



THE SHOW MUST GO ON

Monologue Festival

We are delighted to announce the return of **The Show Must Go On Monologue Festival!** The festival is open to students in grades 9-12, and from all submissions, 12 finalists will be chosen to perform live on A Noise Within's stage on Wednesday, April 13th at 6pm!

We hope that the festival will inspire you to work on a piece of text that challenges you and provides you with an opportunity to explore and share the richness of the classics—whether they have already been deemed as one or will soon become one because of their poignant themes.

Think: true yesterday, true today, true tomorrow.

Step 1: Participants will submit their entry including their monologue submission by February 27th.

Step 2: Participants must submit their self-tape by March 11th. Their submission should include their one-minute monologue as well as a one-minute explanation of their process, including research and work done in preparation.

Step 3: 8 finalists will be chosen and announced on March 23rd.

8 finalists will:

Perform live on our stage in front of a panel of theatre professionals and a live audience on Wednesday April 13th at 6pm.

Receive recognition on ANW's Instagram and Facebook accounts

Receive recognition on ANW's website

Receive a Certificate of Achievement

Receive a Certificate of Achievement for participant's school

MONOLOGUE CRITERIA:

Must be one-minute in length

Must be from a published play, not a stand-alone monologue from a monologue book or online source.

Students should read the entire play and be prepared to share the importance of the themes of the play and monologue.

Things to consider in your research:

Who are you talking to?

What is the context of the monologue?

Why is this play important now?

How do you relate to the playwright's message today?

How does the monologue personally speak to you?

Why do you believe this play will continue to be relevant?*

*You will need to answer the last question when presenting your research and explain any other things you found important in your work with the play and monologue.

What is the panel looking for?

How effectively was the voice used to express the character? (vocal control, pace, inflection, etc.)

Did the actor display a strong understanding of their character?

Did the actor portray the character in a believable, truthful, and consistent manner?



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Playwright Suggestions

(Note: monologues do not need to be found from one of these playwrights, these are just suggestions to get you started!)

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|--------------------------|------------------------|---------------------|
| Ayad Akhtar | Stephen Adly Guirgis | Clifford Odets |
| Luis Alfaro | Lorraine Hansberry | Eugene O'Neill |
| David Auburn | Yvette Heyliger | Jiehae Park |
| Annie Baker | David Henry Hwang | Suzan-Lori Parks |
| Amiri Baraka | Quiara Alegría Hudes | Sarah Ruhl |
| Claire Barron | Henrik Ibsen | William Shakespeare |
| Aphra Behn | Branden Jacobs-Jenkins | Ntozake Shange |
| Anton Chekhov | Rajiv Joseph | Sam Shepard |
| Caryl Churchill | Tony Kushner | Octavio Solis |
| Nilo Cruz | Tracy Letts | Tom Stoppard |
| Erika Dickerson-Despenza | David Lindsay-Abaire | J. M. Synge |
| Sarah DeLappe | John Logan | Frank Wedekind |
| Jackie Sibblies Drury | Martyna Majok | Oscar Wilde |
| Larissa FastHorse | Arthur Miller | Thornton Wilder |
| María Irene Fornés | Molière | Tennessee Williams |
| Brian Friel | Dominique Morisseau | August Wilson |
| Federico García Lorca | Lynn Nottage | George C. Wolfe |