

The Perfect Monologue

-if you actors think performing a monologue is a nightmare, try sitting there all day long watching the damn things
-theaters do monologue auditions as a way of eliminating actors rather than as a way of finding them
-since acting is the creation of relationships, a monologue in which you are talking to no one but your inner self, which turns you inward and self-involved, is patently self-defeating. The process of acting is the giving and receiving of meaningful communications from another human being

Introduction

-most actors fail at the monologue audition

-I look for and expect a single result: a finished opening-night performance

-at the audition auditors need to see open, honest, intelligent, and appealing work

-only those deemed interesting, appealing, and real will then be called back to read from the script

-as an auditor, I am unimpressed by the actor who recites a remembrance from a long-ago past instead of choosing material in the here and now, which includes the other character in the scene

-always keep in mind that you will be compared to the others. And lack of originality and resourcefulness will be counted against you

-you've got to own the material. And you've got to have passion for the material you choose or you will just be adequate, which is what we see too much of at auditions

-your choice of monologues should be based on a strong emotional identification with the character's words. You should relate to the character's emotions; you should feel as if you might even say the same words in the same situation

-your goal as an actor is to delight us and surprise us. You should have a strong, magnetic stage presence. Don't come to us; make us come to you. Command our attention and win our affection with your powers. Be unpredictable. But for heaven's sake, don't scare the hell out of us. Don't disgust us and don't make us fearful that we are dealing with a recent escapee from the Bellevue mental ward

-to act is to give. You give gifts to your audience. You expose your vulnerability and share yourself, warts and all. You are giving love. You don't make up or pretend anything as an actor. You create your reality. You make choices for your characters and you explore and find new truths. You make discoveries about yourself and come to know yourself better. This inner search for truth materializes during your preparation and rehearsals

-in a sense an actor is a social scientist. As an actor, you change minds and attitudes

-"civilians" discover and uncover their own beings because of you. They expand their visions and horizons because of you

-the audience member wants to see himself up there in you. He has to recognize himself as he is, or wishes to be, or hopes never to be, or perhaps once was. He has to connect to you through your humanity and vulnerability. If you don't fully explore from deep within and communicate strongly, you will alienate yourself from him

-go to your audition to perform for the audience, not audition for the auditors

-we want from you no less than you would give during a performance for a paying audience

-if you desire to act because you want to give of yourself, share yourself unconditionally, expose your vulnerability, and give love, then you've got a shot. It is then and only then that you can get acceptance, applause, adoration, and love

What is a Monologue?

-your monologue is not from the play you are auditioning for; therefore, you do not have the obligation to service the playwright's play fully as you must do in a cold reading. You must use the monologue as a vehicle to showcase you, the actor. It must work for you, not your for it

-when you extract speeches or long blocks of dialogue out of the play, notice that by and large the dialogue consists of telling and recalling an action that took place already. The material deals with the past and not with the here and now

-moreover, this sort of piece doesn't allow you to connect with the other characters in the scene. You are not able to create a strong relationship because you are only telling a story. The material is essentially a memory piece

-when you are being seen by auditors you want to show as much of your ability as possible. Simply telling a story prevents this from happening and does not allow you to work with your full strengths as an actor

-the memory piece does not service you at all. It has no sense of immediacy, and the result is characterless and insipid

The Perfect Monologue

Glenn Alterman



The Perfect Monologue:

The Perfect Monologue Ginger Howard Friedman, 2004-08-01 In this companion volume to her highly successful Callback Ginger Howard Friedman a veteran casting director playwright and teacher reveals her winning formula for a monologue audition that lands you the part She explains her essential rules for a successful audition then selects scenes from 16 plays and adapts them into monologues comic and serious for men and women of all ages The Perfect Monologue Ginger

Friedman, Ginger Howard Friedman, 1998 In this companion volume to her Callback veteran casting director playwright and teacher Ginger Howard Friedman reveals her winning formula for a monologue audition that lands you the part She explains her essential rules for a successful audition then selects scenes from 16 plays and adapts them into monologues comic and serious for men and women of all ages From publisher description *The Perfect Audition Monologue* Glenn Alterman, 2003

