

DOWNLOAD PDF MONOLOGUE THEATRE, SOLO PERFORMANCE AND SELF AS SPECTACLE

Chapter 1 : Charles University, Prague | Department of Anglophone Literatures and Cultures - blog.quintoa.com

To conclude, monologue theatre, be it solo performance or drama, plants the self at the heart of the spectacle. As the essays collected here demonstrate, that self "alienated, multifaceted, unfinished, split, political, gendered" is above all performative and provocative.

These restrictions, these rules, they give us that freedom. And for some they might also delineate a fairly accurate outline of monologue drama and performance. The idea for this book initially arose from an interest in the recurrence of types of monologue in twentieth century British and Irish drama, and the attendant tensions between convention and freedom. However, as is evident from 1 Conor McPherson, St. Theatre Communications Group, Is it merely an excuse for autobiographical excess where the performance text is little more than a collection of reminiscences or testimonies? Monologue in Contemporary American Drama, remains diffuse and scant. American Alternative Theatre Ann Arbor: University of Michigan Press, , Theodore Shank uses the conventional--alternative opposition to launch his discussion of the latter types of theatre. Conventional theatre is associated with playwriting, alternative with performance. University of Michigan Press, American Alternative Theatre provide keen insights into the American context. Admittedly, at least one of the performances described by Heddon, Salon Adrienne, is not [2] least, all roads probably lead back to Samuel Beckett. Beckett is indisputably pivotal. Nevertheless, in approaching the multiplicity of monologue forms that have appeared over the last thirty years, one must also reach beyond Beckett to the discourses and conditions that precede his work, as well as to those that succeed it. As Mark Berninger notes in his essay in this volume, one of the difficulties that dogs any discussion of theatre monologues is the very looseness of the term. This is demonstrated, for example, by Patrice Pavis in his compendious and informative Dictionary of Theatre where at first he defines the term as follows: Indeed, already the notion of a silent interlocutor presents a tautology. Terms, Concepts, and Analysis, trans. University of Toronto Press It is perhaps finally more useful to conceive of monologue as a genre, albeit a multifaceted one, and soliloquy as dramatic device. However, rather than attempting to produce an overview of types of monologue in theatre and performance or to copper fasten terminology, this collection of essays roams around various realisations and modifications of the monologue in plays and in solo performance. It is deliberately polyvocal and polyperspectival in its treatment not only of monodrama, but also of semimonologues, autobiographical pieces, polylogues or ensemble monologues and ultimately transmedial performance. Despite such diversity, two main strands in the theatre of monologue need to be highlighted: While usually treated separately they have been deliberately juxtaposed here with the aim of drawing out the conceptual affinities and shared contemporary cultural conditions that underpin both varieties. These strands at times are highly distinct; at others they are closely interwoven. Both involve a speaker who delivers speeches before an audience, sometimes directly addressing that audience, sometimes addressing a silent or invisible character/auditor. Though in some cases speeches relate stories this may not be their primary function. If there is more than one speaker on stage speeches are not dialogical, rather they function as discreet units that may overlap or contradict one another. Like monologue drama, the monologue or solo performance is generally carefully scripted. However, the status of the text evidently differs. As Dee Heddon in her essay here describes: The contexts for monologue in the world beyond the theatre are relatively limited and are associated with various forms of performance activity: It is therefore unsurprising that monologue and naturalism have little affinity with one another. Certain periods that were not concerned with producing a naturalistic rendering of the world could easily accommodate the monologue Shakespeare, Sturm und Drang, Romantic or Symbolist drama. Hare does not pretend to be an actor, rather his deliberately unpolished performance functions to authenticate the autobiographical elements of the dramatic text and to codify it as sincere testimony. Language, the dynamics of narrative and linguistic elements are, as a result, foregrounded. Replicating the stories of the witnesses and their modes of expression through impersonation are the focal points of her performances. Yet the possibilities that the speaker may not

