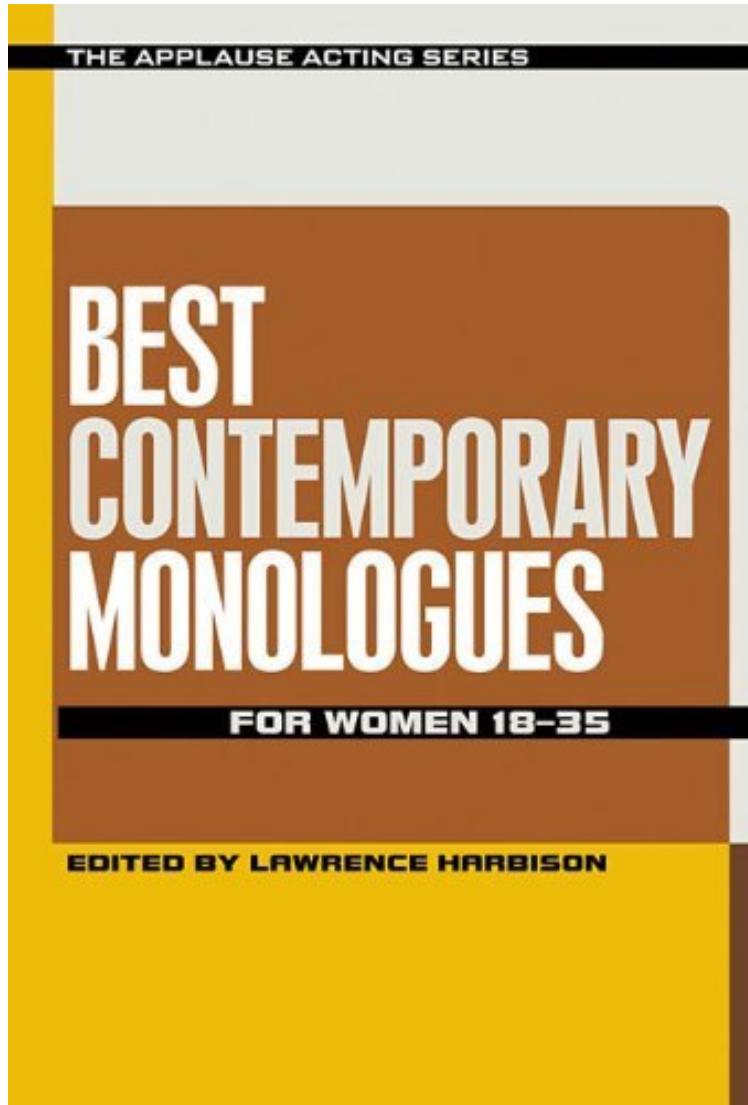


[FREE] Best Contemporary Monologues for Women 18-35

Best Contemporary Monologues for Women 18-35

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Lawrence Harbison : Best Contemporary Monologues for Women 18-35 before purchasing it in order to gage whether or not it would be worth my time, and all praised Best Contemporary Monologues for Women 18-35:

0 of 0 people found the following review helpful. Not a great monologue book for young actorsBy Sarah K. Not a great monologue book for young actors. Most of the comedic weren't funny at all and there were a decent portion of monologues about characters who are actors. Perhaps more appropriate for the 25+ range. 1 of 1 people found the following review helpful. Five StarsBy MELGood selection of contemporary monologues. Some are overdone, but others were definitely new to me. 1 of 1 people found the following review helpful. For The True Thespians, This Book Is A Pass. By Shane V. I bought this book for my daughter, a junior in high school who studies theatre. The book

appeared to be a great collection of monologues, but from what she told me, this book is only a good tool for basic, introduction acting. A great portion of the monologues included come from unpublished plays, meaning that it is nearly impossible to get your hands on a script. If you are a thespian, you know that this is a problem because it is essential for actors to read the play to collect given circumstances, objectives, and the super objective in order to form any sort of accurate portrayal of a character. Look at it this way, if you met someone on the street and just had a quick conversation with them, you would have no idea how to truly portray this person. You need to understand their feelings, thoughts, and history- the things that make up a person. It is impossible to create a character without reading the play, so a book of monologues, most of which come from plays that cannot be found, is quite problematic. If you are serious about acting, in any way, I recommend that you do not purchase this book.

(Applause Acting Series). Lawrence Harbison has selected 100 terrific monologues for women from contemporary plays, all by characters between the ages of 18 and 35. Perfect for auditions or class. There are comic monologues (laughs) and dramatic monologues (no laughs). Most have a compelling present-tense action for actors to perform. A few are story monologues and they're great stories. Actors will find pieces by star playwrights such as Don Nigro, Itamar Moses, Adam Bock, and Jane Martin; by exciting up-and-comers such as Nicole Pandolfo, Peter Sinn Nachtrieb, Crystal Skillman, Greg Kalleres, Daniel Guyton, and Frances Ya-Chu Cowhig; and information on getting the complete text of each play. This is a must-have resource in the arsenal of every aspiring actor hoping to knock 'em dead with her contemporary piece after bowing over teachers and casting directors alike with a classical excerpt.

"if you're a theatre fan, or just looking to get into contemporary theatre, these monologue books are a great source to find new plays to read, so they're not just for actors. The variety in both books is one of the most appealing things about them. The men's book has everything from a teenage bully, to a reality TV producer, to a washed-up baseball player, or even the playwright Anton Chekhov himself. And if you're an actress, in the women's book you'll find monologues where you can play a Scottish lady of the night in the 1820s, an interrogator at Guantanamo Bay, a sweet and ditzy Southern belle accused of murder, or a samurai vampire (yes, really). There are monologues for actors of different races, and every age is represented in the 18-35 spectrums that the books cover." --Portland Book About the Author For over 30 years LAWRENCE HARBISON was in charge of new play acquisition for Samuel French, Inc. He edits annual anthologies of best plays by new playwrights and women playwrights, best ten-minute plays, and monologues for men and women. He was a member of the Drama Desk Nominating Committee for the 2010-2011 and 2011-2012 seasons and is a member of the Outer Critics Circle as well as the Drama Desk. He works with individual playwrights to help them develop their plays.