Creating Your Own Monologue Glenn Alterman, 2005-09-01 In the second edition of this popular guide actors learn to use their skills to write monologues performance art pieces and one person plays Updated to include exclusive interviews and tips on marketing this guide helps actors create their own exciting performance opportunities and follow in the footsteps of Elaine Stritch Billy Crystal John Leguizamo and other stunningly successful writer performers of one person shows The author an award winning actor breaks down the writing process into simple steps coaching the reader through each stage of the creative journey **Monologue Mastery** Prudence WRIGHT HOLMES, 2009-05-18 Learn the secrets of finding and

performing the perfect monologue for you from Prudence Wright Holmes The Monologue Detective She has been finding actors monologues coaching them for auditions and helping them get jobs and into schools for over 25 years In this book she will guide you through a step by step process to help you win at auditions **The Director's Guide To Auditions: Finding**

The Perfect Cast For Your Productions Amparo Summers, 2025-03-24 Imagine the thrill of watching your vision come to life on stage with every role filled by an actor who embodies the character perfectly This book is your roadmap to that reality offering a comprehensive guide to the audition process from planning and preparation to selecting the ideal cast for your theatrical production This guide delves into the intricacies of creating effective audition materials crafting engaging scripts and designing insightful exercises It explores the psychology of auditioning providing practical advice on how to effectively communicate your expectations and foster a positive environment for actors You ll learn how to structure auditions to assess talent across the board from acting ability and vocal range to physicality and stage presence Beyond individual skills the book emphasizes the importance of building a strong team including casting directors and production assistants It offers invaluable strategies for managing the audition process efficiently from scheduling to feedback ensuring a seamless and rewarding experience for both actors and directors Discover how to create a clear and concise audition process that attracts the best talent empowering you to select the ideal cast for your next production *Best Monologues from The Best*

American Short Plays, Volume Three William W. Demastes, 2015-04-01 Best American Short Plays Sticks and stones may

break my bones but words will never hurt me Really Words can break spirits destroy confidence They can also build hope and incite great acts of heroism Playwrights know this and so do theater audiences Otherwise why go Words matter and carry clout every bit as dangerous as a hammer or crowbar This too playwrights know The monologues in this volume are full of such blows striking at our imaginations and our memories generating responses such as joyful laughter or chilling surprise Others squeeze us into worlds we've never experienced or perhaps experienced at the furthest edges of memory and recollection Still others may help us alter the way we see certain things people or beliefs

Best Monologues from The Best American Short Plays Volume Three is a collection of monologues drawn from the popular Best American Short Plays series an archive of works from many of the best playwrights active today Long or short serious or not excerpts or entireties this collection abounds in speech acts that may trigger physical reactions and almost certainly will transform an attitude or two drawing out lost memories creating new ones and definitely entertaining engaging amusing us all along the way

Great Monologues Glenn Alterman, 2023-02-21 A must have resource for aspiring actors both monologues to audition with and a step by step guide on the best monologue audition preparation Great Monologues And How to Give Winning Auditions is primarily for actors looking for excellent acting monologues for their monologue auditions There are original monologues written specifically for auditions as well as monologues from award winning playwright Glenn Alterman's plays There are comedic dramatic and serio comedic monologues for all audition calls Great Monologues also offers a step by step process to prepare for all monologue auditions The monologues offered run from one minute to five minutes thus covering all audition times There are also a number of in depth interviews with major casting directors directors and theatre company artistic directors If you are an aspiring actor in need of an audition monologue or want the best advice on how to properly audition with a monologue Great Monologues And How to Give Winning Auditions is a must have in your collection Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers

