

HOW TO SELECT A MONOLOGUE

AMDA's student population is diverse and, as an institution, AMDA subscribes to the philosophy that it is not necessary for performers to consider their own ethnicity, skin color, body shape, sexual preference, or gender in choosing material for our placement and scholarship auditions. Choose characters close to you in age (i.e. 1-2 years younger to 5 years older).

It is very important to read the play from which your monologue is taken and to know the full name of the playwright. Be prepared to answer questions the adjudicator may have about the play, the scene, or the character. While monologue collections and internet sites may be useful, they cannot substitute for a full comprehension of the play and the character's emotional arc within it. Be sure to look up—in the play, online or in a dictionary—any vocabulary, pronunciations or references in the monologue with which you are not familiar.

AVOID

- Material that you do not fully understand emotionally or intellectually
- Overt sexual references
- Excessive profanity
- Portraying victims or perpetrators of violence, addiction, or abuse
- Monologues from films
- Material from the internet that is not sourced from a published play

SELECT

- Age-appropriate material, choosing monologues with characters that you could portray today or five years from now
- Pieces that contrast in style, period or tone (i.e. comedy vs. drama, classical vs. contemporary or contrasting characters)
- Material sourced from published plays
- Monologues for which you feel a personal connection

NOTE: Your personal favorites may not be the material that best serves you.

Still Looking For Monologues?

Here is a list of plays and roles that we have found lend themselves to an audition environment. You are not required to use any of these monologues at your audition, nor does this list represent any preference AMDA has for a particular genre or time period. If you've found something not on this list that you love, we urge you to use what best fits your talents. However, if you're still searching, the works below are a great place to start looking.

WOMEN:

For Colored Girls Who Have Considered Suicide by Ntozake Shange (various)
The Laramie Project by Moisés Kaufman and Members of the Tectonic Theatre Company (Various)
Be Aggressive by Annie Weisman (various)
5 Women Wearing the Same Dress by Alan Ball (various)
Smoking Lesson by Julia Jordan (various)
Independence by Lee Blessing (Sherry)
A Raisin in the Sun by Lorraine Hansberry (Beneatha)
The Miss Firecracker Contest by Beth Henley (Carnelle, Tessy)
Ruined by Lynn Nottage (Josephine, Sophie, Salima)
Maids of Honor by Joan Casademont
Anna in the Tropics by Nilo Cruz
Doppelganger by Jo J. Adamson (Model)
Street Stories by Paula Cizmar (Elise)
Epiphany by Heidi Decker (Woman)
Tsunami by Christina De Lancie (Dodie)
Zombie Grrls from the Crypt by Linda Eisenstein (Goth woman)
Animal Dreams by Jennifer Maisel (Natalie)
Flying by Carol K Mack (Kay)
Southernmost Tip by Janet Neipris (Georgia)
The Interview by Jill Morley (Laura)
Tripp by Erin Cressida Wilson (intern)
A Teenager's Guide to the Universe by Judy Sheehan (Allison)
Sunday on the Rocks, Speakeasy, Spike Heels all by Theresa Rebeck (various)
Proof by David Auburn (Catherine)
I Ought to Be in Pictures by Neil Simon (Libby)
Dream Girl by Elmer Rice (Georgina)
The Crucible by Arthur Miller (Abigail)
Our Town by Thornton Wilder (Emily)
St. Joan by George Bernard Shaw (St. Joan)
A Doll's House by Henrik Ibsen (Nora)
Tigers Be Still by Kim Rosenstock (various)
4000 Miles by Amy Herzog (various)
The Flick by Annie Baker (various)
Seminar by Theresa Rebeck (various)
Suburbia by Eric Bogosian (various)
Coastal Disturbances by Stephen Karam (various)

Really Really by Paul Downs Colaizzo (various)

Once A Catholic by Mary O'Malley (various)

In addition to these suggestions, research more works of contemporary playwrights with roles for young people: Annie Baker, August Wilson, David Henry Hwang, Julia Cho, Branden Jacob-Jenkins, Eric Bogosian, Kenneth Lonergan, Samuel D. Hunter, Theresa Rebeck, Wendy Wasserstein, Quiara Alegria Hudes, Nick Payne, Suzan-Lori Parks, David Auburn, Nilo Cruz, Lynn Nottage.

