

Neil Simon Female Monologues

The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition
The Best Women's Monologues from New Plays, 2019
Dialogues and Monologues ... for Parlor Performances
Women's Scenes and Monologues
The Ultimate Scene and Monologue Sourcebook
Playing the Market
One on One
Writing Mothers, Writing Daughters
She Who Loved Much
New York Magazine
Characters and Characterization in Luke-Acts
Teenage Mouth
Neil Simon
The Composer, Herself
Reading Between the Lines
A Monologue is an Outrageous Situation!
Living in the Light
Silent Statements
Up-to-the-minute Monologues
Conversations with Neil Simon
Ed Hooks Lawrence Harbison William Brisbane Dick Joyce Devlin Ed Hooks Anne Fuchs Jack Temchin Janet Burstein Kevin James Kalish Frank Dicken Roger Karshner Robert K. Johnson Linda Kouvaras Jean H. Duffy Herb Parker Joe Barone Michal Beth Dinkler Laura M. Williams Jackson R. Bryer

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all actors and acting teachers need the ultimate scene and monologue sourcebook the invaluable guide to finding just the right piece for every audition the unique format of the book is ideal for acting teachers who want their students to understand each monologue in context this remarkable book describes the characters action and mood for more than 1 000 scenes in over 300 plays using these guidelines the actor can quickly pinpoint the perfect monologue then find the text in the samuel french or dramatist play service edition of the play newly revised and expanded the book includes the author s own assessment of each monologue

renowned editor lawrence harbison brings together approximately one hundred never before published women s monologues for actors to use for

auditions and in class all from recently produced plays the selections include monologues from plays by both well known playwrights and future stars including michael ross albert don nigro daniel damiano molly goforth seth svi rosenfeld brian dykstra michael a jones sam graber penny jackson christi stewart brown george sapio sarah m chichester constance congdon steven hayet and ashlin halfnight there are terrific comic pieces laughs and terrific dramatic pieces no laughs and all represent the best of contemporary playwriting this collection is an invaluable resource for aspiring actors hoping to ace their auditions and impress directors and teachers with contemporary pieces

preparing for an audition and unsure of what you want to do the ultimate scene and monologue sourcebook is the book you've been waiting for unlike scene books that reprint 50 to 75 monologues excerpted from plays but don't include any background information this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays here is how the book works suppose that you're looking for a dramatic male female scene when you scan part one play synopses and analyses you come across an entry for the middle of the night by paddy chayefsky this is what you see the middle of the night by paddy chayefsky samuel french synopsis a kindly 53 year old widower falls in love with a 23 year old woman who is unhappily married to a musician no one in their circle of acquaintances approves of this union but their love is true analysis excellent human drama frequently touching actors who play the widower need to have a good feel for new york city brooklyn speech patterns this sensitivity isn't as essential for the part of the woman all levels scenes monologues male monologues 1 female female scenes 1 male female scenes 2 in addition to basic information about the play author and publisher the entry provides you with the story line a critique of the play and the number of audition worthy monologues and scenes it contains if the description of this particular play piques your interest your next step is to turn to part six male female scenes for specifics about the selection this is what you'll see there the middle of the night by paddy chayefsky samuel french drama act ii scene 2 pp 40 44 the manufacturer 53 and the 23 after an unsatisfactory attempt at lovemaking the manufacturer feels awful that he wasn't able to perform usually the is very understanding he then asks her to marry him the actor playing the manufacturer must have a good feel for regional new york speech patterns this skill is less critical for the actress playing the start the manufacturer i'm sorry betty end the manufacturer oh my sweet i love you so much you don't know if you change your mind tomorrow i won't be angry with you i won't lie to you betty i'm afraid this entry tells you what type of scene this is dramatic where you'll find the selection act scene and page numbers the length of the scene the names and ages of the characters the context in which the characters are speaking and the first and last lines of the scene if the material seems appropriate all you have to do is get a copy of the play and get to work because the ultimate scene and monologue sourcebook enables you to make informed decisions about the suitability of more than 1 000 monologues and scenes which you can find easily through the book's extensive cross indexes you'll gain a critical edge in the auditioning process

the relationship between johannesburg's market theatre and the economic and political forces of south africa's apartheid regime was both complex and somewhat ambiguous the theatre's two founders mannie manim and barney simon however from idealistic beginnings managed to steer their

experimental enterprise around pitfalls ranging from censorship boycotts and recuperation by big business to the difficulties encountered in finding black authors let alone black audiences if the place occupied by the market institution in apartheid society is emphasized throughout the present study its contribution to the aesthetic of resistance is also underlined through detailed criticism of the plays and authors dominating the theatre pieter dirk uys barney simon s workshop plays and among others black consciousness plays are subjected to various methods of theatre performance analysis the reckoning that had to come in the early 1990s revealed itself as globally positive the reasons for this may be found in the updated concluding part of playing the market which is composed of more general essays including one on the vibrant junction avenue theatre company on how the theatre scene in contemporary south africa started to change a postscript reveals more specific aspects of the market situation in the late 1990s when its hegemony in the new south africa was already being questioned

applause acting series over 75 monologues for women from the contemporary stage written by these and other major dramatists david mamet brian friel steve tesich harold pinter alan ayckbourn timberlake wertenbaker neil simon john patrick shanley jane anderson elizabeth swados ariel dorfman craig lucas

