



[EPUB] The Actor's Book Of Contemporary Stage Monologues: More Than 150 Monologues From More Than 70 Playwrights

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The Actor's Book of Contemporary Stage Monologues-Nina Shengold 1987 A splendid collection of monologues from both well-known and obscure scripts.

The Actor's Scenebook-Michael Schulman 1984 A selection of more than eighty scenes and monologues from the finest contemporary plays is accompanied by helpful tips for prospective actors on acting techniques, overcoming stagefright, building confidence, and improving concentration

Contemporary Scenes for Student Actors-Michael Schulman 1980 Compiles more than eighty scenes by such modern playwrights as Williams, Slade, Miller, Zindel, and Feiffer for two men, two women, and one man and one woman

The Ultimate Scene & Monologue Sourcebook-Ed Hooks 2007 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.

Contemporary Scenes for Actors-Michael Earley 2013-09-13 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Contemporary Scenes for Young Actors-Douglas Parker 2016-08-17 By the author of the best-selling Contemporary Monologues for Young Actors! Contemporary Scenes for Young Actors features 34 fun, instantly involving scenes written specifically for actors aged 8-16, and for the teachers, directors and acting coaches who work with them. Written by award-winning New York City playwright Douglas M. Parker, Contemporary Scenes provides young actors with the material they need to have fun while exploring a full spectrum of emotions, situations and relationships, ranging from the humorous to the heartfelt. With appealing, accessible scenes - written in contemporary language that doesn't talk down to student actors - Contemporary Scenes for Young Actors lets young performers connect with, have fun with and be challenged by every moment, line, character and situation. Suitable for classroom work and performance. This book contains: 34 scenes to challenge and excite acting students A broad variety of two and

three-person scenes Gender-neutral characters to provide ultimate flexibility Emotional arcs and strong endings to challenge actors and keep audiences engaged A broad range of circumstances and emotions, from comedic to heartfelt to whimsical Material that is ideal as short performance pieces and for use in the classroom At Beat by Beat Press we're passionate about raising the bar on the quality of resources that are available for young actors and you'll find this book to be no exception. Our resources are used in over 60 countries, bringing joy and rewarding experiences to thousands of young performers every day.

The Actor's Book of Monologues for Women-

Various 1991-09-01 A diverse collection of monologues featuring the voices of women through the ages Drawn from poetry, fiction, diaries, journals, and documents of public record, these selections, although not originally intended for theatrical or cinematic performances, offer unique dramatic opportunities for actors, speakers, students, or anyone interested in women's studies. Stefan Rudnicki has brought together selections from well-known as well as obscure authors, providing a tremendous range of women's perspectives from a variety of sources: poems by Elizabeth Barrett Browning, Emily Dickinson, Christina Rossetti, and Sappho, among others; passages from Mary Shelley's journal, the diaries of Anais Nin, and the memoirs of Isadora Duncan; polemics from Mary Wollstonecraft and Joan of Arc, as well as Susan B. Anthony's "On Woman's Right to Suffrage"; and selections from the novels of Emily and Charlotte Bronte, Jane Austen, Ursula K. LeGuin, and others.

Contemporary Monologues for Young Actors 2: 54 High-Quality Monologues for Kids & Teens-

Douglas M. Parker 2019-10-15 Contemporary Monologues for Young Actors 2 presents 54 original monologues created specifically for actors and acting students aged 7-15, and for the teachers, directors and acting coaches who work with them. Written by award-winning New York City playwright Douglas M. Parker, author of the best-selling books Contemporary Monologues for Young Actors, Fantasy Monologues for Young Actors, and Contemporary Scenes for Young Actors, these refreshing monologues give younger actors the opportunity to have fun while exploring and

expanding their acting skills. Contemporary Monologues for Young Actors 2 offers: * 54 monologues with a wide variety of age-appropriate characters, emotions and situations * Performance pieces ranging from comedic to quirky to heartfelt * Contemporary language and situations that young performers will find easy to relate to * Gender neutral writing, so every monologue can be performed by any actor * A selection broad enough to ensure that both slightly younger actors and slightly older actors will find monologues that appeal to them * Pieces suitable for auditions, performance, or classroom use

Modern Voice: Working with Actors on Contemporary Text-

Catherine Weate 2012-06-11 Modern Voice: Working with Actors on Contemporary Text has been designed to follow on from Catherine's previous book, Classic Voice: Working with Actors on Vocal Style, focusing on the less defined demands within contemporary drama. Lifting contemporary speech rhythms off the page can be a challenge for actors. Sometimes these rhythms are realistic, resembling or mirroring the speech patterns of real human beings, sometimes they are non-realistic, distorting speech patterns for particular effect. Modern Voice not only provides an accessible approach for understanding speech rhythm but also presents an overview of different types and styles of contemporary text (including the rise of dramatic realism in England, America and Australia). Along the way there are a myriad of practical ideas for directors, lecturers, teachers, trainers and coaches to explore in their workshops and rehearsals.

