. (Max reaches toward the cheque, but she pulls it out of his grasp.) HOLD ME TOUCH ME But first, let's play one dirty, naughty little game.</p> <p>MAX</p> <p>Okay, my little sex kitten. What shall we play? "The debutante and the brick layer?" HOLD ME TOUCH ME No.</p> <p>MAX</p> <p>How about "The rabbi and the contortionist?" You like that one, darling. Keeps you limber. HOLD ME TOUCH ME Oh, no. I know! How about "The virgin milkmaid and the well hung stable boy?"</p> <p>MAX</p> <p>Are you sure? I haven't been feeling too well lately. HOLD ME TOUCH ME Oh, don't worry. I will be gentle. [Hold Me Touch Me pushes Max down on the sofa. She moves to the other side of the office and puts her umbrella on her shoulders and carries it like a milkmaid.] HOLD ME TOUCH ME Oh, these pails of milk are so heavy. (to Max) You there, well hung stable boy! Won't you please help me?</p>
<p>Lead Stormtrooper</p>	<p>N/A</p>
<p>Ushurettes</p>	<p>(83) USHERETTES Oh, Mr. Bloom. Mr. Bloom. You look so handsome.</p>

<p>Shirley Markowitz</p>	<p>(54) DURING KEEP IT GAY BRIAN It needs glamour... KEVIN ...and glitz. SCOTT It needs sequins... SHIRLEY ...and tits.</p>
<p>Brian</p>	<p>(54) DURING KEEP IT GAY BRIAN It needs glamour... KEVIN ...and glitz. SCOTT It needs sequins... SHIRLEY ...and tits.</p>
<p>Kevin</p>	<p>(54) DURING KEEP IT GAY BRIAN It needs glamour... KEVIN ...and glitz. SCOTT It needs sequins... SHIRLEY ...and tits.</p>

Jason	<p>(80) SPRINGTIME AUDITIONEE</p> <p>JASON For the last six months, I have been touring with the East End Theatre Company, performing the play "No, no, Nietzsche."</p> <p>ROGER Oh, you played Nietzsche.</p> <p>JASON No, no.</p> <p>ROGER (annoyed) What are you going to sing for us?</p> <p>JASON Have you ever heard the German band?</p> <p>ROGER No, I haven't.</p> <p>JASON That is the name of the song I am going to sing.</p> <p>ROGER (even more annoyed) Oh.</p> <p>JASON (to pianist) You will play it. (The woman starts to slowly play the song.)</p> <p>JASON Speed it up!</p>
Judge	<p>(109) DURING COURTROOM SCENE</p> <p>JUDGE Who are you?</p> <p>LEO I am Leopold Bloom. I am Mr. Bialystock's partner and I have come to speak on his behalf.</p> <p>JUDGE And who are you, my dear?</p> <p>ULLA My name is Ulla Inga Hansen Bensen Yonsen Tallen-Hallen Svaden-Svanson...Bloom.</p> <p>JUDGE Bloom? You married him?</p> <p>ULLA Well, he only said we'd do it if we got married.</p> <p>JUDGE What a schmuck. Now, tell me, Mr.</p>

	Bloom. Why would you come back and risk yourself being put in prison with him?
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