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be entirely trustworthy, or may be a deliberate trickster, that as spectators we take the role of confessors, or worse still, voyeurs, hover in the wings. Inevitably this draws any discussion of monologue to a set of central concerns orientated around subjectivity and performance. The roles of personality, persona, personification 10 Peter Handke, Kaspar, trans. Michael Roloff ; London: Eyre Methuen, In his book *Presence and Resistance*, Philip Auslander illustrates this tendency vividly when he contrasts the work of two wellknown American performers, Laurie Anderson and Spalding Gray. Both, of course, work with or rather from autobiographical material, yet their attitudes to narrating and staging this material are, as Auslander indicates, quite radically divergent. Auslander continues his exploration of mediatisation in *Liveness*: Routledge, , looking in particular at the value accorded to live performance--a traditionally highly prized dimension to alternative theatre of the later 20th century. In its turn towards monologue, theatre echoes the concerns of the literary genres of poetry and fiction, which are perhaps more indicative of the discourse of the age. Clearly elements from these nontheatrical genres later appear woven into the fabric of theatres of monologue. Important among these elements is the development of dramatic monologue as a poetic genre in the early decades of the 19th century. What is perhaps most of significance are the ways in which dramatic monologue poetry problematises the construction of the speaking self. As Glennis Byron describes, the genre emerges at a time when notions of the self begin slowly to shift towards a concept of the subject: Notwithstanding the Victorian association of introspection with abnormal states of mind,²¹ dramatic monologue gestures towards the broader historical context in which the notion of an autonomous, conscious self is gradually complicated by the emergence of modern psychological theories of the unconscious. A similar tension is to be found in some forms of solo performance explored in this volume. See page 45 and following. Byron, *Dramatic Monologue*, Robert Langbaum, *The Poetry of Experience*: Chatto and Windus, The device of persona permits the poet to take on the role of the opposite sex, though consideration of gender identity is rarely radical in 19th century verse. So, as Brian Singleton, Dee Heddon, Jorge Huerta and Ashley Lucas in various ways explore, monologue today can constitute a forum for the airing of critical perspectives on normative gender roles. Similarly we may find in prose interior monologue an important precursor to contemporary monologue drama. Scholes separates these into rhetorical and psychological. Oxford University Press, For Scholes, what connects writers who depict the interior lives of characters rhetorically Gustav Flaubert, George Eliot or D. It is this cul de sac that Samuel Beckett so memorably transferred to the stage. Joyce attributed his use of interior monologue to Edouard Dujardin,²⁸ blending it with stream of consciousness techniques; Beckett in turn adapted these elements to performance. This is explicit in *Not I* where the speaking mouth refers to herself in the third person; in *A Piece of Monologue* which uses the third person throughout; and in *Eh Joe* where the voice haunting Joe uses the second and third person. Nevertheless, the implication is that these are voices belonging in some way to the protagonist and the theatre in which they 27 Scholes, *The Nature of Narrative*, Beckett, Rothko, *Renaissance* Cambridge, Mass.: Harvard University Press, The discrepancy between the one who speaks and the character onstage is a theme that haunted Beckett throughout his career. This process of invention through performative narratives is more playfully developed by Harold Pinter in his two rarely discussed monologue dramas *Monologue*, *Family Voices* Dramatic and interior monologue therefore can be seen to suggest some of the principal trajectories in contemporary monologue drama and performance. Interior monologue may point towards a radically antinarrative theatre of the [13] fragmented subject or to a much more conventional drama of storytelling, testimony, confession and so on. The essays that follow revolve on a number of axes. The first of these concerns a primarily textual dimension to monologue theatre and the role of the writer. The second axis is that of monologue and performing the self. Gender is the most prominent area of concern here, although it [14] is mixed with other elements such as homosexuality, ethnicity and national identity. Monologue as a venue for articulating a crisis in the conventions of masculinity, and as a renovation of those conventions, is addressed by Singleton, Jordan, Voigts Virchow and Schreiber. Singleton and Jordan also explicitly connect monologue and masculinity with social and political transformation. Lastly, Heddon and McLeanHopkins explore autobiographical solo performance work by a selection of American and British