Play the Scene-

Michael Schulman 2004-12-07 Spanning more than five hundred years of theater history, a comprehensive compilation of scenes and monologues for actors and theater students includes classic Shakespearean texts, Restoration dramas, and other works by Beth Henley, Terrence McNally, Paula Vogel, Eve Ensler, Christopher Durang, Donald Margulies, Jeffrey Sweete, and other noted playwrights. Original. 20,000 first printing.

Moving Parts-Nina Shengold 1992 More than 125 monologues by Mamet, Shepard, August Wilson, and others.

Millennium Monologs-Gerald Lee Ratliff 2002
Millennium Monologs is a Meriwether Publishing publication.

Contemporary Issues in Work and Organisations-Russell D. Lansbury 2019-09-02
In a complex and interconnected world, work and organisations are rapidly changing. This book addresses key emerging issues by adopting an imaginative and innovative approach. Its comprehensive coverage on work and organisations aim to: provide understanding of the external forces and institutions that are changing workplaces and organisations; examine how organisations are being managed from within and how this reshapes the way individuals and groups relate to each other, whether they be employers, employees, independent professionals or contingent workers; and integrate these two perspectives to show how both internal and external forces are interconnected and influence each other. By combining theory and case studies, the book illuminates how ideas and concepts can be applied to work and organisations in a variety of contexts.

The Actors of Postnational Rule-Making-Elaine Fahey 2015-07-16
Despite its centrality to academic discussions of power and influence, there is little consensus in legal scholarship over what constitutes an actor in rule-making. This book explores the range of actors involved in rule-making within European Union law and Public International law, and focuses especially on actors that are often overlooked by formative and doctrinal approaches. Drawing together contributions from many scholars in various fields the book examines such issues as the accommodation of new actors in the process of postnational rule-making, the visibility or covertness of actors within the process, and the role of social acceptance and legitimacy in postnational rule-making. In its endeavour to render and examine the work and effect of actors often side-lined in the study of postnational rule-making, this book will be of great use and interest to students and scholars of EU law, international law and socio-legal studies.

Monologues for Latino/a Actors-Micha Espinosa 2014-06-01
This book is organized a little differently than most published collections

of monologues. Each chapter is arranged in several sections: About the Playwright List of Plays Playwright Information Performing the Monologues The Monologues

Early Modern Actors and Shakespeare's Theatre-Evelyn Tribble 2017-02-23
What skills did Shakespeare's actors bring to their craft? How do these skills differ from those of contemporary actors? *Early Modern Actors and Shakespeare's Theatre: Thinking with the Body* examines the 'toolkit' of the early modern player and suggests new readings of the plays of Shakespeare and his contemporaries through the lens of their many skills. Theatre is an ephemeral medium. Little remains to us of the plays of Shakespeare and his contemporaries: some printed texts, scattered documents and records, and a few scraps of description, praise, and detraction. Because most of what survives are printed playbooks, students of English theatre find it easy to forget that much of what happened on the early modern stage took place within the gaps of written language: the implicit or explicit calls for fights, dances, military formations, feats of physical skill, song, and clowning. Theatre historians and textual editors have often ignored or denigrated such moments, seeing them merely as extraneous amusements or signs that the text has been 'corrupted' by actors. This book argues that recapturing a positive account of the skills and expertise of the early modern players will result in a more capacious understanding of the nature of theatricality in the period.

