

AUDITION MONOLOGUES FOR CURIOUS:

PRINCIPAL CHARACTERS

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MINOR CHARACTERS

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CHRISTOPHER (choose one of the following monologues)

Monologue 1 (excerpted from #8 – p13) [*CHRISTOPHER is responding to his teacher, SIOBHAN, who has asked him “How are you today Christopher?”*]

In the bus on the way to school we passed four red cars in a row. So today is a Good Day. ... I've decided I am going to try and find out who killed Wellington because a Good Day is a day for projects and planning things. ... Wellington is a dog that used to belong to my neighbour Mrs. Shears who is our friend but he is dead now because somebody killed him by putting a garden fork through him. And I found him and then a policeman thought I'd killed him but I hadn't and then he tried to touch me so I hit him and then I had to go to the police station. And I am going to find out who really killed Wellington and make it a project. Even though Father told me not to. ... I don't always do what I'm told. Because when people tell you what to do it is usually confusing and does not make sense. For example people often say "Be quiet" but they don't tell you how long to be quiet for.

Monologue 2 (excerpted from #13 – p18-19) [*CHRISTOPHER is talking to his teacher, SIOBHAN. He is using logic to conduct his investigation into who killed Wellington, his neighbor's dog.*]

I think you would only kill a dog if (a) you hated the dog or (b) if you were a lunatic or (c) because you wanted to make Mrs. Shears sad. I don't know anybody who hated Wellington so if it was (a) it was probably a stranger. I don't know any lunatics either, so if it was (b) it was also probably a stranger. But most murders are committed by someone who is known to the victim. In fact, you are most likely to be murdered by a member of your own family on Christmas Day. Wellington was therefore most likely to have been killed by someone known to him. I only know one person who didn't like Mrs. Shears and that is Mr. Shears who divorced Mrs. Shears and left her to live somewhere else and who knew Wellington very well indeed. This means that Mr. Shears is my Prime Suspect. I am going to find out more about Mr. Shears.

SIOBHAN

Monologue: (excerpted from #1 – p5-6) [*SIOBAHN has encouraged CHRISTOPHER to write about what happened to Wellington, his neighbor's dog. She is reading from his book (material within quotation marks), and reacting to it (material not in quotes).*]

"It was seven minutes after midnight. The dog was lying on the grass in the middle of the lawn in front of Mrs. Shears' house. Its eyes were closed. It looked as if it was running on its side, the way dogs run when they think they are chasing a cat in a dream. But the dog was not running or asleep. The dog was dead. There was a garden fork sticking out of the dog. The dog was called Wellington. It belonged to Mrs. Shears who was our friend. She lived on the opposite side of the road, two houses to the left. After twelve and a half minutes a policeman arrived. He had a big orange leaf stuck to the bottom of his shoe which was poking out from one side." (*speaking directly to Christopher*)
This is good Christopher. It's quite exciting. I like the details. They make it more realistic.

ED

Monologue: (excerpted from #15 – p20-21; and #22 – p27-28) [*ED, who is CHRISTOPHER's father, has just been told by his neighbor, Mrs. Shears, that CHRISTOPHER is continuing to investigate who killed Wellington, Mrs. Shears's dog. ED is upset about this, and gets more upset when CHRISTOPHER says that Mr. Shears is his prime suspect. What ED knows (but neither CHRISTOPHER nor the audience know) is that: a) ED's wife (CHRISTOPHER's mother) left him to go live with Mr. Shears, and b) ED killed Wellington in a fit of rage, after an argument with Mrs Shears.*]

I have just had a phone call from Mrs. Shears. What the hell were you doing poking round her garden? How many times do I have to tell you Christopher? I told you to keep your nose out of other people's business. [*Christopher says he thinks Mr. Shears probably killed Wellington*] (*ED shouts.*) I will not have that man's name mentioned in my house. ... Jesus wept. OK Christopher. I am going to say this for the last and final time. I will not tell you again. Look at me when I'm talking to you for God's sake. Look at me. You are not to go asking Mrs. Shears who killed that bloody dog. You are not to go asking anyone who killed that bloody dog. You are not to go trespassing on other people's gardens. You are to stop this ridiculous bloody detective game right now. I am going to make you promise me Christopher. And you know what it means when I make you promise. ... I love you very much Christopher. Don't ever forget that. I know I lose my shit occasionally. And I know I shouldn't. But I only do it because I worry about you, because I don't want to see you getting into trouble, because I don't want you to get hurt. Do you understand?

