

Monologues and Essays

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In order to participate in the OBP Apprentice Program students must either prepare and perform a monologue or write an essay. Both essays and monologues must be presented on October 24th, 2011, for high school students and October 25th for middle school students. Below are some useful guidelines and support. Please note, this exercise should not be stressful, if you need additional help, just give us a call.

Monologues. Students may either:

1. Memorize and present one of the monologues below.
2. Write and perform an original 45 second long monologue.

Original monologues must NOT:

- Include inappropriate subject matter or language.
- Exceed 45 seconds.
- Mention a real person in a critical or negative manner.

Monologue preparation.

- 1) Don't wade in, jump in!
- 2) Memorize the monologue, memorize the monologue!
- 3) Think of the audition as an opportunity to show your skills rather than a root canal. Enjoy the exercise, and don't lead the auditors to believe that you are in physical pain.
- 4) Make certain that you know the meaning of each word – if not, ask us or look it up.
- 5) Decide
 - a. Who – Who is your character? What is their age? To whom are you speaking?
 - b. What – What happened just before the monologue began to cause this person to say these things?
 - c. Where – Where are you?
 - d. Why – Why bother doing this monologue? What makes it important?
- 6) Prepare physical characteristics
 - a. Practice saying the monologue in the mirror out loud.
 - b. Develop physical traits, i.e., how this person walks, talks, moves, etc.
 - c. Rehearse maintaining eye contact.

Avoid: making the staff paranoid by looking behind our heads, the typewriter scan, looking at the floor, the Hyper stare
 - d. Wear clothes that are comfortable and fit, not something that you can't move in or 4" heels.

It would be terrible if you tripped, unless of course – it was planned.
- 7) Delivery
 - a. Remember that you are telling a story that is very important. You are a storyteller. If you think the story is boring, we will *really* think it is boring. What you are saying has to be very important to you – urgent, if you will. This makes people want to listen to what you have to say. Pretend it is the biggest and most shocking secret you have ever known.
 - b. Speak loud and articulate. Avoid: The mumble, The speed freak (talking so fast that you whiz through, adlibbing).
 - c. Avoid the most common movement actor traps: swaying, dancing, pacing, wringing hands, jingling your change.
 - d. Make movement relevant to the plot.
 - e. If you make a mistake, keep going, we don't know the difference. Just press forward and act like you planned the mistake. We will never know.
 - f. Remember that if you are trying your best, and that's all that an auditor expects.



Essay. Essays must be typewritten and at least one page in length. Simply answer the question: "Why do I want to participate in the Old Brick Apprentice Program?" Don't fret about structure. We just want to read what you have to say. Again, this is not intended to be stressful, just a means by which we can get to know you better. If you need extra help, give us a call.

Monologue Choices. *If you are interested in reading the scripts from which these monologues were pulled, we have a copy available in our library. Often, knowing the story behind the monologue makes performing it much easier. Also, please feel free to ask us about any references with which you may not be familiar.*

Funny Girl by Bob Merrill

Suppose all ya ever had for breakfast was onion rolls. Then one day, in walks (gasp) a bagel! You'd say, 'Ugh, what's that?' Until you tried it! That's my problem - I'm a bagel on a plate full of onion rolls. Nobody recognizes me! Listen, I got 36 expressions. Sweet as pie and tough as leather. And that's six expressions more than all those...Barrymores put together. Instead of just kicking me, why don't they give me a lift? Well, it must be a plot, 'cause they're scared that I got...such a gift! 'Cause I'm the greatest star, I am by far, but no one knows it. Wait - they're gonna hear a voice, a silver flute. They'll cheer each toot, 'Hey, she's terrific!', when I expose it. Now can't you see to look at me that I'm a natural Camille, and as Camille, I just feel I've so much to offer. Kid, I know I'd be divine because I'm a natural cougher (coughs) - some ain't got it, not a lump. I'm a great big clump of talent!

West Side Story by Arthur Laurents

All right, boys and girls! Attention, please! Attention! Thank you. It sure is a fine turnout tonight. We want to make friends here, so we're going to have a few get-together dances. You form two circles: boys on the outside and girls on the inside. All right. Now when the music stops, each boy dances with whichever girl is opposite. OK? OK. Two circles, kids. Well, it won't hurt you to try.

Man of La Mancha by Dale Wasserman

Yes, I have heard. My dear uncle is the laughing-stock of the entire neighborhood. Please don't be mad, we must do something about him! There is a certain embarrassment at having a madman in the family. Oh, Sanson. I had hoped for so much for us. For you, really. Everything was to be for you. My uncle's house... his lands... I mean, if one is to serve science, one must have the means. But maybe you can consider it a challenge. Think what cleverness it would take to wean my uncle from madness, to turn him from his course and persuade him to return home. Please, we must hurry he can't have gotten far.