Acting Emotions-Elly Konijn 2000
Actors and actresses play characters such as the embittered Medea, or the lovelorn Romeo, or the grieving and tearful Hecabe. The theatre audience holds its breath, and then sparks begin to fly. But what about the actor? Has he been affected by the emotions of the character he is playing? What's going on inside his mind? The styling of emotions in the theatre has been the subject of heated debate for centuries. In fact, Diderot in his *Paradoxe sur le comédien*, insisted that most brilliant actors do not feel anything onstage. This greatly resembles the detached acting style associated with Bertolt Brecht, which, in turn, stands in direct opposition to the notion of the empathy-oriented "emotional reality" of the actor which is most famously associated with the American acting style known as method acting. The book's survey of the various dominant acting

styles is followed by an analysis of the current state of affairs regarding the psychology of emotions. By uniting the psychology of emotions with contemporary acting theories, the author is able to come to the conclusion that traditional acting theories are no longer valid for today's actor. *Acting Emotions* throws new light on the age-old issue of double consciousness, the paradox of the actor who must nightly express emotions while creating the illusion of spontaneity. In addition, the book bridges the gap between theory and practice by virtue of the author's large-scale field study of the emotions of professional actors. In *Acting Emotions*, the responses of Dutch and Flemish actors is further supplemented by the responses of a good number of American actors. The book offers a unique view of how actors act out emotions and how this acting out is intimately linked to the development of contemporary theatre.

Contemporary Monologues for

Twentysomethings-Jessica Bashline 2018 (Applause Acting Series). The theater of the 21st century, in many ways, is expanding to require new muscles of its actors, and so should their monologue choices. *Contemporary Monologues for Twentysomethings* is a compilation of monologues for actors ages 15 to 30, incorporating characters from a variety of backgrounds with different stories to tell, giving you the chance to explore those who are close to you and those who may come from someplace else. These monologues are compiled in order of length, with the shortest coming in a little under a minute and the longer pieces running closer to four minutes. All from plays written between 2000 and 2016, the monologues in this book are useful both for exploration in a classroom setting as well as for auditions. Jessica Bashline, adjunct professor of acting at New York University, has assembled a comprehensive collection, featuring work written by Neil LaBute, Sarah Ruhl, Zach Braff, Naomi Iizuka, and many more. Every playwright in this book is currently writing. Some of these plays have been produced on Broadway and some in tiny theaters in New York, Minneapolis, San Diego, or other cities around the country. This book offers a chance for emerging actors to explore work by playwrights, both emerging and established, that is truly contemporary.

The Actor's Book of Scenes from New Plays-

Eric Lane 1988 *Gathers* scenes for two characters from plays by Beth Henley, Harold Pinter, Christopher Durang, David Mamet, Athol Fugard, August Wilson, David Rabe, Caryl Chrchill, and Sam Shepard

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for

Women-Simeilia Hodge-Dallaway 2016-06-30 *Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women* aims to provide new and exciting audition and showcase material for actresses of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actresses in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Sudha Bhuchar, Jackie Sibblies Drury, Marcus Gardley, Mona Mansour and Naomi Wallace. *Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women* is the go-to resource for contemporary monologues and speeches for auditions. Ideal for aspiring and professional actresses, it allows performers to enhance their particular strengths and prepare for roles featuring characters of specific ethnic backgrounds.

Global Strategic Engagement-Raffaele

Marchetti 2016-09-30 *Global Strategic Engagement* analyzes the changes brought about in global politics by the phenomenon of globalization in the last thirty years. The primary point of view of the text is the micro-perspective of the new practitioners of global governance: international public officers, transnational activists, global entrepreneurs, and world leaders. The novelty of the book derives from its two outputs: a micro description of the new way of playing the political game in the age of globalization, and a constructivist mapping of the current political terrain which is centered on the identification of the new references of contemporary politics beyond the traditional cleavage left vs. right.

The Persuasive Actor-Milan Dragicevich

2019-02-19 "A must-have for all actors who encounter speeches that are longer than three sentences. On the surface, that would be classic works from Sophocles through Shakespeare—with the 17th and 18th centuries thrown in. Dig deeper and the book's value to actors of modern and contemporary drama is inescapable. Ibsen, Shaw, Williams, Miller, Shepard, Wilson, Kushner, and Suzan-Lori Parks all wrote plays that are filled with powerful rhetorical devices that demand lively, thorough, and specific consideration. This book is a guide that unfolds the mysteries of classical rhetoric in a clear, concise, and effective manner, a book for speakers who want to move their audiences. It is aimed at actors, but also belongs on the shelf of lawyers, advertising copywriters, and, of course, public officials. I will use it in my classes and workshops and enthusiastically recommended it to all actors and actor trainers." —Leslie Reidel, Department of Theatre, University of Delaware

True and False-David Mamet 2011-09-07 One of our most brilliantly iconoclastic playwrights takes on the art of profession of acting with these words: invent nothing, deny nothing, speak up, stand up, stay out of school. Acting schools, "interpretation," "sense memory," "The Method"—David Mamet takes a jackhammer to the idols of contemporary acting, while revealing the true heroism and nobility of the craft. He shows actors how to undertake auditions and rehearsals, deal with agents and directors, engage audiences, and stay faithful to the script, while rejecting the temptations that seduce so many of their colleagues. Bracing in its clarity, exhilarating in its common sense, True and False is as shocking as it is practical, as witty as it is instructive, and as irreverent as it is inspiring.