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performers. Both highlight the dubious status accorded to the personal in performance and challenge the notion that the term autobiographical is often synonymous with self-indulgent, self-spectacle. Instead both argue for the political status of autobiographical performance. A third axis is foregrounded by Johannes Birringer, which angles away from the conventions of performance and drama towards a media orientated experience of self. To conclude, monologue theatre, be it solo performance or drama, plants the self at the heart of the spectacle. As the essays collected here demonstrate, that self--alienated, multifaceted, unfinished, split, political, gendered--is above all performative and provocative.

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Chapter 2 : The Art of Solo Performance | HuffPost

Women Theatre And Performance is wrote by Maggie Barbara Gale. Release on by Manchester University Press, this book has page count that consist of valuable information with easy reading experience.

Learners will develop and refine stagecraft skills in the areas of: Unexpected problems might include: Learning in this area will address the following requirements and contexts: While these may be cut for example, for the purpose of timing or availability of characters they will not be improvised or learner-devised texts. It is acceptable to present two or even three short plays, or a compilation performance of scenes from different plays all, for example, by the same author, or all linked in some other way. The important feature is that each production is a single performance and that it operates as part of a public performance season. The development of characterisation through research, analysis, evaluation and reflection during the rehearsal process including: Understanding and responding to direction during rehearsal and performance of ensemble work, including: The presentation of polished theatrical performance works to an appropriate audience, involving: Use skills, techniques and processes to explore and communicate ideas in a drama text, including: Reflection and comment on personal theatre experiences, including: Research, identification, exploration, discussion and evaluation of theatre " with a focus on acting " from different historical settings and social contexts, including: Learning in this area will address the following work requirements: These will address issues including the context of their monologues the theatre style and genre, and the historical and social context of the plays from which the monologues were sourced , and relevant research about the playwright. The development of characterisation through research, analysis and reflection during the rehearsal process including: Understanding and responding to direction during rehearsal and solo performance, including: Using skills, techniques and processes to explore and communicate ideas in a drama form to an appropriate audience, including: Reflection and comment on personal theatre and acting experiences, including: Live Theatre Performances Analysis Learning in this area will address the following requirements and contexts: Observation, identification, discussion, analysis, research, and reflection skills in relation to: More information In addition to work requirements noted above, learners will undertake reflective writing about their class work, performances and theatrical experiences outside the classroom. The reflective writing may take the form of any or all of the following: This reflective writing is separate to and distinct from the noted Individual Reflective Studies. Individual learners must be aware that such roles involve expectations that they will: In addition to any penalties a provider may choose to impose on an individual who fails to meet these expectations, learners must be aware that failure to meet these expectations will have adverse effects on their assessment outcomes. A learner who does not know and understand their blocking and other elements of stagecraft in an assessed performance may be penalised for this in the assessment of Criterion 2. A learner who arrives late, unprepared or who fails to appear may be penalised for this in the assessment of Criterion 4 as they have failed to support the theatrical ensemble. More information Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment " as part of the learning program " is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement. Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. Internal assessment of all criteria will be made by the provider. The ratings obtained from the external assessments will be used in addition to internal ratings from the provider to determine the final award. Process " TASC gives course providers feedback about any systematic differences in the relationship of their internal and external assessments and, where appropriate, seeks further evidence through audit and requires corrective action in the future.

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Chapter 3 : Clare Wallace | Charles University, Prague - blog.quintoapp.com

Clare Wallace Monologue Theatre, Solo Performance and Self as Spectacle Mm. There's always going to be a smugness about you listening.

