

MONOLOGUE PREP TIPS

Choosing your piece is an important part of the audition preparation. A polished monologue gives you the opportunity to showcase your acting skills and demonstrate your connection to specific characters. Here are some suggestions to get you started.

- 1) Familiarize yourself with the show. Read the script, watch YouTube clips, and read all of the audition information that is provided...including all monologues provided (this will give you a sense for the tone of the show and each character).
 - 2) Think through it: Which role(s) do I see myself in? Which role(s) do I think the directors will see me in? Consider all the possibilities - and don't limit yourself! Be open to discovery and trying something new.
 - 3) Choose monologues that capture the essence of the characters that you would like to be considered for, but understand that the audition team will consider you for all roles unless you state you are not interested in specific parts.
 - a) Preparing two contrasting pieces allows you to showcase your range and depth as a performer.
 - b) Make strong choices based on your understanding of the character. What do you know about them from the character descriptions? What is important in this specific monologue—who is the character speaking to and why are they saying this?
 - 4) Rehearse! Get comfortable with the character and your piece. Memorization is preferred, but **not** required. Bring your script if it will allow you to better show the character.
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All Shook Up Monologues

For the initial audition we would like to hear you read a few lines from the show - the pieces are very short but will allow us to see what you do with different characters. This is a show of larger-than-life characters (think 1950s sitcoms) so have fun with it!

Please **prepare two** contrasting pieces from the fourteen options provided below.

NATALIE as ED pg. II-11:

Hey Chad, you know what? Maybe I could go for Natalie -- That is, if you'd show me how to go about it. Hey, how about you pretend to be me, and I'll pretend to be Natalie, and then you could, you know, seduce me.

NATALIE pg. II-51:

Anyway, now that my dad's marrying Sylvia, I'm thinkin' -- what would Ed do now? And the thing is -- Ed wouldn't just sit around. So you know what -- I'm gonna tune up my motorbike and hit the open road. I'm sorry, Dad --

SYLVIA pg. I-34:

Now why would she be interested in him? Just 'cause of his sultry eyes or his pouty lips or those tight, tight jeans that make a woman go "Oh, baby, oh, baby, oh...!" No, I doubt it's him.

LORRAINE pg. I-39:

No, but I really want to be. And our love, Dean Hyde -- should we choose to fall in love -- our love would be a forbidden love. But that's okay -- forbidden love is the best. Did you ever read Romeo and Juliet? Theirs was a forbidden love, and it's the dreamiest story ever.

MATILDA pg. I-20:

Hello citizens. My gosh, there was just a whole lotta shakin' going on. Well, as your mayor and the moral compass for this town, let me just say -- you're all going to hell. Ha, ha, ha. Have a good day, citizens.

MATILDA pg. I-73:

I don't have time for you now! This is all your fault! You and your music and your pelvis. As soon as we rescue Dean, You're under arrest! Drive, Earl, drive!

SANDRA pg. I-67:

I'm sorry, it's just, well, the sonnets always stir something in me. And since I came to this town, I've been so isolated. The men have been brutish and -- I'm sorry, I'm fine, truly--

CHAD pg. I-11:

Ma'am, the name is Chad. And I'm just a rovin' roustabout with a song in his soul and a love for the ladies. (A woman faints) Happens a lot, she'll be fine. Anyway, while I was rovin', my bike started makin' this jiggly-wiggly sound. Not good. I need a mechanic.

CHAD pg. II-50:

Last night when I left, I thought I'd just go on to the next town. But when I got there I touched a jukebox and nothin'! It was like I lost the music inside me.

DENNIS pgs. I-14 & I-15:

That's it! Hey, Mr. Roustabout, I got a bone to pick with you! I think you're full of bunk! That's right! Bunk. Mister song in your soul? Ha! Face it. You're nothing but a big, good-lookin', juvenile delinquent! You're going to kill me now, aren't you?

DENNIS pg. I-74:

I'm just sayin', what if there was a guy, maybe right under your nose, except he wasn't particularly good-looking or exciting or interesting. He was just average. Well, maybe below average. Could you ever love someone like that?

JIM pg. I-76:

I mean, I'm standin' here ready and open and tryin' to find someone to care about, but all you can do is make fun of me. Well, you know what, I feel like I'm sixteen again!

DEAN pg. I-78:

We'll hide out where no one will ever find us -- the old fairgrounds, then we'll leave on the morning bus. It's the only way we can be together--

EARL pg. II-40:

Matilda, in one moment, I'm gonna kiss you, and I'm gonna kiss you hard. Why, I'm going to kiss you so hard, it'll be indecent. So then I'm going to have to arrest myself. But I don't care woman-- because I'll be the happiest man who ever rotted away in prison.