CLASSICAL MONOLOGUES

Please only present a classical monologue if you have extensive experience with classical text and feel a classical piece will best demonstrate your skill set and previous training. A classical monologue is not required for admission.

Shakespeare:

As You Like It (Rosalind, Phoebe)

A Midsummer Night's Dream (Helena)

Twelfth Night (Viola, Olivia)

Much Ado About Nothing (Beatrice)

Romeo and Juliet (Juliet)

The Tempest (Miranda)

The Merchant of Venice (Portia)

Cymbeline (Imogene)

Hamlet (Ophelia)

Classical (Other than Shakespeare):

All for Love by John Dryden (Cleopatra)

The Country Wife by Wycherly (Mrs. Pinchwife)

Don Carlos by Otway (Dutchess of Eboli)

Sir Patient Fancy by Aphra Behn (Lady Knowell)

The Unhappy Favorite by Banks (Queen Elizabeth)

The Double Dealer by Congreve (Lady Touchwood)

The Constant Couple by Farquar (Angelica)

MEN:

Broadway Bound (Eugene), *Biloxi Blues* (various) both by Neil Simon (Eugene)

Seven Guitars by August Wilson (various)

Raisin in the Sun by Lorraine Hansberry (Walter)

Six Degrees of Separation by John Guare (Paul)

The Laramie Project by Moisés Kaufman and Members of the Tectonic Theatre Company (Various)

This is Our Youth (Warren, Dennis) and *Lobby Hero* (Jeff) by Kenneth Lonergan

Tracers by John DiFusco etc. (various)

Savage in Limbo by John Patrick Shanley (Tony)

Claptrap by Ken Friedman (Harvey)

Conversations with my Father by Herb Gardner (Joey)

Dinosaur Dreams by Tom Szentgyorgyi (Mark)

The Extra Man by Richard Greenberg (Jess)

I Hate Hamlet by Paul Rudnick (Andrew)

The Innocents Crusade by Keith Reddin (Bill)

Last Call Forever by Leonard Melfi (Chubby)

My Side of the Story by Bryan Goluboff (Aaron)
Out the Window by Neal Bell (Jake)
Six Degrees of Separation by Guare (Paul)
Two Trains Running by August Wilson (Sterling)
The Matchmaker by Thornton Wilder (Cornelius)
Amadeus by Peter Shaffer (Wolfgang Amadeus Mozart)
Death of a Salesman (Biff, Happy); *All My Sons* (Chris, George) both by Arthur Miller
Picnic by William Inge (Hal)
The Elephant Man by Bernard Pomerance (John Merrick)
The Glass Menagerie by Tennessee Williams (Tom, Jim)
Tigers Be Still by Kim Rosenstock (various)
4000 Miles by Amy Herzog (various)
The Flick by Annie Baker (various)
Seminar by Theresa Rebeck (various)
Suburbia by Eric Bogosian (various)
Coastal Disturbances by Stephen Karam (various)
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Romeo and Juliet (Romeo, Mercutio)
King Lear (Edmund, Edgar)
Hamlet (Hamlet, Laertes)
Henry IV, Part I (Prince Harry, Hotspur)
Love's Labors Lost (Berowne)
Much Ado About Nothing (Benedick)
A Midsummer Night's Dream (Lysander, Demetrius, Puck, Bottom)
Twelfth Night (Orlando, Sebastian, Malvolio)
As You Like It (Orlando)

Classical (Other than Shakespeare)

Libation Bearers by Aeschylus (Orestes)
Oedipus the King by Sophocles (Messenger)
Tamburlaine the Great by Marlowe (Tamburlaine)
The Tragedy of Edward II by Marlowe (Edward)
The White Devil by Webster (Falmineo)
The Duchess of Malfi by Webster (Bosola)
Marriage a la Mode by Dryden (Rhodophil)
The Country Wife by Wycherly (Horner)



AMDA College of the Performing Arts
LOS ANGELES
The American Musical and Dramatic Academy
NEW YORK CITY