Monologue invites questions about the very nature of theatre itself, about the nature of performance and audience response, truth and illusion, narrative and experience. What balance of mimesis and diegesis works theatrically? Is it merely an excuse for autobiographical excess where the performance text is little more than a collection of reminiscences or testimonies? Monologue theatre in its assorted guises is manifestly a twentieth-century phenomenon allied to increasingly complex and ambivalent attitudes to the speaking subject, agency and interiority on stage. Beckett remains a key, catalysing force in the development of monologue as a form in the modern theatre. The characteristic linking such multifaceted and dissimilar practices is performance in which dialogue does not play a role, although it must be recognised that the looseness of such a definition does little to neatly establish monologue as a genre. Two main strands in the theatre of monologue can be teased out: These strands at times are very separate; at others they are closely interwoven. Though, in some cases, speeches relate stories, this may not be their primary function. If there is more than one speaker on stage speeches are not dialogical, rather they function as discrete units that may overlap or contradict one another. Like monologue drama, the monologue or solo performance is generally carefully scripted. However, the status of the text clearly differs. Monologue in the sense of solo performance is therefore subjectively determined in an explicit and complex manner which is often non-transferable. Given the contexts for monologue in the world beyond the theatre, it should be unsurprising that monologue and naturalism have little affinity with one another. Consequently, monologue dramas and performances rarely preserve the conventions of a naturalistic stage space and regularly dispense with the illusion of the fourth wall. Language, the dynamics of narrative and linguistic elements are, as a result, central to the workings of monologue theatre. Replicating the stories of the witnesses and their modes of expression through impersonation are the focal points of her performances. Nonetheless, distortion and dissonance are simultaneously vital. It seems no accident the regularity with which nudity features in solo performance. Yet even figurative exposure is accompanied by the possibility of unreliability or manipulation, and that as spectators we take the role of confessors, or worse still, voyeurs. Inevitably this draws any discussion of monologue to a set of central concerns orientated around subjectivity and performance. The roles of personality, persona, personification and impersonation are yoked to the linguistic and narrative elements mentioned above. The status of the play as a celebrity vehicle and the pseudo-documentary status of the stories further complicate the interplay of personal, political and performative identities. Deborah Geis, in her study of American monologue drama, *Postmodern Theatricals: To conclude*, monologue may point toward a radically anti-narrative theatre of the fragmented subject, or to a much more conventional drama of story-telling, testimony and confession.

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Chapter 4 : The LIVINGroom Returns to Stage with Theatrical, Powerful Solo Performance in

Clare Wallace. Monologue Theatre, Solo Performance and Self as Spectacle. Mm. There's always going to be a smugness about you listening to this.

