

## **Audition Info:**

- ★ Fill out the Resume Google Form starting Dec 1st at 3p and closing on Dec 7th at 7p at this link:  
[https://docs.google.com/forms/d/e/1FAIpQLSd0RkTGV0iBWqOMXCONWTA6VFp6EtpAzXMTx0gg2GfVETxqVQ/viewform?usp=sf\\_link](https://docs.google.com/forms/d/e/1FAIpQLSd0RkTGV0iBWqOMXCONWTA6VFp6EtpAzXMTx0gg2GfVETxqVQ/viewform?usp=sf_link)
- ★ Rehearse and film a comedic monologue for submission on Flipgrid by Dec 7th at 7p: <https://flipgrid.com/6e093886> (use your PERSONAL Gmail for both of these links)
- ★ Callbacks details will be finalized in a separate document

## **ACTING (MONOLOGUE) SUGGESTIONS**

### **MATERIAL**

Choose material (a monologue) that you are comfortable with. Choose something that will allow you to create a character on stage that comes alive for those few minutes you have on stage. Libraries, including the one at Madison, are packed with plays on the shelves that can provide you with monologues. Don't choose a monologue from the play you are auditioning for. If you find a section of the play's text that doesn't seem \*quite\* long enough (say, 1 to 2 minutes), then consider simply cutting out the interrupting dialogue of the other character(s) and see if it still works and remains logical and playable. Ready for some work? Read the ENTIRE play. Sounds like work? It's not. Take the time for yourself to read it. Many full-length plays can be read in about an hour and a half at one sitting. Reading good plays is an amazing experience. It's really the only way to truly understand the character you are playing and how he/she fits into the world of the play.

### **INTERNET-FOUND/SELF-WRITTEN/"SYNTHETIC"/CHARACTERLESS MONOLOGUES**

You know what we're talking about. That stuff that comes up when you Google "monologues for men" or "monologues for women." You may use a "generic" monologue or one that you have located via the internet or one that you have written yourself. However, it is usually recommended that you locate a monologue from an actual published play. Many, many "internet" monologues end up sounding like "stand up" routines that a comic might use. That may be fine, but it NEVER shows off your ability to create an actual character with emotions, thoughts and dreams. Unless you're shooting for the character of "stand up comic" or "generic person" avoid generic "internet" monologues.

### **RESUME/HEADSHOT**

If you have them, bring them. If not, that's ok. You can always develop this material as you go. If you don't know what a "headshot" is, don't sweat it.

### **APPROPRIATENESS**

Avoid, at all costs, monologues that are filled with vulgarity or reckless hate. It's perfectly fine if a monologue is *\*dramatic\** but not at the expense of you and your character appearing bigoted, violent or sexually inappropriate. Such monologues work in the *\*context\** of the plays in which they appear and are legitimate in that framework, but they are distracting and useless in attempting to audition for a production.

### **DRAMATIC TONE**

If you are auditioning for a comedy or a musical, find something upbeat or clever. You don't have to try to be hysterically funny, but find something light and breezy you can work with. If auditioning for a drama, feel free to choose something that allows you to explore a range of dramatic emotions.

### **LENGTH**

MAD Drama monologues are 1 to 2 minutes in length.

### **PROPS/CHAIRS**

Avoid any monologue that would require you to use a lot of props. One or two simple things might be ok, such as a handkerchief or something your character is expected to handle or use while speaking. However, avoid props if you can. You won't have the time to set up an entire scene or deal with a lot of props. You will be provided with an optional chair if your character is going to sit during any part of or all of your monologue. You can certainly sit on the floor if your characterization requires it. Be careful of lying down fully, however; it's very hard to project your voice while lying down without some practice and, of course, your face is hard to see. Lying down isn't against any "rule" but be certain that your characterization really, really requires it before you try it.

### **YOUR SCRIPT**

Don't bring it on stage. *\*Become\** the character by having your monologue fully memorized days, weeks or months in advance. If you *\*must\** bring your script on stage out of fear of forgetting, then do so, but avoid doing so to the best of your ability.

### **CLOTHING**

Don't try to "look" like the character in your monologue or one from the play you are auditioning from. Be yourself. However, some tips are:

- \* don't wear clothing with writing on it; it's distracting; clothes that don't distract from *\*you\** are the best.

- \* don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
- \* wear something comfortable, something you can move in without any issues.
- \* girls: keep the jewelry to almost zero.
- \* girls: wear low heels.

## **SLATING**

If you want to look like a real pro, "slate" yourself. It works like this. Just before you start your monologue, say:

"Good morning/afternoon/evening.

My name is...

I will be performing the role of 'Tom' from 'The Glass Menagerie' by Tennessee Williams."

I will assume you will be aware of whether it's morning, afternoon or evening and that you will know your own name. If you don't know the name of your character, the name of the play and the name of the author, then perhaps you haven't done enough (any?) research on the monologue you are about to perform.