

2024-2025 MALE MONOLOGUES

Please select one of the following monologues to prepare for your audition. All pieces are roughly 1 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 provided 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 online, in local bookstores or in your local or school libraries. Please refer to our [audition guidelines](#) for further assistance in preparing your piece.

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 anymore. 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. 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.

4. BRIGHTON BEACH MEMOIRS, by Neil Simon

The story of Brighton Beach Memoirs follows almost 15-year-old Eugene Jerome as he grows up in 1937 Brooklyn. Eugene learns about girls, family, relationships, and the impending war. Eugene makes many witty observations about life and the need for family throughout the play, as he interacts with his passionate, quirky Polish-Jewish relatives. (This is direct address, which means Eugene speaks directly to the audience.)

EUGENE: If my mother knew I was writing all this down, she would stuff me like one of her chickens... I'd better explain what she meant by Aunt Blanche's "situation." You see, her husband, Uncle Dave, died six years ago from (He looks around) this thing . . . they never say the word. They always whisper it. It was (He whispers)— cancer! I think they're afraid if they said it out loud, God would say, "I HEARD THAT! YOU SAID THE DREAD DISEASE! (He points his finger down) JUST FOR THAT, I SMITE YOU DOWN WITH IT!" . . . There are some things that grownups just won't discuss. For example, my grandfather. He died from (He whispers) – diphtheria! Anyway, after Uncle Dave died, he left Aunt Blanche with no money. Not even insurance. And she couldn't support herself because she has (He whispers) – asthma . . . So my big-hearted mother insisted we take her and her kids in to live with us. So they broke up our room into two small rooms, and me and my brother Stan live on this side, and Laurie and her sister Nora live on the other side. My father thought it would just be temporary, but it's been three and a half years so far and I think because of Aunt Blanche's situation, my father is developing (He whispers) – high blood pressure!

5. THE GLASS MENAGERIE, by Tennessee Williams

The play revolves around the Wingfield family, mother Amanda, daughter Laura, who is crippled by a limp and her insecurity, and brother Tom, forced to become the man of the house when their father abandons them. Amanda pushes her children to pursue the comfort and admiration she never got out of life and in doing so, ends up pushing them away. In this moment, Tom has reached the end of his tolerance with his mother's constant badgering and explodes.

Tom: What do you think I'm at? Aren't I supposed to have any patience to reach the end of, Mother? You think I'm crazy about the warehouse? You think I'm in love with the Continental Shoemakers? You think I want to spend fifty-five years down there in that celotex interior? With fluorescent tubes? Look! I'd rather somebody picked up a crowbar and battered out my brains than go back mornings. But I go. For sixty five dollars a month I give up all that I dream of doing and being ever! And you say self- self's all I ever think of. Why listen, if self is what I thought of Mother, I'd be where he is, GONE! I'm going to the movies! I'm going to opium dens, yes, opium dens, Mother. I've joined the Hogan Gang, I'm a hired assassin, I carry a tommy gun in a violin case. I run a string of cat houses in the Valley. They call me Killer, Killer Wingfield. I'm leading a double life: a simple, honest warehouse worker by day, by night, a dynamic czar of the underworld, Mother. On occasion they call me El Diablo. Oh I could tell you many things to make you sleepless. My enemies plan to dynamite this place. They're going to blow us all sky high some night. I'll be glad, very happy, and so will you! You'll go up, up on a broomstick, over Blue Mountain with seventeen gentlemen callers. You ugly, babbling old witch....

6. ROSENCRANTZ AND GUILDENSTERN ARE DEAD by Tom Stoppard

Acclaimed as a modern dramatic masterpiece, Rosencrantz & Guildenstern Are Dead is the fabulously inventive tale of Hamlet as told from the worm's-eye view of the bewildered Rosencrantz and Guildenstern, two minor characters in Shakespeare's play. In this piece, Rosencrantz is stricken with the notion of mortality, which he attempts to explain to his friend and counterpart, Guildenstern.

ROSENCRANTZ: Do you ever think of yourself as actually dead, lying in a box with the lid on it? Nor do I really. Silly to be depressed by it. I mean, one thinks of it like being alive in a box. One keeps forgetting to take into account that one is dead. Which should make all the difference. Shouldn't it? I mean, you'd never know you were in a box would you? It would be just like you were asleep in a box. Not that I'd like to sleep in a box, mind you. Not without any air. You'd wake up dead for a start and then where would you be? In a box. That's the bit I don't like, frankly. That's why I don't think of it. Because you'd be helpless wouldn't you? Stuffed in a box like that. I mean, you'd be in there forever. Even taking into account the fact that you're dead. It isn't a pleasant thought. Especially if you're dead, really. Ask yourself: if I asked you straight off I'm going to stuff you in this box now – would you rather to be alive or dead? Naturally you'd prefer to be alive. Life in a box is better than no life at all. I expect. You'd have a chance at least. You could lie there thinking, well, at least I'm not dead. In a minute, somebody's going to bang on the lid and tell me to come out. (*knocks*) "Hey you! What's your name? Come out of there!" It's easy to be depressed by it. I wouldn't think about it if I were you.