

If you do not have a monologue prepared, please use any of the following monologues for your preliminary audition on August 22, 2023.

American Son – Monologue #1

SCOTT

No -I think our half-White, half-Black, who-gives-a- shit-what-race-he-is son - the one who got a thirty-five on the ACT and aced AP Physics - knows better'n to commit unforced errors in life by taking stupid risks. Especially when he's on the cusp of doing great things. I think he understands that - like it or not - the way you present yourself in life has consequences. Wear your pants halfway down your ass and ghetto hair.

American Son – Monologue #2

KENDRA

This time of night I always get agitated. You have no idea. I'm usually awake about this time. I don't know I've had a sleep-filled night since that boy was born. Most nights...my eyes fire wide open out of a sound sleep. Heart beating so hard I feel it throbbing in my ears. Always right about this time... Too late to go back to sleep, too early to get on with the day. You just snoring away. Usually, I go stand in the door to his room and listen to him breathe. Sometimes I go in and touch the muscle on his neck or shoulder. Stand there and bullshit myself: "Don't worry Kendra - he's big and powerful. This world can't hurt him." Till that nagging feeling comes back and I dwell on how fragile he is.

At the Wedding— Monologue #1

ELI (he/him)

Lovestruck Eli, is a wedding guest who plans to surprise his partner, Leigh (they, them,) by proposing in front of all the other wedding guests. He explains to a stranger he just met at the wedding bar why he plans to take this huge risk!

I'm going to be honest
the first time their face lit up when
they saw me
I went home and had a panic attack
I mean
I'm a high school English teacher
I'm meant for a small comedy of
errors at most
I just mean that
I have never risked tragedy once in
my entire life
it's not my genre
I know that about myself

I don't suffer well—
some people suffer very well!
they write epic poems or their skin
sort of glows

when I'm sad
I just retain water
chronically

like my ankles swell?
I've taken a steroid before—
It's not pretty

what I mean is that
I almost couldn't recognize the
miracle
that was entering my life
I almost shot it out of the sky
just because I was afraid

but instead
Leigh noticed I was starting to
withdraw
And they just leaned into me and
said
"risk joy, Eli"

and that was it, wasn't it?

because they're two sides of the
same coin
joy and pain—right?
to risk one, you risk the other?

At the Wedding– Monologue #2

CARLO (she/her)

Snarky and heartbroken CARLO, has knocked back too many cocktails at her ex-girlfriend's wedding to a man. CARLO meets another wedding guest, shy and lovestruck Eli (he, him). CARLO warns Eli against proposing to his partner, Leigh (they, them). Eli's smooth-talking, flirtatious, sexy partner, Leigh, has been hitting on Carlo all night.

You are in some deep shit, my
friend
and you don't even know it
you don't even realize it

and you don't even know it

but I've seen it
I am your future

That's what breaks my heart

run----please----run
I'm begging you

You think they love you?

because it's a long time...life
it's a very long time

they're an amazon my friend
and you
what are you?

it's a life sentence, really
and you can do it alone
in theory
but I think the trick to it is
you can't know the alternative

they're a redwood
and you're a banana slug

it's never gonna work out

you can't have met the love of your
life and lost them

that's why I can't move on
because

I recognize you
yes, that's right I recognize you

that's too much
I want to spare you that
so trust me
run-----run now

it's a dark night of the soul for you

Seminar – Monologue #1

MARTIN

Martin and Douglas are both taking a writing seminar with a renowned writer. Douglas is full of self-importance, always boasting of his successes as a writer. Martin is having less success and has very little regard for Douglas' talent. Douglas has just left the room. Martin is talking to his friend, Kate. Also, in the room is Izzy, a writer, who Martin has a crush on, and who seems to have sexual chemistry with Douglas.

Douglas talks like an idiot; his language is subhuman. It would be more interesting if it were subhuman then we could try and interpret what all the grunts and hand gestures mean, we could pretend he was a very clever chimpanzee who was teaching us how language actually worked but he doesn't do anything as interesting as that. He just says things-- idiotic, meaningless, self-important observations about nothing, his words have nothing behind them. There's no music, there's no joy, there's no curiosity, there's nothing. And I'm not talking about flat terrifying banality of evil nihilistic nothing. I'm talking about nothing.

Seminar – Monologue #2

KATE

Kate is an aspiring writer. She is talking to her friend and fellow aspiring writer. They have just concluded their first session of a seminar with a renowned writer, Leonard. After reading just a few sentences of Kate's story, Leonard was brutally critical of both the story and the writer. Kate is now self-medicating with ice cream and chips. Martin asks her what's wrong.

I'm depressed and I'm trying to make myself feel better is that alright with you? I'm a depressed feral cat. My story got creamed by Leonard. That story is fantastic. I have been working on that frigging story for six years, people love that story. You love that story.

(Martin is silent.)

What? What? You don't love that story? I've been working on it for six years, because people like it, people—Frank Conroy read it, before he died, he was the writer in residence up at Bennington for one month and he read that story and you know what he said to me? He said it was “much better than most.” Not better than most. “Much” better than most. You know who else likes that story? Tobias Wolf. He read it when I took that summer writing class and he said it had “some nice things in it.” It's a good story. It's a really good story.