SPF 4 invites you to celebrate solo artists through storytelling, music, dance, fiction, memoirs and whatever else their lone voice can dream up. Performances range in date from March 3 - April 3 and are at 7: Tickets at Brown Paper Tickets at [http: Stay with Solo Performance Festival through our blog at spfseattle](http://staywithsolo.com). Join DeLaCreme as she peels back the outer layers of makeup and artifice to reveal the makeup and artifice within. Ben DeLaCreme has appeared in theaters and nightclubs from coast to coast ever since the fateful day in when she realized that normally unsavory behavior is better received the more makeup one wears. The second half of this work will be a solo play with another performer in it. This is from the first half. Elspeth is planning to perform the full version of her piece *Daddy is Plastic* for her departmental honors project in SU Theater this spring. She was recently awarded a scholarship for Artistic Achievement in Theater from the department. Mack Ati recounts the wondrous expectations of his childhood as he recounts his embarkment to the United States in the late s. A story brimming with universal themes. Ben Gonio is a local actor and producer in the Seattle area. Lisa has co-written such warped cabaret shows as *The Carpenters: Lard Potion No 9*. *Toklas 27, Rue de Fleurus*, published by Samuel French. A young man lives amongst the piles of shoes, and takes charge of making them not so empty all the time. *Valley of the Shadow* by Ki Gottberg March 5, 13 In a whirl of immigrant family history past and future, Ki Gottberg swirls transformatively though all the characters in her own humorously intimate story about spiritual hunger, physical appetite and the quest for faith. Ki Gottberg is a Seattle native. *New City Theater, where Frontier: Valley of the Shadow* Seattle Times Footlight award ran September-November, has been her recurrent artistic home since; her plays *Hunger, Stript and Big Boss or the Inner Life of Everything* all began life there, and she has appeared in numerous New City productions. After a career in Seattle theater, Ki is now a professor at Seattle University in Fine Arts, where she teaches acting, playwriting, and directs student productions. She has a unique and hilarious way of telling these stories. And the most disturbing part Performed improvisationally, she takes you on a journey from growing up the middle child in a middle class family to the middle of her own mid-life. Jennifer Jasper has been performing and directing in Seattle for almost 20 years and has performed nationally. Most recently she can be seen hosting burlesque and performing it as well as the scotch-swilling "Maggie". Through improvisation she is continuing to develop her stories into a longer form and looks forward to performing them wherever she can. While there he meets Isabelle, a precocious year-old from the local village, whose inquisitive nature and charm challenge the old soldier to confront some long ignored ghosts, most notably, the wartime death of his eldest brother, Chester, a once promising young musician. Julia Mackey was born into a very active theatre family in Birmingham, England and moved to Canada when she was three years old. She grew up in Montreal, and received an education degree from McGill University before heading out west in to pursue acting and writing. Jeff Frieders is thrilled to be making his SPF debut. *Kitty in the City* was originally produced as a senior thesis at Cornish College of the Arts. It was most recently work-shopped in Wisconsin during an internship with Milwaukee Repertory Theater and is preparing to tour the Canadian fringe circuit. Jeff is excited to be working with the hilarious and talented Chelsea Anderson and sends his love to his family and his beautiful partner, Erika. *Late Night Monologue Slam: Guiseppe* tackles Nature vs. Nurture with songs and stories. By Paul Budraitis March 6, 10 Uncertainty and instability at a personal and societal level. The spontaneous following of questionable impulses, the impossibility of connection, the mistrust of authority and the presence of chaos and random violence in our lives. Paul Budraitis dives into these themes and takes his audience on a ride that is part punk-rebellion and part narrative rollercoaster. Paul Budraitis is a director, actor, writer and teacher of acting and stage movement. As a teacher, Paul has worked as a lecturer in the acting and directing faculty of the LMTA, teaching acting and stage movement. *Cawaling - Best in Shorts* March 3, 16 In