Book of Sides: Original, One-Page Scenes for Actors and Directors-Dave Kost 2014-07-11 Looking for fresh, original scenes for your fast-paced acting or directing class? Tired of the same old material everyone recognizes? Want the flexibility to play any character in any scene? Book of Sides: Original, Short Scenes for Actors and Directors offers scenes that are considerably shorter than those in similar books but still feature the structure of typical scenes with arcs, clear playable objectives, and stakes for both actors. Here you will find scenes that are: One-page in length and specially designed for new, high-intensity exercises that help students

develop quickly Printed in an easily readable, film-script format that provides plenty of room for annotations Completely original, allowing you to produce and distribute reinterpretations without worrying about copyright restrictions Universally castable, with roles that can be assigned to actors regardless of gender, appearance, skill level, or race Simple and conducive to performing in the classroom without props, costumes, or sets Perfect for audition workshops and crowded directing or acting classes where everyone wants an opportunity to perform Written in accessible, contemporary language that keeps student actors engaged Don't miss out! In Book of Sides, Dave Kost brings two decades of teaching experience to the table to deliver the ideal set of scenes for busy classroom settings, auditions, and general training.

Contemporary Migrant Families-Magdalena Ślusarczyk 2018-10-12 Despite extensive and continuous academic interest in migrant and transnational families, a stereotypical view that those leading mobile lives are somehow beyond the contours of normativity is still prevalent. Such a perspective concerns both kinship and family practices of "familyhood" across borders, and the bi- or multicultural settings of providing or offering care. Consequently, we primarily hear about migration leading to broken relationships, the dissolution of families and bonds, substandard provisions of care, abandonment, exploitation of employees and so on. In this climate of public imagination of migrants either being "dangerous" or concurrently stealing one's job and scrounging off the welfare state, it is no small feat to be a migration scholar. Trying to overcome the universalising views that essentialise human experience requires a wholly different point of departure, one which is represented in this volume. This is because a now well-established transnational paradigm allows for a more nuanced analysis, originating with the premise that not only normalises mobility, but also proves that various ties and relationships can be continued in the long-term despite spatial distance. On the whole, the transnational lens provided here showcases how new family practices are devised and deployed in mobile family lives, thus allowing the argument that migration enriches certain dimensions of contemporary family life and caregiving. This book plays on the dichotomy of migration as "the new normal" and mobility as a continuous source

of challenges. The core issues examined here concern such problems as maintaining kinship ties across borders, new patterns of mothering and fathering, children's sense of belonging and identifications, and social capital and engagement in community life. It reveals that "doing family" in the migration context often eludes simple definitions of national space or typical family. Instead, it offers a transnational understanding of how a person practically and pragmatically arranges one's family and kinship, strategically choosing pathways of care, child-rearing, relationships at home, maintaining traditions and so forth.

Negotiating Sovereignty and Human Rights-

Professor Michaelene Cox 2013-03-28 Providing an overview of institutional developments and innovations in human rights politics, this volume discusses some of the most important current and emerging human rights issues. It takes stock of the initiatives, policy responses and innovations of past years to identify some of the challenges that will likely require bold and innovative solutions. The contributors focus on actors and/or issues that are outside the mainstream of international human rights politics; the chapters address issues that have only emerged as an important part of the international human rights agenda and generated much advocacy, diplomacy and negotiations since the end of the Cold War. These issues include: the International Criminal Court, the norm of Responsibility to Protect (R2P), the proliferation of small arms and light weapons and its human rights impact, truth commissions, and the rights of persons with disabilities. The contributions offer a direct challenge to entrenched notions of state sovereignty and represent a departure from established ways of policy making.

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Men-

Simeilia Hodge-Dallaway 2016-06-30 Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Men aims to provide new and exciting audition and showcase material for actors of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-

Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actors in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Lemn Sissay, Katori Hall, Rajiv Joseph, Philip Ridley and Naomi Wallace. Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Men is the go-to resource for contemporary monologues and speeches for auditions. Ideal for aspiring and professional actors, it allows performers to enhance their particular strengths and prepare for roles featuring characters of specific ethnic backgrounds.

