

# ACT Presents.....Monologue Moments

## Actors' Notes (May, 2021)

### MIGUEL ANGEL ACEVEDO

Miguel is a Yonkers resident and NYC school teacher. He has been a long-time performer and director throughout the tri-state area, as well as a proud member of the Actors Conservatory Theatre performance family, having appeared in approximately 10 of their musicals and/or plays.

*“When it came to selecting this (dramatic) monologue from the play/film MALICE, it was a no-brainer! I just remember watching the film so many years ago and recall being so engaged by this powerful monologue, delivered by a certain young actor named Alec Baldwin. I had promised myself that, if the opportunity ever arose, I would endeavor to tackle its complexity, its power, its directness, and its flavor. With regard to HUMPTY, my comedic selection, after searching through a limited amount of averagely written comedic monologues, I found an “eggs-quisitely” hidden gem that “egg-cited” me enough to share with you, through this performance “eggs-perience”!*

### TOM BECK

*“I chose my monologue from GOD’S FAVORITE by Neil Simon. I first discovered this play many moons ago when I was in high school. This character, Sidney, is one I have always wanted to play. It was not one of Doc Simon’s big hits, but I do like how it questions faith and loyalty. I picked a Simon monologue because I have had the pleasure of working on three different Simon plays at ACT: LAUGHTER ON THE 23rd FLOOR, RUMORS and LOST IN YONKERS.”*

### DANIEL J. CHAREST

Danny has been performing on the stage for over 45 years! He is a graduate of the American Academy of Dramatic Arts and has performed in some 90 productions over that period of time. He is proud to be working with ACT and looks forward to working with them, again and again, post-Covid!

*“In choosing a piece, I wanted to find something that can be impactful and have meaning for what is going on in the world today. I believe this*

*monologue from NETWORK hits the mark with a bullseye! I think it combines the right piece at the right time and if I may humbly say with the right actor!"*

## TONI FAZIO

Toni is originally from Mount Vernon, then moved to Tarrytown, and presently lives in White Plains with her husband, two kids, and her dog, Stella. She auditioned for her first play in the fourth grade and has been auditioning ever since. Toni is no stranger to ACT. BREAKING LEGS in 1996 marked her first appearance on the ACT stage. Her most recent performance was ACT's 2019 production of LOST IN YONKERS. In total, she has performed in 7 ACT shows. (Thank you, Arlene!)

*"I am performing monologues from WHERE'S MY MONEY? (Natalie) by John Patrick Shanley and BROADWAY BOUND (Kate) by Neil Simon. I chose these plays because I am a huge admirer of both playwrights. They both write women characters well and both characters and playwrights hail from New York - right up my alley!"*

## LINDA FITZGERALD

*"It's been a little more than 30 years since I played the role of Queen Aggravain, the main antagonist of Mary Rodgers' musical comedy ONCE UPON A MATTRESS. I had such fun portraying this self-centered, selfish person 😏 and when the opportunity arose to do it again, I couldn't resist! The musical itself is very humorous and entertaining. I hope you enjoy this small segment of the show."*

## TOMMY LLOYD

Tommy has been involved with ACT since 1976. Although ACT has always been "home," both performing as well as stage managing some of the Jr. productions, he's also been involved with theater throughout Westchester County. Along with his love for theater, music has always been a big part of his life - as a songwriter, guitarist, and singer. He's very grateful to currently be working with some wonderful musicians who are helping make his dream come true... an album of original songs.

*"To me, TWELVE ANGRY MEN is a wonderful play on so many levels - the characters, their personalities, their beliefs. Twelve men, who probably*

*would never be in the same room together, outside of a jury room and all from different backgrounds, have to decide the fate of a boy's future. The character I chose to portray intrigues me. At one point he says: "let's talk facts". But his "facts" aren't facts - except for the fact that he believes they are. And therein lies the danger. Depending on which side of the fence you are on, he's right... or he's wrong. It was going on then and it's happening now."*

## PAUL NACLERIO

Paul is a Social Studies teacher at New Rochelle High School. He lives in White Plains with his wife Laura. Although Arlene and Paul have casually known each other through community theater for over 30 years, this is their first time working together on a theater project! When not on stage you can usually find Paul, his wife, and son Brett going to Mets games.