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these difficult economic times, why produce a major Broadway musical with a cast of 30 or more when it can be performed with just one person? And with our shrinking attention spans, why produce a three hour musical when a story can be told in under 10 minutes? Cawaling has worked professionally in the Puget Sound as an artist and administrator since Over the last 20 years, Cawaling has explored a variety of professional interests-arts administration, stage directing, performing, arts education, exhibit development and community organizing. Cawaling is a well-known local director and his work has been seen in various venues across the city. Pipa by Tamara Ober March 4, 5, 6 Pipa, a richly layered dance work integrating dynamic movement, a beautiful musical sound score, video and spoken text, tells the story of an accident-prone girl who is unable to take the direct route to anywhere. She wanders the broken lines of a map between worlds of the appearing and disappearing, never ceasing to risk it all. Tamara Ober has been a member of Zenon Dance Company since where she has worked with over 30 national and international, emerging and world-renowned choreographers, touring to New York, St. First comes the earthquake and then the declaration of war. Her third one woman show BLAsTronaughy! Returning The Bones by Gin Hammond March 11, 19, 20 How do you choose between your country, your people, and yourself? This is the question Returning The Bones asks. Classic storytelling combined with a fluid physical style will bring you on a journey of many miles, perspectives, and epiphanies. She currently resides in Seattle with her husband, where she writes, directs, teaches and performs. The Riverboat Runs Aground: Based on a True Story by Wesley K. Andrews performs an excerpt from his original work, The Riverboat Runs Aground: Based on a True Story. The Fairbanks High School Constitutional Crisis, a story of careless endangerment and rebellion in the context of a post-Columbine school system. Andrews is a performer and playwright in Seattle, Washington. Samson by Billie Wildrick March 8, 13, 18, 29 It ends with rubble. A great pile of destruction obscured by the unbreathable dust of collapse, moving like dry fog. It is over before the dust settles. But whose choices got him there? She hopes SPF survives her efforts. March 10, 11 A fun, fast-paced roller coaster tour through the turbo-charged world of the subprime mortgage industry - a world of fast-talking loan officers, opportunistic condo flippers and hopeful first-time homeowners, all looking for their piece of the American Dream. Norman Bell is a solo performer and playwright. Norman has also performed in theatre, TV and film. In film, he played opposite Christian Bale in The Machinist. Ernie Von Schmaltz leads this 30 minute excerpted show demonstrating the finer points of being a man. Using dance, song, film, humor and flow charts, you will experience a transformative seminar like no other. Ernie Von Schmaltz is a ladies man. He has appeared many times all over the northwest and at national burlesque conventions. The character behind the character is Anna Allen. Anna grew up in a small northern California town enjoying theatre, dance and costumed expression. In college, she minored in theatre arts and took every physical movement and acting class she could get her hands on. Post improv, she found burlesque at the Academy of Burlesque and began developing her personae. In , The Von Foxies said goodbye and Anna is now pursuing a solo burlesque career. What You are Unaware of is This by Tina Kunz Rowley - Best in Shorts March 16, 23 Worse Places by Erin Jorgensen March 30, 31 Music, singing and text combine in a hypnotic voyage incorporating amplified and acoustic marimba, original music, Bach, a Disney tear-jerker, and stories of childhood visions and accidental evil. Erin Jorgensen is a musician with a day job. She dropped out of college, where she studied classical percussion and composition, to focus on playing marimba. She plays music ranging from Johnny Thunders to J. You can find her playing in bars, at weddings, in museums and theaters, among other places. She lives in Seattle and works at On the Boards. For more info and upcoming events, visit erinjorgensen. Suz Anne Morris on is the author of Yoga Bitch, a memoir that will be published by Broadway Books in Spring of and internationally in Summer of A recipient of 4Culture and Artist Trust grants for solo performance, Suzanne is developing a new show, Your Own Personal Alcatraz, about growing up on an island in the Northwest and her adolescent fascination with Ted Bundy. A blogger for the Huffington Post Books Section, you can also find Suzanne at her own blog,suzannemorrison.

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Chapter 5 : The Cagebirds - Monologue - PDF Free Download

Award-winning actor and monologist Eric Bogosian discusses how a monologue is created: from conceptualization, to free-form vocal improv, to writing, and performance.

