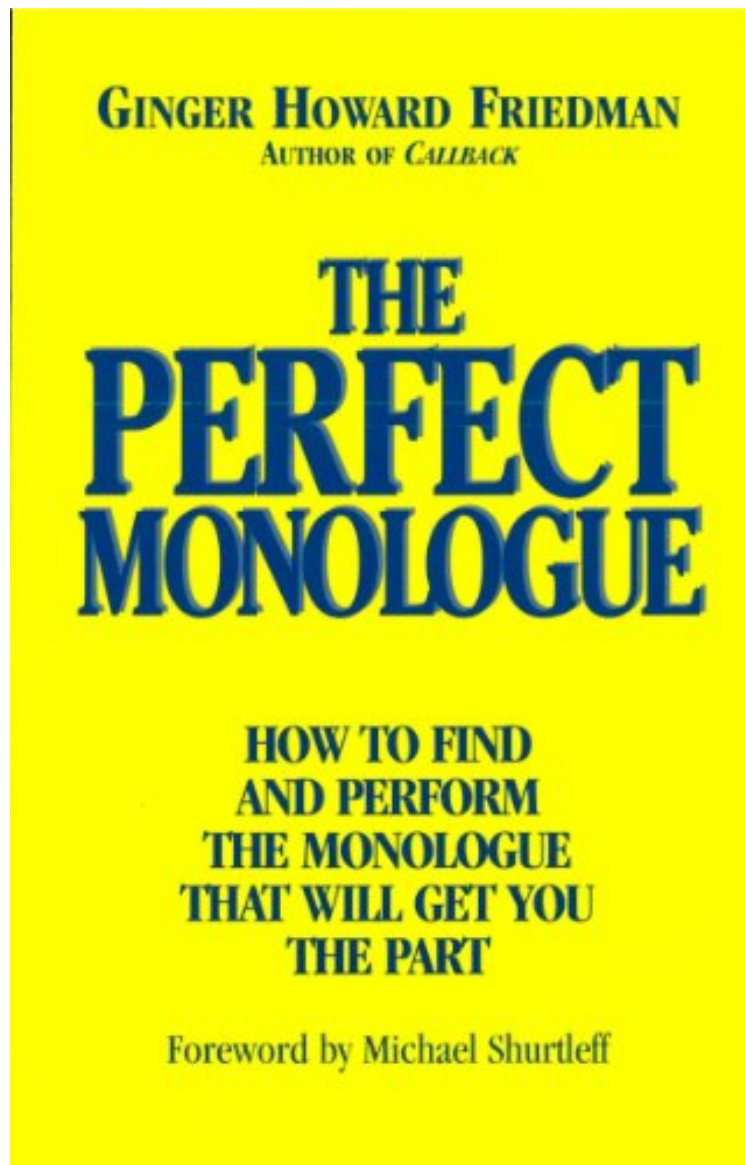


(Mobile library) The Perfect Monologue: How to Find and Perform the Monologue That Will Get You the Part

The Perfect Monologue: How to Find and Perform the Monologue That Will Get You the Part

Ginger Howard Friedman
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Ginger Howard Friedman : The Perfect Monologue: How to Find and Perform the Monologue That Will Get You the Part before purchasing it in order to gage whether or not it would be worth my time, and all praised The Perfect Monologue: How to Find and Perform the Monologue That Will Get You the Part:

