

Book That Job eZine

The Key to a Great Monologue Relationship, The Start of a Love Affair

I started out writing this week's article by focusing on where exactly an actor can find really great monologues. But then I realize that there's a lot to be said about what actually makes a monologue *great*. And not only great in general, but specifically great for the actor who is doing the piece.

The search for these audition gems can often send actors spinning off into outer space. Not only is it a search requiring time, energy and commitment, but the question lingers as to what exactly is going to constitute a great piece...never-minding *where* it is actually going to be found?

I addressed part of this answer in a prior post: Choosing Monologues That Will Set Your Auditions on Fire. This article breaks down the kinds of monologues you will come across in your search and the best kind to choose to really rev up your auditions. However, there is another critical factor in choosing those longed for really great pieces.

When an actor chooses a monologue, they truly enter into a relationship. This relationship is not to be taken lightly. This partner will go everywhere with you and be a constant companion for at least part of your journey as an actor.

This is part of the issue that I have when I am asked to "recommend a really great audition monologue." As a coach, I have lots of monologues at my fingertips because that is part of my job...having working material for classes and private coaching's etc. However, an actor choosing the right monologue is more akin to choosing the right person to date. You wouldn't go up to a friend and say, "I'm looking for a guy to be in a great relationship with, anyone who is male will do."

No, it would be insane to approach dating in this manner! But actors do this all the time, "It's a piece of text all connected together in a paragraph—it will do." But really, it won't do because the most important part of this relationship has been left out.

Love Saves the Day

As a most elemental starting point, the aim is to be entirely in love with your audition pieces. I absolutely mean it—in crazy, I-want-to-shout-it-from-the-mountain-tops LOVE!!! Any monologue that you choose that is going to be worth your time and energy—not to mention your auditioners' time and energy—must be a piece that you are straining at the gates to do.

As you wait to go into the audition room, you want to be filled with an underlying spirit of, "I cannot wait to do this monologue!!! When the auditioners see it, they are going to love it as much as I do! I will have so much fun doing it and they will see exactly what I am capable of doing as an actor. Let me get into that room!"

Scaling Your Relationship

Do you have that kind of relationship with your current audition pieces? Take a test and see. Regarding any audition monologues you may be using presently, ask yourself, "On a scale of 1-10, how much do I love X (name your audition piece here) monologue?" A "1" is: "I don't love it at all, I can't stand doing it and it

never gets me any work.” A “10” is: “I so love this piece and I gain callbacks and/or book acting jobs when I use it.”

If you are 4 or below, get rid of it immediately because it just can't be doing you any good (and by good I mean *booking acting work*...which is the whole point). If you're hitting in the 5-7 range, keep using it for the time being, but start looking for a piece that really fuels you with energy and passion. If you find yourself in an 8-9 range, your real test is going to be in how much work you book when you use the piece and any feedback you might get from auditioners. And if you are at a 10 out of 10—hallelujah!

Don't accept anything less than love when entering into an audition monologue relationship. It will bring you flowers, and chocolates...and acting work!

About This eZine

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