this sharply honed and well constructed work brings to the fore and explores the new testament story regarding the woman who entered a house where jesus was dining and anointed him with precious oil shortly before his passion and crucifixion the author unveils the intricate nature of the tradition of the church that gives the woman a voice and elucidates her backstory through its liturgical poetry oratory and other writings scholarly consideration is given to all these sources in addressing questions such as who was this woman where did she come from how did she acquire the precious oil how did she enter into the house of simon uninvited how did she perceive her own bold actions the reader will learn that in the liturgical tradition of the orthodox church as found in the hymnology of holy week this sinful woman is shown to be an example of repentance and unconstrained love the intricate nature of the hymns and homilies of the orthodox church give greater scope and application to the biblical record primarily in greek and syriac manuscripts with particular attention given to the former texts too often overshadowed by the latter the author shares previously inaccessible texts of late antiquity such as homilies by amphilochius of iconium and ephrem graecus found here in english for the first time this in depth and readable study will engage those who encounter the story of the sinful woman in the living tradition of worship within the orthodox church together with those who have encountered this story in scripture or in the course of their academic studies

new york magazine was born in 1968 after a run as an insert of the new york herald tribune and quickly made a place for itself as the trusted resource for readers across the country with award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating new york as both a place and an idea

like all skilful authors the composer of the biblical books of luke and acts understood that a good story requires more than a gripping plot a persuasive narrative also needs well portrayed plot enhancing characters this book brings together a set of new essays examining characters and characterization in those books from a variety of methodological perspectives the essays illustrate how narratological sociolinguistic reader response feminist redaction reception historical and comparative literature approaches can be fruitfully applied to the question of luke s techniques of characterization theoretical and methodological discussions are complemented with case studies of specific lukan characters together the essays reflect the understanding that while many of the literary techniques involved in characterization attest a certain universality each writer also brings his or her own unique perspective and talent to the portrayal and use of characters with the result that analysis of a writer s characters and style of characterization can enhance appreciation of that writer s work

a collection of original monologues for male and female teenage actors

this edited volume presents 27 original essays by living composers from all around the globe reflecting on the creation of their music coterminous to the recent worldwide resurgence in feminist focus the distinctive feature of this collection is the snapshots of creative processes and conceptualizing on the part of women who write music writing in the present day from prominent early career composers to major figures from a range of ethnic backgrounds in the contemporary music field the chapters step into the juncture point at which feminism finds itself as binary conceptions of gender are being dissolved with critiques of the attendant gender based historical generalizations of composers and with the growing awareness of the rightful place of first nations cultural voices the contributors explore what actually is being composed by women and what they think about their world the needs that this book serves are acutely felt despite recent social gains and sector initiatives and programs encouraging and presenting the work of women who compose music their works are yet to receive commensurate exposure with that of their male counterparts in its multi pronged direct response to this dire situation this vibrant volume highlights established as well as emerging women composers on the international stage reveals myriad issues around feminism as broadly conceived and gives insights from the composers own voices on the inner workings of their composition process the volume thus presents a contemporary moment in time across the generations and within developments in musical composition with its unique insights this book is essential for academics and practitioners interested in the illuminations of the current working landscape for creative women

this is the first extended analysis of simon s novels examining the relationship between the work of the french nobel prize winning novelist claude simon and that of a number of visual artists whose work he has used as stimuli in the production of his novels

a monologue is an outrageous situation how to survive the 60 second audition explains how to successfully tackle the cattle call acting audition with a

sixty second monologue through q as tips director s notes and a glossary full of outrageous actions meant to inspire the actor into truly connecting with the piece this book shows actors where and how to find a monologue edit it and give the best audition possible

this anthology for lent and easter includes 22 creative components such as monologues and skits services dialogues dramas as well as a service and a litany requiring little to no staging and props each program involves a varying number of participants perfect for congregations of any size included are materials for ash wednesday through holy week copy privileges are granted

even a brief comparison with its canonical counterparts demonstrates that the gospel of luke is preoccupied with the power of spoken words still words alone do not make a language just as music without silence collapses into cacophony so speech without silence signifies nothing silences are the invisible inaudible cement that hold the entire edifice together though scholars across diverse disciplines have analyzed silence in terms of its contexts sources and functions these insights have barely begun to make inroads in biblical studies utilizing conceptual tools from narratology and reader response criticism this study is an initial exploration of largely uncharted territory the various ways that narrative intersections of speech and silences function together rhetorically in luke s gospel considering speech and silence to be mutually constituted in intricate and inextricable ways dinkler demonstrates that attention to both characters silences and the narrator s silences helps to illuminate plot characterization theme and readerly experience in luke s gospel focusing on both speech and silence reveals that the lukan narrator seeks to shape readers into ideal witnesses who use speech and silence in particular ways luke can be read as an early christian proclamation not only of the gospel message but also of the proper ways to use speech and silence in light of that message thus we find that speech and silence are significant matters of concern within the lukan story and that speech and silence are significant tools used in its telling

neil simon 1927 2018 began as a writer for some of the leading comedians of the day including jackie gleason red buttons phil silvers and jerry lewis and he wrote for fabled television programs alongside a group of writers that included mel brooks woody allen larry gelbart michael stewart and sid caesar after television simon embarked on a playwriting career in the next four decades he saw twenty eight of his plays and five musicals produced on broadway thirteen of those plays and three of the musicals ran for more than five hundred performances he was even more widely known for his screenplays some twenty five in all yet despite this success it was not until his bb trilogy brighton beach memoirs biloxi blues and broadway bound that critics and scholars began to take simon seriously as a literary figure this change in perspective culminated in 1991 when his play lost in yonkers won the pulitzer prize for drama in the twenty two interviews included in conversations with neil simon simon talks candidly about what it was like to write commercially successful plays that were dismissed by critics and scholars he also speaks at length about the differences between writing for television for the stage and for film he speaks openly and often revealingly about his relationships with among many others mike nichols walter matthau sid caesar and jack lemmon above all these interviews reveal neil simon as a writer who thought long and intelligently about creating for

stage film and television and about dealing with serious subjects in a comic mode in so doing conversations with neil simon compels us to recognize neil simon s genius

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