

Student Actors Guide

**How To Win Audition
Material With Monologues**



More Actors Guide To Monologues

Ed Hooks

More Actors Guide To Monologues:

Actors Guide to Monologues Jane Grumbach, Robert Emerson, 1981 Lists dramatic and comic monologues for actors and actresses in plays by modern playwrights in the US England and Europe [The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition](#) Ed Hooks, 2007-10-16 All actors and acting teachers need The Ultimate Scene and Monologue Sourcebook the invaluable guide to finding just the right piece for every audition This remarkable book describes the characters action and mood for more than 1 000 scenes in over 300 plays This unique format is ideal for acting teachers who want their students to understand each monologue in context 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 also includes the author's own assessment of each monologue [The Ultimate Scene and Monologue Sourcebook](#) Ed Hooks, 1994 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.

An Actor's Guide—Making It in New York City, Third Edition Glenn Alterman, 2020-02-04 A Step by Step Guide for the Actor Pursuing a Career in New York. A great deal has changed in the industry in the last decade. In this new third edition of *An Actor's Guide Making It in New York City* Glenn Alterman provides everything actors need to know. You'll discover the ten things that it takes to make it as a successful actor in the city: how to support yourself where and how to start your life as a New York actor, understanding and marketing your brand, the best acting schools and conservatories, effective ways to contact agents and casting directors, and more. The author, a successful working actor, also shares many insider tips on topics such as how to network effectively, headshots, photographers, and how to have a successful photo session; creating your actor websites; the best Internet resources and casting sites; how to give winning auditions and interviews; finding and developing great monologues off and off Broadway; opportunities TV and film opportunities; voice overs, commercial print modeling, commercials, survival jobs, appropriate behavior in the business, scams and rip offs to avoid; information for actors with disabilities, information on diversity and LGBTQ concerns; a listing of agents, casting directors, and theaters. Among the book's many interviews are legendary show business figures such as actors Henry Winkler, Alison Fraser, Dylan Baker, Lisa Emery, and Charles Busch, as well as casting directors Juliet Taylor, Ellen Lewis, Jay Binder, Donna DeSeta, and Liz Lewis, among many others. With Alterman's essential guide, you'll be prepared to launch and maintain your dream career in the city that never sleeps.

The Monologue Audition Karen Kohlhaas, 2000-08 All the elements of preparing a monologue audition: script analysis, staging, voice, timing, gesture, movement, and self presentation skills are thoroughly explored here. The goal of the book, as Ms. Kohlhaas states in her Introduction, is not only to help you prepare for auditions but to make working on monologues a regular and enjoyable part of your acting life. As you follow the author along the path she charts, you are not only learning to rehearse monologues effectively; you are learning to turn auditions into exciting ways to grow and challenge yourself as an actor.

BOOK JACKET *The Ultimate Scene and Monologue Sourcebook* Ed Hooks, 1994 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

An Actor's Survival Guide Chas Burns, 2023-05-19 In this first handbook and those to follow my aim is to share my personal experiences with you the actor in hopes of helping you find your way and sustain yourself in this profession The question of what we do and why we do it can be a challenging question particularly when faced with certain audiences As an actor you may exude great confidence on stage only to reveal yourself as an incredibly shy and private individual offstage So what drives us to pursue this craft of assuming different personas and performing in front of audiences This question has plagued me for over four decades and I still don't have a concrete answer Perhaps it's a need to explore ourselves or a desire to express ourselves to others from some sort of monophobia Maybe it's an uncontrollable urge to reveal our innermost feelings from behind a mask Or maybe it's just an innate passion for performing Whatever the reason may be as actors we often face a host of challenges and complexities that are not immediately apparent to the outside world Within these pages I hope to provide some answers and guidance to help you navigate these challenges and find fulfillment in your chosen path

Writing the 10-Minute Play Glenn Alberman, 2013-03-01 Limelight This book is written for the beginning or seasoned playwright as well as for actors or anyone wishing to attempt their first ten minute play Every aspect of writing a ten minute play is covered from perking with an idea to starting the play to developing it to effective rewriting to completing it even to how to get the most out of readings of your play once you've finished it Writing the 10 Minute Play also reveals the

best ways to market your play and includes an extensive listing of ten minute play contests. The guide contains many in depth interviews with international playwrights who have had substantial success with their ten minute plays as well as publishers of ten minute plays and producers of ten minute play festivals. Included as well are several award winning ten minute plays followed by a discussion by the respective playwrights on how they went about creating their play from start to finish. The final chapter offers tips and suggestions from artistic directors of ten minute play festivals and from well known playwrights whose ten minute plays have received awards and publishing deals. *Mastering Monologues and Acting Sides* Janet Wilcox, 2011-10-04 Provides advice for mastering monologues and improving auditioning techniques and includes acting exercises, sample scripts, lists of Internet resources, improvisation tips and more. **A Guide to Reference and Exercises**