*"I'm honored to be performing this monologue from the stage version of THE SHAWSHANK REDEMPTION. The character "Red" gives a powerful description of the unlikely relationship between him and new inmate Andy Dufresne and the circumstances that bring them together in the Shawshank Penitentiary. Happily, Arlene cast me in the role of "Red" for ACT's upcoming live stage production of THE SHAWSHANK REDEMPTION. This powerful monologue from novelist Stephen King will hopefully give the audience a feel for the extraordinary circumstances these two main characters find themselves in, and will ultimately bring the audience to ACT's full-length production. While I am a fan of most of the works of Stephen King, I believe this is King's most intriguing and well-rounded work. It is so unlike most of his novels and the movies made from them, that many people do not recognize THE SHAWSHANK REDEMPTION as a work of Stephen King. It is my honor to bring the character of "Red" to ACT's live stage in the near future."*

## NELLIE O'BRIEN

Nellie has performed in many national and local venues including the Kennedy Center, Lincoln Center, The Westchester Broadway Theatre, Tarrytown Music Hall, The Emelin Theatre, The Performing Arts Foundation, and has TV, radio, voiceovers, comedy improv, and cabaret to her credit. A former TV and Radio news anchor, producer, and correspondent, she is the president of Compelle! Communications, a

company specializing in media training, presentation skills, spokeswork, and message development.

*“When I saw MASS APPEAL on Broadway, I related to and was particularly moved by this monologue. I felt strongly that it could be delivered by anyone and could be relevant to many different situations. When Arlene suggested we pick a piece we've always wanted to do, I thought of this right away. When I found and reread it, it spoke to me again but with a new and profound voice in light of what we are all going through with this frightening pandemic - this silent killer. It feels like violence but it is so quiet. People are suffering; people are boiling and we are losing angels...”*

## BARBARA SALANT

Barbara has been in over 30 productions over the past 10 years throughout the tri-state area including off-Broadway, musical theater, drama, and comedy. *“Doing this filming with ACT is really a marvelous experience for me, a change from live theater and of course, reuniting with Arlene Wendt as my director makes it even that much more special.”*

*“Some background on Violet Weston (The matriarch of AUGUST: OSAGE COUNTY)... I was chosen by a colleague, John Palacio, to portray Violet in a Zoom production reading. I became fascinated by her narcissistic complexity... with particular relevance to the recognition of this type of personality now being widely discussed, its impact on family, in the workplace, and in general society. The toxicity of Violet's words, which always have a small element of truth to them, are often offset by bits and pieces of empathetic moments... but truly she is a person who simply can't embrace the positive attributes of her family or friends and ultimately becomes the device of her own loneliness and loveless existence. Which ironically, is what she fears the most. So this monologue is a snippet of Violet - and perhaps we all have a work place colleague or friend or family member whom she will remind us of...”*

## NEIL SCHLEIFER

Neil has appeared in ACT's productions of LAUGHTER ON THE 23rd FLOOR as Max Prince, RUMORS as Ken Gorman, MOONLIGHT AND MAGNOLIAS as David O. Selznick, and LOST IN YONKERS as Uncle Louie. Neil is a teacher of English and Theatre Arts at Pelham Memorial High School. He is the recipient of the National Youth Arts award as Best

Director for his work on BARNUM (2016), FOOLS (2017), BRIGHTON BEACH MEMOIRS (2018) and is proud to have directed two Roger Rees Award Winners — Meredith Heller (2020) and Sarah Liddy (2014).

*“Terrence McNally was one of America’s best modern playwrights, known for his work on plays like THE RITZ, FRANKIE AND JOHNNY IN THE CLAIR DE LUNE, and MASTER CLASS as well as musicals such as RAGTIME and KISS OF THE SPIDER WOMAN. In his Tony Award-winning LOVE! VALOUR! COMPASSION! McNally shows us eight friends who get together at a lakeside summer vacation house in the 1980s, just as a pandemic has begun to spread through the gay community. Buzz, a snarky and sarcastic musical theatre lover, tries to hold onto his sense of humor in the midst of growing tragedy. Now, in the midst of a pandemic of our own, it’s essential that we not allow something beyond our control manage our outlook. I chose this piece to emphasize the idea that, though a virus can be terrifying, we strip it of its power when we insist ... when we demand ... that the choice of how we deal with challenges is ours to make.”*

## STEVE TAYLOR

Steve is glad to be working with Arlene and the gang again. He played Charlie Anderson in ACT’s production of SHENANDOAH back in 2008. For the last five years he has been the president of the board of the Elmwood Playhouse in Nyack, where, like everybody else, they long to do live theatre again.

*“I have two sons, but I feel like this monologue really dials into the special relationship a man can have with his daughters. The play FOR BETTER is about ways we manage to stay connected even when we can’t be together in person. It was written in 2008 but is more relevant than ever now.”*