Monologues from The Last Frontier Theatre Conference Dawson Moore, Laura Gardner, 2013-09-24 The book contains 64 monologues designed specifically for use in the audition process These monologues were derived from the Last Frontier Theatre Conference one of the longest running theater conferences of its kind held every year in Valdez Alaska from 2009 to 2012 The monologues are honed for freshness length and effect and are designed for actors who are taking an audition monologue workshop Also included are some tips on creating monologues by Last Frontier Director Dawson Moore and for acting with the monologues by actor and mentor Laura Gardner both of whom

selected and edited the monologues The monologues are categorized by gender and sorted by age of the speaker *An Actor's Guide—Making It in New York City, Third Edition* Glenn Alterman, 2020-02-04 A Step by Step Guide for the Actor Pursuing a Career in New York A great deal has changed in the industry in the last decade In this new third edition of *An Actor's Guide Making It in New York City* Glenn Alterman provides everything actors need to know You ll discover the ten things that it takes to make it as a successful actor in the city how to support yourself where and how to start your life as a New York actor understanding and marketing your brand the best acting schools and conservatories effective ways to contact agents and casting directors and more The author a successful working actor also shares many insider tips on topics such as how to network effectively headshots photographers and how to have a successful photo session creating your actor websites the best Internet resources and casting sites how to give winning auditions and interviews finding and developing great monologues off and off off Broadway opportunities TV and film opportunities voice overs commercial print modeling commercials survival jobs appropriate behavior in the business scams and rip offs to avoid information for actors with disabilities information on diversity and LGBTQ concerns a listing of agents casting directors and theaters Among the book's many interviews are legendary show business figures such as actors Henry Winkler Alison Fraser Dylan Baker Lisa Emery and Charles Busch as well as casting directors Juliet Taylor Ellen Lewis Jay Binder Donna DeSeta and Liz Lewis among many others With Alterman's essential guide you ll be prepared to launch and maintain your dream career in the city that never sleeps Casting Directors' Secrets Ginger Howard Friedman, 2005-07 *Limelight* In *Casting Directors' Secrets* casting directors from New York Los Angeles Toronto and Vancouver offer insight in their own words into the do's and don'ts of the audition process and reveal the three biggest mistakes made by actors at this crucial stage The book offers instruction in these areas and more How to get the audition training and preparation headshots and resume finding an agent auditioning for agents audition interview etiquette being late canceling your appointment waiting room do's and don'ts staying focused filling out the paperwork behavior toward other actors bad habits perfume and cologne first impressions don't look for the casting couch you and your ego brown nosing tell the truth but not the whole truth artistic preparation what your agent should tell you working with sides eye contact and the fourth wall ice cold readings performing the audition rewriting the dialogue false starts losing your place violence in audition scenes don't make it too real growing as an actor taking risks attending classes maintaining the momentum and more *Monologue Usage Techniques* Hugo Raines, AI, 2025-05-05 *Monologue Usage Techniques* explores the power of the monologue in dramatic storytelling focusing on how these speeches reveal character depth and drive narrative momentum This book uniquely bridges language arts and performing arts offering insights applicable to actors playwrights and even those in public speaking Monologues are shown to be more than just speeches they are concentrated bursts of revelation The book delves into revealing internal conflict through monologues highlighting how carefully chosen words and subtext can expose a character's inner turmoil It also analyzes how monologues

deliver crucial backstory seamlessly weaving it into the character's present emotional state. Understanding these techniques enhances the theatrical experience and builds compelling characters. Structured in three parts, the book begins with fundamental elements of monologue construction, then explores specific techniques for achieving dramatic goals like revealing backstory. Case studies and exercises help readers hone their skills, culminating in how monologues can be used in creative contexts. This approach makes the book a pragmatic guide for mastering monologue construction and performance.

An Actor's Business Andrew Reilly, 2004-06-21 A thorough and well-written resource for anyone wanting to understand all facets of the acting business. It covers everything from unions to marketing yourself.

