

KYMTC's Shrek The Musical – Audition Monologues

For those auditioning for KYMTC's production of Shrek The Musical, you have the option to choose any of the monologues below to perform at your audition. You are free to choose the monologue you prefer and there is no good or bad choice- all these monologues are appropriate, regardless of your gender or your preferred role. Some of the monologues are from Shrek The Musical and some are from other shows. The decision of which monologue to perform should be based on what you feel most comfortable and confident in performing.

Please note: The Oliver Warbucks and Yente monologues contain multiple paragraphs. Actors must perform the entire piece, including all paragraphs.

Donkey (Shrek The Musical)

Can I just say? That was incredible! Man, they were trippin' over themselves to get away from you. I liked that. Say, you lost or something? You're trying to figure out the best route to Duloc? I know Duloc! You gotta let me show you the way, because I am a like a GPS with fur! C'mon, nobody's fine on their own. Not when you look like we do. Man, this place is goin' Stepford! We gotta join forces. Otherwise, they're gonna lock me up. I can not go back in a cage. I don't know if I mentioned it, but I did 6 years in solitary for impersonating a piñata.

Fiona (Shrek The Musical)

Donkey, it's okay! Shhh! Donkey, I am the princess. It's me – in this body. No, I didn't eat the princess. "By day one way by night another – this shall be the norm until you find true love's first kiss and then take love's true form". No, Donkey, it's not a poem, it's a curse. I've had it since I was a girl. A witch cast a spell on me. So now every night, when the sun goes down, I become this...this horrible, ugly beast. Donkey, if Lord Farquaad finds out I look like this, he'll never marry me. I have to kiss my true love. The kiss is the only thing that will break the spell and make me beautiful. Tell Shrek? No! He can't know! And you can't tell him! No one must ever know! Promise you won't tell.

Pinocchio (Shrek The Musical)

This place is a dump! Yeah, yeah, I read Lord Farquaad's decree. "All fairytale characters have been banished from the kingdom of Duloc. Did that guard just say, "Pinocchio the puppet"? I'm not a puppet, I'm a real boy! Man, I tell ya, sometimes being a fairytale creature sucks pine sap! Settle in, everyone. Might as well try to make the best of this. I don't know what choice we have. Wow, this place reeks!

Farquaad (Shrek The Musical)

Listen cookie, you still haven't told me where the princess is. Oh, she's in a dragon-guarded castle surrounded by hot lava. Well, that sounds dangerous. She's in the highest room in the tallest tower, you say? The Princess Fiona with fiery red hair. Ooo, Princess Fiona, she sounds perfect. Except for that dragon and lava thing. I'll have to find someone else to go rescue her. Captain, round up your men, summon the citizens and bring that cookie to the swamp. Thelonius, tell the royal coiffeur I need to get my hair pressed. We're going to get a queen.

Velma (Chicago)

My sister Veronica and I had this double act, and my husband, Charlie traveled around with us. Now, for the last number in our act, we did these 20 acrobatic tricks in a row- one, two, three, four, five- splits, spread-eagles, flip-flops, back-flips, one right after the other. Well, this one night we were in Cicero, the three of us, sittin' up in a hotel room, boozin' and havin' a few laughs and we ran out of ice, so I went out to get some. I come back, open the door and there's Veronica and Charlie doing Number 17- the spread-eagle. Well, I was in such a state of shock, I completely blacked out. I can't remember a thing. It wasn't until later, when I was washing the blood off my hands I even knew they were dead.

Oliver Warbucks (Annie)

I was born into a very poor family in what they call Hell's Kitchen, right here in New York. Both of my parents died before I was ten. And I made a promise to myself—some day, one way or another, I was going to be rich. Very rich.

By the time I was twenty-three I'd made my first million. Then, in ten years, I turned that into a hundred million. Boy, in those days that was a lot of money. Anyway, making money is all I've ever given a damn about. And I might as well tell you, Annie, I was ruthless to those I had to climb over to get to the top.

Because I've always believed one thing: You don't have to be nice to the people you meet on the way up if you're not coming back down again. But I've lately realized something. No matter how many Rembrandts or Duessenbergs you've got, if you have no one to share your life with, if you're alone, then you might as well be broke and back in Hell's Kitchen. You understand what I'm trying to say?

Yente (Fiddler on the Roof)

Golde, darling, I had to see you because I have such news for you. And not just every-day-of-the-week news, once-in-a-lifetime news. And where are your daughters? Outside, no? Good, such diamonds, such jewels. You'll see, Golde, I'll find every one of them a husband. But you shouldn't be so picky... Even the worst husband, God forbid, is better than no husband, God forbid... And who should know better than me? Ever since my husband died,

I've been a poor widow, alone, nobody to talk to, nothing to say to anyone. It's no life. All I do at night is think of him, and even thinking of him gives me no pleasure because, you know as well as I, he was not much of a person...Never made a living, everything he touched turned to mud, but better than nothing.

Ah, children, children! They are your blessing in your old age. But my Aaron couldn't give me children. Believe me, he was good as gold, never raised his voice to me, but otherwise he was not much of a man, so what good is it if he never raised his voice? But what's the use complaining, other women enjoy complaining, but not Yente. Not every woman in the world is a Yente. Well, I must prepare my poor Sabbath table, so goodbye, Golde, and it was a pleasure talking our hearts out to each other.

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