

The Audition

Monologue Audition Selections

MR. TORRANCE(The Director). I know that I'm new here but I want to talk to you a little bit about this theatre program. You might go to some other high schools around here and see some pretty good shows. They do a fine job. We don't do a fine job here. We do an amazing job. And if you're going to be in this show, you are going to be amazing. So what I am looking for today are the best of the best. Do you understand? This is Carmen. She's our stage manager. It goes from God to me to Carmen to you. You will listen to her as if she were me. If you are going to be late, you will call her, if you have a problem with scheduling you talk to her- (ACTOR 2 approaches CARMEN.) Later. This is the first audition. I'm going to call back a few of you. From those, the best will be in the show. You have three minutes to prepare yourselves.

GINA. What exactly are you looking for? I think I would do a better job of auditioning if I knew exactly what it was you were after, you know? 'Cause I can do anything. I mean, not anything. But pretty close. Like if you wanted flirty and funny, I can do that. Or if you wanted me to be like all mean and everything, I can do that too. Or if it's like a really sad role I cry just about every day. Not for any real reason, just for practice. I practice crying. In case it comes in handy some time. You never know when you might need to cry. I'll stand in front of my mirror at home and then I'll try to imagine my Mom dying. That usually doesn't work. But then I think about all those starving kids in Africa, and that doesn't make me cry either, and then I think about puppies and they make me cry. Not like hurting the puppies or anything. Just puppies. I hate puppies. They're always looking at you like look at me I'm so cute, well you're not cute, you're just a baby dog, that doesn't automatically make you cute. And personally, I think puppies are sell-outs. I mean, try and turn on the TV and not see a puppy selling something. So I think about puppies. And then I cry. I can also burp on command.

TOMMY. I don't know if I love Anne any more. I think there's somebody else that I love more. You see, Anne is ... fat and ugly and wears too much makeup around her eyes. It makes her look like a pig ran through a department store. Also I hate her high, whiny voice. It's like when she talks all the dogs in the neighborhood come running. And she smells like bacon all the time. I don't know why. Why did I ever start going out with her? I was crazy, but now I see you. Compared to you, my current girlfriend is a bloated dead octopus washing up on the shore punctured with thirty hypodermic needles left over by the mafia. But you- you are the most beautiful girl in the world. You are a star, a diamond, a diamond star, you are the cherry on top of my sundae, you are the whipped cream in my hot chocolate, you are the teeth in my mouth. I want to kiss you. And not just a regular kiss, a super kiss, the kind of kiss where you it's like you've been hit in the head with the brick of love and you're bleeding out the side of your head where you got hit with that brick, and even the blood that's oozing down your hair is beautiful. Like that.

Audition Monologue For Big Mama

Stephen James Bottoms

Audition Monologue For Big Mama:

The Audition: Monologues with Direction Jon Jory,2020-01-01 Conquer the audition This truly unique collection of 52 original monologues with accompanying direction is the perfect tool for the aspiring student actor or drama classroom Master director Jon Jory has crafted these gender neutral pieces exploring heartache hilarity and everything in between Student actors and theater teachers rejoice Bonus material includes 10 Shakespeare monologue selections with advice and tips for tackling the Bard Drama Comedy Monologues 1 2 minutes 52 original gender neutral pieces 10 Shakespeare selections **125 Original Audition Monologues** Sandy Asher,Kent R. Brown,Joseph Robinette,2003 Audition Monologues

How to Audition Gordon Hunt,1977 **This Is Your Mother** Erika J. Simpson,2025-05-06 A beautiful story about an extraordinary mother s gift of love and hope Jeannette Walls 1 New York Times bestselling author of The Glass Castle From a writer who s absolutely going places Roxane Gay a remarkable inventive debut memoir about a mother daughter relationship across cycles of poverty separation and illness exploring how we forge identity in the face of imminent loss When Erika Simpson was growing up her mother loomed large almost biblical in her life A daughter of sharecroppers middle child of ten her origin story served as a Genesis Her departure from home and a cheating husband pursuing higher education along the way a kind of Exodus Her rules for survival often repeated like the Ten Commandments guided Erika s own journey into adulthood And the most important rule Throughout her life Sallie Carol preached the power of a testimony which often proved useful in talking her way out of a bind with bill collectors But where does a mother s story end and a daughter s begin In this brave illuminating memoir Erika offers a joint recollection of their lives as they navigate the realities of destitution often left undiscussed Her mother s uncanny ability to endure Job like trials and manifest New Testament style miracles made her seem invincible But while our parents may start out as gods in our lives through her mother s final months and fifth battle with cancer Erika captures the moment you realize they are just people This gorgeously rendered story of a mother s life through her daughter s eyes weaves together a dual timeline pulling inspiration from both scripture and pop culture as Erika moves through grief to a place of clarity where she can see who she is without her mom and because of her **Basic Catalogue of Plays and Musicals** Samuel French, Inc,2001 **Samuel French's Basic Catalogue of Plays** Samuel French, Inc,1997 **Summer Theatre Directory** ,2004 **Playing Underground** Stephen James Bottoms,2004-06-30