Training Actors' Voices-Tara McAllister-Viel 2018-08-06 Contemporary actor training in the US and UK has become increasingly multicultural and multilinguistic. Border-crossing, cross-cultural exchange in contemporary theatre practices, and the rise of the intercultural actor has meant that actor training today has been shaped by multiple modes of training and differing worldviews. How might mainstream Anglo-American voice training for actors address the needs of students who bring multiple worldviews into the training studio? When several vocal training traditions are learned simultaneously, how does this shift the way actors think, talk, and perform? How does this change the way actors understand what a voice is? What it can/should do? How it can/should do it? Using adaptations of a traditional Korean vocal art, p'ansori, with adaptations of the "natural" or "free" voice approach, Tara McAllister-Viel offers an alternative approach to training actors' voices by (re)considering the materials of training: breath, sound, "presence," and text. This work contributes to ongoing discussions about the future of voice pedagogy in theatre, for those practitioners and scholars interested in performance studies, ethnomusicology, voice studies, and intercultural theories and practices.

The Lucid Body-Fay Simpson 2020-06-02 "From Fay's methodology, I learned to use my intuition and lived experiences in myriad new ways." —Winston Duke, actor, Black Panther, Avengers, Us, and Nine Days Engaging Mind and Body to Develop the Complete Physical Nature of Characters Actors are shape-shifters, requiring the tools to wade into unfamiliar waters and back

out again. The Lucid Body offers a holistic, somatic approach to embodying character from the inside-out and, for the non-actor, offers a way to give hidden parts of the self their full expression. By identifying stagnant movement patterns, this process expands one's emotional and physical range and enables the creation of characters from all walks of life—however cruel, desolate, or jolly. Rooted in the exploration of the seven chakra energy centers, The Lucid Body reveals how each body holds the possibility of every human condition. Readers will learn how to: Practice a non-judgmental approach to the journey of self-awareness Break up stagnant and restrictive patterns of thought and movement Allow an audible exhale to be the key to unlocking the breath Develop a mindset to "hear" one's inner body Analyze the human condition through the psycho-physical lens of the chakras Experience the safety of coming back to a neutral body Acquire a sense of clarity and calm in one's everyday life A step-by-step program guides the actor through the phases of self-awareness that expand emotional and physical range not only on stage, but also in daily life. This new edition includes a more diversified range of playwrights, non-binary language, and new chapters on stage intimacy protocol and physical listening. Exercises that have been honed for the past ten years have been made more concise. New somatic and neuro-scientific data has been added, with additional wisdom and insights from colleagues and Simpson's team of Lucid Body teachers.

Comprehensive Contemporary Acting - Revised Edition-Shawn Nelson 2016-06-28 This 1st Revised Edition of Comprehensive Contemporary Acting contains almost thirty pages of additional dramatic theory and important insights, especially into the writing and portrayal of Archetypes and other essential dramatic components. Comprehensive Contemporary Acting is a cutting-edge, unconventional approach to the performance experience. Joining classic philosophy with groundbreaking technique, it is the film professional's shortcut to the hidden dynamics of a script, and a proven path to masterful work through the art and science of acting. Truly the next generation in the theory and practice of Acting, and a valuable resource for every writer and director of stage, television and film. An invaluable source for teachers as well, the book contains hundreds of examples, exercises,

quotations, complete with chapter-by-chapter reviews.

Singing and the Actor-Gillyanne Kayes 2012-12-06 Singing and the Actor takes the reader step by step through a practical training programme relevant to the modern singing actor and dancer. A variety of contemporary voice qualities including Belting and Twang are explained, with exercises for each topic.

Audition Speeches for 6-16 Year Olds-Jean Marlow 2009-10-26 Intended for students and children taking part in speech and drama competitions and exams, this book contains a range of audition speeches. It includes female, male and unisex speeches selected from both plays and children's books. Where relevant the author has indicated how a speech could be shortened for younger children. There is also an introductory section with contributions from Alan Ayckbourn, Carol Schroder (teacher and examiner for the London Academy of Music and Dramatic Art), Richard Carpenter (TV writer) and Ed Wilson (Director of the National Youth Theatre) and senior casting directors for the RSC, TV and film. This edition has been freshly revised to include 10 new speeches from well known recent productions as well as children's books including Harry Potter. 'A superb compilation' Amateur Stage

Contemporary American Monologues for Women-Todd London 2012-10-25 Audition monologues from recent works by American playwrights.

