

Hi, auditionees! A few notes about the document below-

- Below is a list of monologues you may wish to prepare for your audition.

Preparation for this audition is *not at all mandatory*. You may prepare as much or as little as you please; we will not look down upon you if you choose not to prepare. These pieces are just here for your own benefit, if you feel you would be more comfortable looking them over ahead of time. Given that, you certainly *do not have to memorize*, and we recommend using a paper regardless of preparation, even if you think you have memorized your piece in its entirety.

- *All monologues will be printed and available* for use when you arrive at the actual audition.
- While the monologues are from the show, reading a monologue for a certain character does not mean that you will only be considered for that role. (i.e. reading for Dolly, does *not* mean that you will only be considered for that part).

Any further questions about auditions can be emailed to the director,

Heidi Fliegelman: heidinfl@udel.edu

Monologue #1:

Vandergelder description: In the play, he is a tightwad, middle-aged merchant of Yonkers, New York, Vandergelder has forbidden the marriage of his niece, even though she is of legal age. However, he has hired a matchmaker to find a wife for himself (middle-aged man).

VANDERGELDER: [...] I wasn't always free of foolishness as I am now. I was once young, which was foolish; I fell in love, which was foolish; and I got married, which was foolish; and for a while I was poor, which was more foolish than all the other things put together. Then my wife died, which was foolish of her; I grew older, which was sensible of me; then I became a rich man which is as sensible as it is rare. Since you see I'm a man of sense, I guess you were surprised to hear that I'm planning to get married again. I have two reasons for it. In the first place, I like my house run with order, comfort and economy. That's a woman's work; but even a woman can't do it well if she's merely being paid for it. In order to run a house well, a woman must have the feeling that she owns it. Marriage is a bribe to make a housekeeper think she's a householder. Did you ever watch an ant carry a burden twice its size? What excitement! What patience! What will! Well, that's what I think of when I see a woman running a house. What giant passions in those little bodies---what quarrels with the butcher for the best cut---what fury at discovering a moth in a cupboard! Believe me!-If women could harness their natures to something bigger than a house and a baby-carriage-tck!tck! they'd change the world.

Monologue #2:

Malachi description: Frequently unemployed, Malachi is the newest member of Vandergelder's pool of clerks (young adult).

MALACHI: A purse. That fellow over there must have let it fall during the misunderstanding about the screen. No, I won't look inside. Twenty-dollar bills, dozens of them. I'll go over and give it to him. (To audience) You're surprised? You're surprised to see me getting rid of this money so quickly, eh? I'll explain it to you. There was a time in my life when my chief interest was picking up money that didn't belong to me. The law is there to protect property, but---sure, the law doesn't care whether a property owner deserves his property or not, and the law has to be corrected. There are several thousands of people in this country engaged in correcting the law. For a while, I, too, was engaged in the redistribution of superfluities.

Monologue #3:

Cornelius description: One of Vandergelder's underpaid clerks in the play, Cornelius decides it's time to break out of his boring lifestyle and seek some adventure of his own (young adult).

CORNELIUS: Isn't the world full of wonderful things? There we sit cooped up in Yonkers years and years and all the time wonderful people like Mrs. Malloy are walking around in New York and we don't know them at all. I don't know whether---from where you're sitting---you can see---well, for instance, the way her eye and forehead and cheek come together, up here. Can you? And the kind of fireworks that shoot out of her eyes all the time. I tell you right now: a fine woman is the greatest work of God. You can talk all you like about Niagara Falls and the Pyramids; they aren't in it at all. [...] They're so different from men. Why, everything that they say and do is so different that you feel like laughing all the time. Golly, they're different from men. And they're awfully mysterious too. You never can be really sure what's going on in their heads. [...] I bet you could know a woman a hundred years without every being really sure whether she liked you or not. This minute I'm in danger. I'm in danger of losing my job and my future and everything that people think is important but I don't care. Even if I have to dig ditches for the rest of my life, I'll be a ditch-digger who once had a wonderful day.

Monologue #4:

Mrs. Molloy description: A New York City milliner, Mrs. Malloy has been set up as a prospective wife for Vanderghelder (adult/middle-aged woman).

MRS. MOLLOY: Minnie, you're a fool. All millineresses are suspected of being wicked women. Why half the time all those women come into the shop merely to look at me. The only men I meet are feather-merchants! Take my word for it, Minnie, either I marry Horace Vanderghelder, or I break out of this place like a fire-engine. I'll go to every theatre and ball and opera in New York City. But what I think Mr. Vanderghelder is---and it's very important---I think he'd make a good fighter. Take my word for it, Minnie; the best of married life is the fights. The rest is merely so-so. Now Peter Molloy---God rest him!---was a fine arguing man. I pity the woman whose husband slams the door and walks out of the house at the beginning of an argument. Peter Molloy would stand up and fight for hours on end. He'd even throw things, Minnie, and there's no pleasure to equal that. When I felt tired I'd start a good blood-warming fight and it'd take ten years off my age.

Monologue #5:

Dolly description: A matchmaker, only one her many talents, Dolly was a friend of Vandergelder's late wife. She also has designs on Vandergelder for herself. She meddles and is opinionated. (middle-aged woman)

DOLLY LEVI: Ephraim Levi, I'm going to get married again. Ephraim, I'm marrying Horace Vandergelder for his money. I'm going to send his money out doing all the things you taught me. Oh, it won't be a marriage in the sense that we had one---but I shall certainly make him happy, and---Ephraim---I'm tired. I'm tired of living from hand to mouth, and I'm asking your permission. Ephraim---will you give me away? Money, money, money---it's like the sun we walk under; it can kill and it can cure. Horace Vandergelder's never tired of saying most of the people in the world are fools, and in a way he's right, isn't he? Himself, Irene, Cornelius, myself!! But there comes a moment in everybody's life when he must decide whether he'll live among human beings or not---a fool among fools or a fool alone. As for me, I've decided to live among them.