The first comprehensive history of Off Off Broadway **Summer Theatre Directory, 2001** Jill Charles,2000-12

Musical Notes Carol Lucha Burns,1986-07-23 The perfect way to learn how to cook togetherIntroduce your children to the excitement of cooking with the help of their family and the perfect kitchen companion Mummy Me Cook It s a great introduction to cooking for kids with its blend of over 20 healthy recipes and fun activities as well as fabulous food facts about everyday ingredients Whip up yummy breakfast pancakes scrummy smoothies and delicious chocolate brownies together Get to know staple ingredients like eggs flour and chocolate and find out what s inside an egg where vegetables

grow how flour is made and other foodie facts Plus using measurements and amounts associated with cooking and following the clear step by step instructions is a great way for children to learn while having fun Children and parents alike will be educated and entertained as they explore the wonderful world of cooking So get the family together in the kitchen and have fun with food with **Mummy Me Cook** **Broadway Stories** Marty Bell,1993 **The Facts on File Companion to American Drama** Jackson R. Bryer,Mary C. Hartig,2010 Features a comprehensive guide to American dramatic literature from its origins in the early days of the nation to the groundbreaking works of today s best writers **Taken to the Stage** Mimi Kennedy,1996 Actress Mimi Kennedy s face may be more familiar than her name but she has racked up over 20 years of show business credits including a stint in the original production of Grease and lead roles in several TV shows Kennedy knew early on she wanted to be an actress and it didn t hurt that her cousin by marriage was actress Ruth Warwick Phoebe on the soap All My Children After graduating from Smith College Kennedy followed the usual rocky road to New York This isn t just a gossipy film memoir though there are plenty of humorous anecdotes involving names It is the candid self effacing story of an American girl of the Baby Boom generation who just happened to want to be an actress and there is much here beyond the theater that anyone of that generation can appreciate This is an especially well written funny and insightful work especially regarding the machinations of breaking into the theater **Summer Theatre Directory 2004** P. J. Tumielewicz,2004

Dramatics ,1990 **Bright Lights, Prairie Dust** Karen Grassle,2021-11-16 Karen Grassle the beloved actress who played Ma on Little House on the Prairie grew up at the edge of the Pacific Ocean in a family where love was plentiful but alcohol wreaked havoc In this candid memoir Grassle reveals her journey to succeed as an actress even as she struggles to overcome depression combat her own dependence on alcohol and find true love With humor and hard won wisdom Grassle takes readers on an inspiring journey through the political turmoil on 60s campuses on to studies with some of the most celebrated artists at the famed London Academy of Music and Dramatic Arts and ultimately behind the curtains of Broadway stages and storied Hollywood sets In these pages readers meet actors and directors who have captivated us on screen and stage as they fall in love betray and befriend and don costumes only to reveal themselves We know Karen Grassle best as the proud prairie woman Caroline Ingalls with her quiet strength and devotion to family but this memoir introduces readers to the complex funny rebellious and soulful woman who in addition to being the force behind those many strong women she played fought passionately as a writer producer and activist on behalf of equal rights for women Raw emotional and tender Bright Lights celebrates and honors womanhood in all its complexity **The Best Plays of ...** ,2002 **Focus on Film** ,1979 **World Radio Transcriptions, 100 to 758** Charles Garrod,1990 **Contemporary Dramatists** ,1993

Reviewing **Audition Monologue For Big Mama**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing.

Within the pages of "**Audition Monologue For Big Mama**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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