The Method Actors-Carl Shuker 2005 The disappearance of a young military historian in Tokyo prompts his sister to search for him, embarking on a journey that will take her to several countries and into the network of young expatriots. Original. A first novel.

Agonistic Articulations in the 'Creative' City-Friederike Landau 2019-03-07 This book offers an empirically-grounded account of the emergence and political activities of a new collective actor in Berlin's art field. Investigating the organizational and representative practices of Koalition der Freien Szene (Coalition of the

Independent Scene) – a trans-disciplinary action platform assembling a wide variety of cultural producers in Berlin – the author unpacks the political organization of one of the most compelling contemporary art scenes, or ‘creative’ cities, worldwide, analysing both its concrete policy ‘success’ and the means by which it seeks to challenge and rearticulate the meaning of Berlin as a ‘creative’ city from the producers’ point of view. The book thus opens new opportunities for long-term transformations of the cultural political field. Theoretically sophisticated and based on empirical material including interviews with spokespeople and cultural administrators, *Agonistic Articulations in the ‘Creative’ City* presents a unique conceptualization of new modes of political collectivization, representation and legitimacy that imagine new avenues of political engagement at a time when political institutions, parties and regimes of representation are in crisis. As such, it will appeal to scholars of sociology, political science and urban studies with interests in social movements and cultural activism.

Reel Inequality-Nancy Wang Yuen 2016-12-12
When the 2016 Oscar acting nominations all went to whites for the second consecutive year, #OscarsSoWhite became a trending topic. Yet these enduring racial biases afflict not only the Academy Awards, but also Hollywood as a whole. Why do actors of color, despite exhibiting talent and bankability, continue to lag behind white actors in presence and prominence? *Reel Inequality* examines the structural barriers minority actors face in Hollywood, while shedding light on how they survive in a racist industry. The book charts how white male gatekeepers dominate Hollywood, breeding a culture of ethnocentric storytelling and casting. Nancy Wang Yuen interviewed nearly a hundred working actors and drew on published interviews with celebrities, such as Viola Davis, Chris Rock, Gina Rodriguez, Oscar Isaac, Lucy Liu, and Ken Jeong, to explore how racial stereotypes categorize and constrain actors. Their stories reveal the day-to-day racism actors of color experience in talent agents’ offices, at auditions, and on sets. Yuen also exposes sexist hiring and programming practices, highlighting the structural inequalities that actors of color, particularly women, continue to face in Hollywood. This book not only conveys the harsh realities of racial inequality in Hollywood, but

also provides vital insights from actors who have succeeded on their own terms, whether by sidestepping the system or subverting it from within. Considering how their struggles impact real-world attitudes about race and diversity, *Reel Inequality* follows actors of color as they suffer, strive, and thrive in Hollywood.

Actors on Acting-Toby Cole 1995

The Actor's Book of Movie Monologues-Marisa Smith 1986 More than 100 monologues from the world's great movies.

The Routledge Companion to Actors' Shakespeare-John Russell Brown 2012 The *Routledge Companion to Actors' Shakespeare* is a window onto how today's actors contribute to the continuing life and relevance of Shakespeare's plays. The process of acting is notoriously hard to document, but this volume reaches behind famous performances to examine the actors' craft, their development and how they engage with playtexts. Each chapter relies upon privileged access to its subject to offer an unparalleled insight into contemporary practice. This volume explores the techniques, interpretive approaches and performance styles of the following actors: Simon Russell Beale, Sinead Cusack, Judi Dench, Kate Duchene, Colm Feore, Mariah Gale, John Harrell, Greg Hicks, Rory Kinnear, Kevin Kline, Adrian Lester, Marcelo Magni, Ian McKellen, Patrice Naiambana, Vanessa Redgrave, Piotr Semak, Anthony Sher, Jonathan Slinger, Kate Valk, Harriet Walter This twin volume to *The Routledge Companion to Directors' Shakespeare* is an essential work for both actors and students of Shakespeare.

An Actor's Library-Nicholas D. Smith 2017 Book collecting, bibliomania and the eighteenth-century -- Building a library -- Garrick, book culture and *The Club* -- Collecting Shakespeare and other English dramatists -- Book-buying in France and Italy -- Dispersal -- Appendix A. Locations of Garrick's books -- Appendix B. Books to which Garrick subscribed -- Appendix C. Books addressed/dedicated to Garrick -- Appendix D. Lots purchased by Thomas Thorpe at the 1823 sale -- Appendix E. Garrick books formerly belonging to George Frederick Beltz -- Appendix F. Carrington Garrick's books