Bibliography for Theatre Research Claudia Jean Bailey, 1983 **New Monologues for Mature Actors**, 1997 This first of its kind anthology of comic and serious monologues is specially tailored for actors age 55 and older. Leading American playwrights have penned characters who are fresh and reflective of older adults in the modern world. A convenient source book of monologues ideally suited for auditions or acting classes. The book also contains suggestions and exercises to use when preparing for an audition plus listings of previously published and produced classical comic and serious monologues for mature actors and actresses p 4 of cover. *Inner Monologue in Acting* R. Roznowski, 2013-09-05 What should an actor be thinking onstage? This overlooked important question is the crux of this new book that combines psychological theory, numerous practical exercises and a thorough and wide reaching examination of inner monologue in various forms including film, musical theatre and comedy. **Annotated Bibliography of New Publications in the Performing Arts** Ralph Newman Schoolcraft, 1980 **An Actor's Guide, Your First Year in Hollywood** Michael Saint Nicholas, 2000 Beginning with leads on finding a place to live and practical jobs to pay the bills this up to date resource delves into tactics for landing an agent, auditions, a SAG union card and work as a movie extra. Advice comes from seasoned actors and other film pros.

Acting is Everything Judy Kerr, 2000 This really is the ultimate guidebook for actors who are determined to initiate and sustain a successful acting career in Los Angeles or in their hometowns. Filled with practical advice, *Acting Is Everything* helps beginners avoid scams so they can get down to the business of getting work. Written by a renowned acting coach, it helps actors do it right the first time saving them time, money and heartache. Enlisting the thoughts and advice of many Hollywood insiders, Kerr teaches actors to approach acting as an art, a business and a career and gives them the tools to succeed in all three areas. Kerr's essential book covers it all including Developing your talent, Breaking into the biz, Places to work as an actor, Career team, Career tools, Personal tools, style and image, Acting in everything, Child actors, Becoming geographically desirable. Drawing upon more than twenty years in the business, Kerr gives actors the resources they need to make it. From headshots to fake cigarettes, from changing one's name to that great plastic surgeon, it's all in this book. Filled with invaluable lessons, this book is like eavesdropping at all the right Hollywood parties. The author's hands on experience as

an acting coach actress dialogue coach and producer comes to life on the pages of this essential book
of Theatrical Materials, Services & Information ,1975 **The Publishers' Trade List Annual** ,1983 *Simon's Directory*
Reviews of Plays and Films Gordon Samples,1976 *The Actors Handbook to Success* Ryan Rice,1987 *How to Locate*
Scenes & Monologues from Shakespeare and His Contemporaries Kurt Daw,Julia Matthews,1998 **A Guide to**
This complete guide to more than six hundred playable scenes and monologues from the theatre of Shakespeare's time is the most extensive offering of its kind

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Table of Contents More Actors Guide To Monologues

1. Understanding the eBook More Actors Guide To Monologues
 - The Rise of Digital Reading More Actors Guide To Monologues
 - Advantages of eBooks Over Traditional Books
2. Identifying More Actors Guide To Monologues
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an More Actors Guide To Monologues
 - User-Friendly Interface
4. Exploring eBook Recommendations from More Actors Guide To Monologues
 - Personalized Recommendations
 - More Actors Guide To Monologues User Reviews and Ratings
 - More Actors Guide To Monologues and Bestseller Lists
5. Accessing More Actors Guide To Monologues Free and Paid eBooks
 - More Actors Guide To Monologues Public Domain eBooks
 - More Actors Guide To Monologues eBook Subscription Services
 - More Actors Guide To Monologues Budget-Friendly Options
6. Navigating More Actors Guide To Monologues eBook Formats

- ePub, PDF, MOBI, and More
- More Actors Guide To Monologues Compatibility with Devices
- More Actors Guide To Monologues Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of More Actors Guide To Monologues
- Highlighting and Note-Taking More Actors Guide To Monologues
- Interactive Elements More Actors Guide To Monologues

8. Staying Engaged with More Actors Guide To Monologues

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers More Actors Guide To Monologues

9. Balancing eBooks and Physical Books More Actors Guide To Monologues

- Benefits of a Digital Library
- Creating a Diverse Reading Collection More Actors Guide To Monologues

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine More Actors Guide To Monologues

- Setting Reading Goals More Actors Guide To Monologues
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of More Actors Guide To Monologues

- Fact-Checking eBook Content of More Actors Guide To Monologues
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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