

LVPA THEATRE - AUDITION MONOLOGUES

Please select one of the following monologues to prepare for your audition. All pieces are roughly 1 and ½ to 2 minutes in length, so you need not worry about timing them. We've offered some unique characters at varying ages, so make sure you choose the character that is most appropriate for your *type* and *age range*. Read the descriptions provide to help you choose, or ask for advice from your teachers, parents or mentors who are familiar with these works. All of these monologues have been pulled from published, highly acclaimed works, so you should have no problem finding copies of the plays in local bookstores or in your local or school libraries. Please refer to our [audition guidelines](#) for further assistance in preparing your piece.

MALE MONOLOGUES

1. FENCES, by August Wilson

Cory is the son of Troy and Rose Maxson. He is an African American teenager living in the late 1950's, who aspires to become a professional football player. He and his father are constantly at odds, because of his father's resentment over the possibility of Cory's success. Troy was also a star athlete in his youth, having played baseball in the Negro League, but never rose to the status he'd hoped because he was too old to play by the time the major league teams started accepting black athletes. Troy is a trash collector and spends much of his time drinking with friends and cheating on his wife. His son is aware of his exploits and finds the courage to stand up to his father in this moment.

Cory: I live here too! I ain't scared of you. I was walking by you to go into the house cause you sitting on the steps drunk, singing to yourself. I ain't got to say excuse me to you. You don't count around here any more.
Now why don't you just get out my way.
You talking about what you did for me... what'd you ever give me? You ain't never gave me nothing. You ain't never done nothing but hold me back. Afraid I was gonna be better than you. All you ever did was try and make me scared of you. I used to tremble every time you called my name. Every time I heard your footsteps in the house. Wondering all the time... what's Papa gonna say if I do this?... What's he gonna say if I do that?... What's he gonna say if I turn on the radio? And Mama, too... she tries... but she's scared of you. I don't know how she stand you... after what you did to her.
What you gonna do... give me a whupping? You can't whup me no more. You're too old. You're just an old man.
You crazy. You know that? You just a crazy old man... talking about I got the devil in me. Come on... put me out. I ain't scare of you. Come on! Come on, put me out.
What's the matter? You so bad... put me out! Come on! Come on!

2. ORPHANS, by Lyle Kessler

Two orphan brothers live in a run down house in Philadelphia. Treat, the elder brother, has chosen to keep Phillip, the younger, closed off from the world, convincing him that he has a condition that will kill him if he's exposed to the outdoors. Meanwhile, Treat comes and goes from the home, making his way through the world as a violent pickpocket and thief. One day, Treat kidnaps a middle-aged business man named Harold, who manages to turn Treat's life on end by enlightening young Phillip, thus threatening the relationship between the two brothers. In this moment, Phillip finally rebels against the tyrannical rule Treat has had over him for so long.

Phillip: I took a walk tonight. I walked over to Broad and Olney. I was breathing okay, Treat. I didn't have no allergic reaction like you said I would. I took the subway, Treat. Harold told me the secret. You can stand all day at the turnstile putting in nickels and dimes, you can say Open Assasime and all kinds of words, but it won't do any good unless you have one of these magical coins. If Harold hadn't given me one I never would have been able to take that ride. You never told me about them token booths! You never told me nothing! You told me I would die if I went outside. I can breathe, Treat. Look! My tongue ain't hanging out. My face ain't swollen! (Pause) I walked over to Broad and Olney tonight, Treat. I seen people walking, and I heard children laughing. I wasn't scared no more 'cause Harold gave me something. (Takes out a map) He gave me this! You never gave me no map, Treat. You never told me I could find my way! Nothing's gonna happen to me, Treat, 'cause I know where I am now. I know where I am, and you ain't never gonna take that away from me. I'M AT SIXTY-FORTY NORTH CAMAC STREET, IN PHILADELPHIA, TREAT! I'M ON THE EASTERN EDGE OF THE STATE OF PENNSYLVANIA IN THE UNITED STATES OF AMERICA! I'M ON THE NORTHERN AMERICAN CONTINENT ON THE PLANET EARTH, IN THE MILKY WAY GALAXY, SWIMMING IN A GREAT OCEAN OF SPACE! I'M SAFE AND SOUND AT THE VERY EDGE OF THE MILKY WAY! THAT'S WHERE I AM, TREAT! And you're it, Treat.

3. BRIGHTON BEACH MEMIORS, by Neil Simon

Eugene Jerome is a fifteen year old boy growing up in Brooklyn during the Depression. When he's not fantasizing about girls and baseball, he is an astute observer, secretly documenting his family's life story. In this moment, Eugene is heartbroken as his older brother Stanley decides to leave the home for good after admitting to their parents that he's gambled his salary away.

Eugene: What are you putting on all those things for? You're leaving home? I have eight cents worth of stamps if you want that too. The medal you won for the hundred yard dash two years ago. You gave it to me. You can have it back if you want it. *(Beat)* I'll probably have to stay home and work if you leave. We'll need the money. *(On the verge of tears)* What do you have to leave for? They'll get over it. They won't stay mad at you forever. I was mad at you and I got over it. I don't see what's so bad about you. *(Eugene sits there in silence for a while, then turns to the audience.)* I guess there comes a time in everybody's life when you say, "This very moment is the end of my childhood." When Stanley closed that door, I knew that moment had come to me... I was scared. I was lonely. And I hated my mother and father for making him so unhappy... I even hated Stanley a little because he left me there to grow up all by myself. And I hated [my mother] for leaving Stanley's name out when she called us for dinner. I don't think parents really know how cruel they can be sometimes... *(A beat)* At dinner I tried to tell them about Stanley, but I just couldn't get the words out... I left the table without even eating my ice cream... If it was suffering I was after, I was beginning to learn about it.

4. RABBIT HOLE, by David Lindsay-Abaire

A tragic accident affects an entire family and leaves a married couple inconsolable and confused as to how to deal with each other's grief. When a teenage boy from the neighborhood loses control of his car, Becca and Howie lose their five year old son. As the parents struggle to make sense of a senseless act, Jason, the young man at the wheel, also tries to come to terms with the

accident. When Jason reaches out in an effort to speak to the family, Becca invites him by when Howie isn't home, knowing that her husband would be furious to see him in the house.

Jason: So, I don't see any photos anywhere. The one in the article was nice. Him at the beach. I used to have a shirt just like that one. The one he's wearing in the picture. *(Beat)* I might've been going too fast. That day. I'm not sure, but I might've been. So... that's one of the things I wanted to tell you. *(Beat)* It's a thirty zone. And I might've been going thirty-three. Or thirty-two. I would usually look down, to check, and if I was a little over, then I'd slow down obviously. But I don't remember checking on your block, so it's possible I was going a little too fast. And then the dog came out, really quick, and so I swerved a little to avoid him, not knowing, obviously... *(Beat)* So that's something I thought you should know. I might've been going a little over the limit. I can't be positive either way though.