0 of 0 people found the following review helpful. A book for young actors
By Shalom Freedman
This book attempts to teach actors how to properly do a monologue when they audition for a role. Friedman has long experience in the field as actor herself and also as a person involved in the casting of roles. She explains in her introduction why most monologues are performed amateurishly by prospective actors. She tries to give a sense of how the actor when auditioning for a role should be engaged in dialogue with another. She warns against certain kinds of extreme, dramatic, attention-getting practices which turn off those assessing the audition. She makes it seem as if the whole process of giving a monologue and especially listening and assessing them is a tormenting and unsatisfactory process. And she provides her suggestions on how to do the monologue in a way which will highlight the talent of the actor in question. She then provides a number of texts (which are in fact the bulk of the volume) which she has constructed as monologues for auditions. I am not an actor, and do not have real knowledge of the whole process of auditioning. I simply had curiosity about it, and this is why I read the introductory and explanatory parts of this book. My sense is it can probably be of help to auditioners. But I am not at all certain that this will be in a 'perfect' way.
1 of 1 people found the following review helpful. Great resource for original monologues
By Jennifer Van Bergen
One of the things that handicaps actors in auditions is that the best contemporary monologues are so often used by actors that directors are tired of them and are not able to get a fresh look at new talent. Friedman fixes this problem by showing actors how to take scenes between two or more characters and condense them into monologues. Friedman condenses numerous scenes into monologues, which is itself a service to actors, but it is her comments that attend each monologue that I find most interesting. Why? Because Friedman does something that is not always taught by acting teachers: in example after example, she shows you how to find what drives the character. Such drives are not the same as goals: they are central, even universal drives that are shared by all people, but that are, in the specific monologue (or scene) at hand, literally what drives the character to do what he or she does at that moment. This skill -- identifying universal drives -- is so important to acting (and to writing, as well), that Friedman's repeated drumming of it into the actor/reader's head makes her book a true gift. You can spend all day speculating about what really drives people and get no further than theory. Friedman, however, nails it every time, in her own inimitable way. I've heard that Friedman is not a very nice person. I don't care. I once heard Sande Shurin -- also a great, great teacher -- tell a student: "I'm not a nice person. If you're going to be tough on yourself, don't take my class -- study with one of the other teachers at my studio." Niceness is not what characterization is about. Characterization is about seeing the truth inside another human being. I use Friedman's work in my "Archetypes for Writers: Using the Power of Your Subconscious" course and book. Both actors and writers can benefit from her courage and insight.
7 of 7 people found the following review helpful. Disappointed
By Stephen Lewis
I expected more from this book. I don't know who all of Mrs. Friedman's students have been but I do know that Willem Dafoe trained with her. I didn't feel that I needed 200 pages or so to show me how to lift a monologue from a scene. The way she composed most of the monologues was pretty bad also. I do, however, think that it is important to show beginning actors how to compose a monologue from existing material. Also, her personalization exercises (i.e. words and pictures) were fairly weak. I think that *The Monologue Workshop* by Jack Poggi is a bit of a better book. The bad thing about books like this is that they try to cram information about monologue work and an entire course on acting into one book. That just doesn't work. Another book that's pretty good is Larry Silverburg's book *Loving to Audition*.

(Limelight). In this companion volume to her highly successful *Callback*, Ginger Howard Friedman, a veteran casting director, playwright and teacher, reveals her winning formula for a monologue audition that lands you the part. She explains her essential rules for a successful audition, then selects scenes from 16 plays and adapts them into monologues, comic and serious, for men and women of all ages.

From *Library Journal*
Finally, a book on monologues that is more than an anthology. Friedman presents not just a selection of monologues to choose from, she teaches actors how to create one. An accomplished casting director, actress, and acting teacher, Friedman provides clear, concise instructions on how to handle an audition, detailing the pitfalls the actor may encounter in searching for a monologue, or in acting one out, and offering solutions. Next, she provides a series of scenes from many well-known plays often overdone at auditions and adapts these scenes into refreshing, vibrant monologues with a keen eye to what will serve the actor best. She also gives a short, insightful explanation of what each piece needs in terms of acting it. Michael Shurtleff's foreword (his own book, *Audition: Everything an Actor Needs To Know To Get the Part*, LJ 4/1/78, became a bible of the industry) states that "this book could revolutionize the practice of using monologues for auditions . . ." This reviewer is inclined to agree. - Gary R. Ramsey, "Library Journal" Copyright 1990 Reed Business Information, Inc.