JUDY

Monologue: (excerpted from #26 – p33) [*JUDY, who is CHRISTOPHER's mother, left the home she shared with her husband and CHRISTOPHER, in order to live with her lover in London. JUDY has written to CHRISTOPHER many times since then, but has never gotten a reply. In this letter to CHRISTOPHER, JUDY is trying to explain why she left. (The Actor should feel free to act as much of this out as desired, and should not feel limited to reading a letter JUDY has written.)*]

Dear Christopher. I said that I wanted to explain to you why I went away when I had the time to do it properly. Now I have lots of time. I was not a very good mother, Christopher. I'm not like your father. Your father is a much more patient person. Do you remember once when we were shopping in town together? And we went into Bentalls and it was really crowded and we had to get a Christmas present for Grandma? And you were frightened because of all the people in the shop. And you crouched down on the floor and put your hands over your ears and you were in the way of everyone so I got cross because I don't like shopping at Christmas either, and I told you to behave and I tried to pick you up and move you. But you shouted and you knocked those mixers off the shelf and there was a big crash. And everyone was staring and I saw that you had wet yourself and I was so cross and I wanted to take you out of the shop but you wouldn't let me touch you and you just lay on the floor and screamed and banged your hands and feet on the floor and the manager came and asked me what the problem was and I was at the end of my rope and I had to pay for two broken mixers and we just had to wait until you stopped screaming.

ROGER (ROGER SHEARS)

Monologue: (excerpted from # 43, 46, 48 – p 60, 63, 64) *[CHRISTOPHER has shown up unexpectedly at the flat ROGER shares with CHRISTOPHER's mother, JUDY. ROGER left his wife two years ago to live in London with JUDY, with whom he had been having an affair. ROGER is not happy that CHRISTOPHER has arrived and upset his life with JUDY]*

[ROGER is talking to JUDY, the morning after CHRISTOPHER arrives]

OK. He can stay for a few days. This flat is hardly big enough for two people, let alone three. What's he going to do? There's no school for him to go to. We've both got jobs. It's bloody ridiculous.

[Some time later, ROGER gives CHRISTOPHER a radio and three children's books.]

Here we are. You wanted a radio. *100 Number Puzzles*. It's from the library. This one is called *The Origins of the Universe*. And this one is *Nuclear Power*. *[Christopher says "They're for children." And "They're not very good."]* Well, it's nice to know my contribution is appreciated.

[Still later, ROGER, who is very drunk, comes into Christopher's room.]

You think you're so clever, don't you? Don't you ever, ever think about other people for one second, eh? Well I bet you're really pleased with yourself now aren't you?

STATION POLICEMAN (from Swindon train station)

Monologue: (excerpted from #33 – p45) *[The STATION POLICEMAN has encountered CHRISTOPHER in the Swindon train station. During their conversation, the POLICEMAN learns that: a) CHRISTOPHER intends to go to London to live with his mother, but b) he currently lives with his father in Swindon, and c) he stole his father's bank card to buy a ticket. The POLICEMAN has tracked down CHRISTOPHER's father, who has come to the police station to retrieve CHRISTOPHER. In the meantime, CHRISTOPHER has boarded the train to London - this is where the STATION POLICEMAN catches up to him.]*

Christopher. Caught you just in time. We've got your father at the police station. He's looking for you. *[Christopher tries to run – Station Policeman grabs him – Christopher screams – Policeman lets go]* Now listen, you little monkey. *(train begins to move)* Shitting fuck. Don't move. ... *(calling his colleague)* Rob? Yeah it's Nigel. I'm stuck here on the bloody train. ... Tell his old man we've got him but it's going to take a while, OK? ... Great. *(to Christopher)* Let's get ourselves a seat. Park yourself. You are a bloody handful, you are. Jeez.

MRS. ALEXANDER

Monologue: (excerpted from #18 – p23-24) [*The first time CHRISTOPHER came to MRS. ALEXANDER's door, he asked what she knew about the dog Wellington's murder, and MRS. ALEXANDER managed to chat with CHRISTOPHER. The following conversation occurs when CHRISTOPHER comes to her door a second time, and asks whether she knew Mr. Shears, whose wife was Wellington's owner. In answering, MRS. ALEXANDER assumes that CHRISTOPHER knows that his mother was having an affair with Mr. Shears.*]

What happened to you the other day? I came out again and you'd gone. I had to eat all the cookies myself. I was looking forward to our little chat. ... Do you like computers? I can see you sitting at your computer in your bedroom sometimes when I look across the street. ... [*CHRISTOPHER asks whether MRS. ALEXANDER knew Mr. Shears*] I didn't really know Mr. Shears ... but perhaps it would be best not to talk about these things Christopher. Because obviously your father is going to find it quite upsetting. ... I think you know why your father doesn't like Mr. Shears very much.

MRS. SHEARS

Monologue: (excerpted from #51 – p66) [*MRS. SHEARS runs into CHRISTOPHER and JUDY, his mother, on the street in Swindon, two years after JUDY ran off to London with ROGER, MRS. SHEARS's husband. MRS. SHEARS is still extremely angry at JUDY.*]

You've got a nerve. Strutting round here as though nothing ever happened. ... So he's finally dumped you too has he? You had it coming. Don't try and pretend that you didn't. Because you fucking did.