Mastering Monologues and Acting Sides Janet Wilcox, 2011-09-15 Mastering Monologues and Acting Sides: How to Audition Successfully for Both Traditional and New Media is everything an actor needs to be ready for that perfect part, from webisodes to Shakespeare. Scripts, acting technique tips, and exercises keep a performer toned and ready, while industry experts give advice on how to audition professionally. Invaluable Internet listings keep you on top of changing trends, as well. Casting directors, agents, managers, and actors share insights on proper protocol for different performance settings, and practice is made simple with script excerpts and exercises to keep skills sharp for last-minute auditions. Includes instructional CD.

The Best Men's Stage Monologues of 1991 Jocelyn Beard, 1992 **The Actor's Book of Classical Monologues** Stefan Rudnicki, 1988-10-06 A challenging, wide-ranging collection of monologues from history's greatest dramatic works. From the stately and poetic Greek tragedies to the lively bawdy Restoration comedies, the classical repertoire is a treasure trove of often overlooked materials for male and female, young and old. The solo pieces collected here vary widely in mood, style, and level of challenge; they include a generous supply of Shakespeare and his contemporaries, and they're fleshed out with brief plot synopses and valuable historical material. Stefan Rudnicki, an accomplished actor, director, and teacher, also provides practical tips on preparing each scene for audition or performance. Among the playwrights whose works are included are Aeschylus, Sophocles, Euripides, Aristophanes, Shakespeare, Tourneur, Kyd, Middleton, Jonson, Sheridan, Dryden, Congreve, and many others.

Contemporary Monologues for Twentysomethings Jessica Bashline, 2023-11-22 The theater of the 21st century, in many ways, is expanding to require new muscles of its actors, and so should their monologue choices. *Contemporary Monologues for Twentysomethings* is a compilation of monologues for actors ages 15 to 30, incorporating characters from a variety of backgrounds with different stories to tell, giving you the chance to explore those who are close to you and those who may come from someplace else. These monologues are compiled in order of length, with the shortest coming in at a little under a minute and the longer pieces running closer to four minutes. All from plays written between 2000 and 2016, the monologues in this book are useful both for exploration in a classroom setting as well as for auditions. Jessica Bashline, adjunct professor of acting at New York University, has assembled a comprehensive collection featuring work written by Neil LaBute, Sarah Ruhl, Zach Braff, Naomi Iizuka, and many more. Every playwright in this book is currently writing. Some of these

plays have been produced on Broadway and some in tiny theaters in New York Minneapolis San Diego or other cities around the country This book offers a chance for emerging actors to explore work by playwrights both emerging and established that is truly contemporary **The Contemporary American Monologue** Eddie Paterson,2015-12-17 Talk show confessions online rants stand up routines inspirational speeches banal reflections and calls to arms we live in an age of solo voices demanding to be heard In *The Contemporary American Monologue* Eddie Paterson looks at the pioneering work of US artists Spalding Gray Laurie Anderson Anna Deavere Smith and Karen Finley and the development of solo performance in the US as a method of cultural and political critique Ironic confession post punk poetry investigations of race and violence and subversive polemic this book reveals the link between the rise of radical monologue in the late 20th century and history of speechmaking politics civil rights individual freedom and the American Dream in the United States It shows how US artists are speaking back to the cultural political and economic forces that shape the world Eddie Paterson traces the importance of the monologue in Shakespeare Brecht Beckett Chekov Pinter O'Neill and Williams before offering a comprehensive analysis of several of the most influential and innovative American practitioners of monologue performance *The Contemporary American Monologue* constitutes the first book length account of US monologists that links the tradition of oratory and speechmaking in the colony to the appearance of solo performance as a distinctly American phenomenon **The High School Theatre Teacher's Survival Guide** Raina S. Ames,2013-10-08 A reference for high school theatre teachers covering both curricular and extracurricular problems everything from how to craft a syllabus for a theatre class to what to say to parents about a student's participation in a school play **The Best Women's Stage Monologues of 2004** D. L. Lepidus,2004 Gathers fifty nine selections from plays suitable for use as audition monologues

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