I believe powerfully and mightily in the art form. You know the genre, right? Very popular in the theater these days. Especially for the producer. You have a very small cast -- one person, and a small, portable set that can usually be in and out of your theater without a trace, with a very affordable budget. Popular for the performer, too. They usually avoid these solo shows like the theatrical plague. Unless they have to go because their friend is doing one. Or, because, occasionally, one might actually be good. But, I beg to differ. I have seen some great and powerful solo shows in my last 40 years in the theater: You know him, right? Or, as I like to call him, "the grandfather" of modern solo performance. My first show, *Down I believe* I was the first solo performance teacher at an American university I am still teaching at USC, and I believe powerfully and mightily in the art form. Solo performance is an art form of its own. Autobiographical storytelling is different than solo performance where the performer presents a series of characters, for example, like Whoopi Goldberg, Eric Bogosian, Danny Hoch and Lily Tomlin did. These "character" solo masters were extremely successful because the people were terribly funny and insightful as writers, and, they were comic geniuses as performers. Jane Wagner wrote for Lily Tomlin, and Whoopi started her multi-faceted career in show biz as a solo performer in San Francisco with her own *Spook Show* of solo characters, which was brought to Broadway by Mike Nichols, and seen there by Steven Spielberg, who cast her in *The Color Purple*. The rest, as they say, is history. However, autobiographical solo performance storytelling is, as Spalding would call it, a much more "slippery slope. First, there is a solo performance -- first person "voice," which is different than the voice of the novelist, journalist, diarist and different from all other first person voices of the writer. What makes it different is that it must be "experiential. The traditional "fourth wall" which insulates the actor from the audience is usually broken. The successful autobiographical soloist often addresses the audience directly, including the audience in the storytelling. Character solo performing does this too, but I find that solo "characters" are usually only "two dimensional," which allows for far less empathy from the audience. We laugh at the characters, not with them. The writer is more an insightful social critic than a forthcoming, vulnerable human. And, as I always tell my students, both professional and academic: Rocky, Juno, Marty -- I could go on and on. Second, the solo writer must know how to construct a story -- just like storytellers in other mediums: It has always been this way. A good story is a good story. It has a beginning, middle and end. Something must be powerfully "at stake" in the beginning of a good story to propel it forward, to entice the audience into the "conflict. An audience does not want to hear the story of a Hallmark card, or a trip to Disneyland, unless it is the trip from hell. The conflict must project the story and the audience forward into the second act, where the story "develops" with twists and turns, and hopefully suspense, until the conflict is paid off and resolved in the third act: This is not new stuff. It goes back to the Greeks, and probably the cave dwellers. Third, the solo writer must have an "artistic point of view. They paid twenty bucks for their ticket. They want edification, or "catharsis" as the old pedagogy goes. They want to walk away being touched -- thinking, savoring the story long after the lights have come back on in the theater. Otherwise, they should, rightfully, ask for their money back. It was all about that jerk on the stage. What about us out in the audience? Unless the artist can see something universal about their own story, why the hell have they brought it to the theater for in the first place? But if the solo artist can tell me about my life, through their life, okay. Then they can have my twenty bucks, and more. Too often, actors looking for work in the film and TV biz, think that doing their own one-person show will be their best and fastest route to stardom. Look at Leguizamo, who, by the way, moved from early character solo performance to more and more autobiographical solo performance. A great theater solo artist is as rare as a great artist in any field: Not only does the artist have to have a unique voice, chutzpuh, courage and dumb luck, they must also have longevity. They must be able to do it over and

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over with consistency. They must survive artistic failures and harsh criticism, find a way to support themselves financially and be able to live with the fact that they will probably never become as "successful" as Whoopi, Spalding or even Chazz! Burke Byrnes is doing a new solo show that I recently developed with him. Burke tells of a painful and humiliating journey as he grows from being a young, working L. He tells the story with such tremendous insight and humor, that by the end of the piece, the audience, young and old, usually reward him with genuine applause and occasional tears. He, as an actor and artist, even gains some painful and graceful acceptance, along the way. I recommend you check the show out, this month at the Odyssey, or when it makes its way to New York, or to your town -- Maybe even to the local senior center, where the old folks can certainly empathize with young Burke. Or, to see some good solo performance. I truly hope you do. Please go to this link for ticket information:

Chapter 6 : What Makes a Great Solo Performance?

"Monologue Theatre, Solo Performance and Self as Spectacle." Monologue II (Vibraphone and Live Electronics) - JosÃ© blog.quintoapp.com Romeo "But Soft" Monologue Extract From Act 2 Scene 2.

Chapter 7 : United Solo » uFest

Tres piezas para clarinete solo, la primera para clarinete en Sib y las Ãltimas, en La. Solo Performance and Self as Spectacle." Monologue for Solo.

Chapter 8 : DTA | Musical Theatre

introduction to Monologues: Theatre, Performance, Subjectivity highlights, "from Samuel Beckett's minimalist theatre of interiority, to Philippe Minyana's 'inventories' of everyday speech, to Karen Finley's provocative and political solo.

Chapter 9 : Monologue Plays - Drama Online

Monologue is a broad term that may accommodate a widely diverse set of practices ranging from Samuel Beckett's minimalist theatre of interiority to Karen Finley's provocative and political solo performance pieces.