NOTE: *If you are auditioning for Mrs. Shears, please also prepare and present the following monologue.*

LONDON TRAIN STATION INFORMATION PERSON

Monologue: (excerpted from #35 – p50-51) [*CHRISTOPHER has asked the person in the London train Station Information Booth how to get to 451c Chapter Road, London*]

To get to 451c Chapter Road, London, you take the Tube to Willesden Junction. Or Willesden Green. Got to be near there somewhere. ... What is a tube? Are you for real? Over there. See that big staircase with the escalators? See the sign? Says Underground. Take the Bakerloo Line to Willesden Junction or the Jubilee to Willesden Green. You OK honey?

MRS. GASCOYNE

Monologue: (excerpted from #14 – p19) [*MRS. GASCOYNE, the Principal of CHRISTOPHER's school, is responding to CHRISTOPHER's father, Mr. Boone, who has asked that CHRISTOPHER be allowed to take an advanced math exam, called the "A-level," even though he is only 15.*]

Mr. Boone, nobody has ever taken an A-level examination in the school before. I don't know if we have the facilities in the school to allow him to do that. I can't treat Christopher differently to any other student. Because then everybody would want to be treated differently. It would set a precedent. Christopher can always do his A-levels later. When he's 18. Which is, after all, the age everyone else takes their A-levels.

PUNK GIRL

Monologue: (excerpted from #36 – p52-53) [*PUNK GIRL is on the tube (subway) platform in London, when she notices CHRISTOPHER down on the tracks. She prods another person on the platform, MAN WITH SOCKS, to get involved and help rescue CHRISTOPHER.*]

Oh, my dayz. What is he doing? *(to MAN WITH SOCKS)* Call somebody. Get somebody. Don't just stand there. ... You're going to have to go down there and get him. He's a kid. You can't just let him get hit ... [*MAN WITH SOCKS climbs down to tracks and helps CHRISTOPHER up to platform*] Is he ok? ... *(to CHRISTOPHER)* Are you OK? *(she touches Christopher's arm – he screams)* OK. OK. OK. Is there anything I can do to help you? [*Christopher says he has a swiss army knife with a saw blade that could cut someone's finger off*] OK buddy. I'm going to take that as a no.

POLICEMAN ONE (of Swindon town police)

Monologue: (excerpted from #1 – p6-7) *[Mrs. Shears, CHRISTOPHER's neighbor, has called the police after finding CHRISTOPHER in her garden with Wellington, her dog, who has apparently been killed with a garden fork (like a pitchfork). POLICEMAN ONE has responded to the scene, and is questioning CHRISTOPHER.]*

Would you like to tell me what's going on here, young man? ... Did you kill the dog? ...

You seem very upset about this. I'm going to ask you once again. *(Christopher starts groaning)* Terrific. ... Young man I'm going to ask you to stop making that noise and to

stand up please calmly and quietly. *(Christopher carries on groaning)* Marvelous. Great.

Just flipping – *[Policeman tries to lift Christopher by his arm – Christopher screams and hits the Policeman]* I'm arresting you for assaulting a police officer. I strongly

advise you to get into the back of the police car because if you try any of that monkey business again you stupid idiot I am going to seriously lose my shit. Is that understood?

DUTY SERGEANT (of Swindon town police)

Monologue: (excerpted from #3 – p8) *[CHRISTOPHER has been arrested after he hit the policeman who had responded to the scene of Wellington's murder. CHRISTOPHER has been brought into the police station for processing by the DUTY SERGEANT]*

Could you empty your pockets onto the desk, please? *[Christopher does so]* Jolly good. Could you take your watch off please Christopher? *[Christopher says no]* I'm sorry Christopher? ... Give it here lad. *[Duty Sergeant tries to take the watch - Christopher screams]* All right, son, you keep it. Do you have any family Christopher? ... And who is your family. *[Christopher lists people including "my grandparents, but three of them are dead"]* ... Right. Lovely. Do you know your father's phone number Christopher?

MAN WITH SOCKS (on London tube (subway) platform)

(excerpted from #36 – p52-53) [*MAN WITH SOCKS is on the tube (subway) platform in London, when he notices CHRISTOPHER down on the tracks. MAN WITH SOCKS brusquely tells CHRISTOPHER to get back on the platform. Then, after being prodded by PUNK GIRL, he goes down onto the tracks to help rescue CHRISTOPHER.*]

Jesus, what are you doing? Get out of there for fuck's sake. Mate, please, you're going to get yourself killed. I don't believe this is happening. This is ridiculous, mate get your ass out of there now. ... [*climbs down to tracks and helps Christopher up to platform*] What the fuck do you think you were playing at? [*Christopher says he was finding Toby, his pet rat*] Jesus Christ. A pet rat. Oh shit. My train. Fuck.

REVEREND PETERS

(excerpted from #11 – p15) [*CHRISTOPHER asks REVEREND PETERS where heaven is*]

I'm sorry Christopher? ... Where is heaven? ... It's not in our universe. It's in another place altogether. [*CHRISTOPHER says there is nothing outside our universe*] ...

Well, when I say heaven is outside our universe it's really just a manner of speaking. I suppose what it really means is that they are with God. [*CHRISTOPHER asks where God is*] ... Where is God? ... Christopher we should talk about this on another day when I have more time.