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### **KEY=MONOLOGUE - HANA JAMARI**

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**Exhibit 'A' Short Plays and Monologues** [Abrams](#) In the title play, **Exhibit 'A'**, an artist pushes the boundaries of his art to a previously untouched frontier, challenging the very definition of "art." **10K** explores the territory where fantasy and desire merge, as a man and woman share secrets while traversing a suburban jogging path. **Here We Go Round the Mulberry Bush** is a tense confrontation between two men in a park. In **Happy Hour**, a guy and a gal meet cute in a bar. **I'm Going To Stop Pretending (That I Didn't Break Your Heart)** lays bare a couple at the bitter end of a relationship, where devastation and loss for one is freedom and inevitability for the other. **16 Pounds** is a bleak, near-future look at water scarcity; **BFF** is the stage adaptation of LaBute's short film about three "friends"; **Black Girls** takes a white guy and a black girl through a wildly uncomfortable conversation; **Some White Chick** and **The Unimaginable** are two chillers written for Southwark Playhouse's **TERROR! Festival**; and the monologue **Totally** is a young woman's sex revenge confession like no other. **Things We Said Today** [Overlook Press](#) Neil LaBute is one of America's most provocative and lauded playwrights, and his darkly exhilarating talent is on glorious view in this new collection. "Things We Said Today" features the scripts for Neil LaBute's groundbreaking Directv project "10x10"--a series of short films written and directed by LaBute based on ten compelling original monologues, five each for men and women. Also included are five short plays displaying the power and scope of Neil LaBute's creative vision. In "Pick One," three white guys come up with a way to solve America's problems; in "The Possible," one young woman seduces another's boyfriend for an unexpected reason. "Call Back" features an actress and actor who spar about a past encounter that she, unnervingly, remembers much better than he does. "Good Luck" ("In Farsi"), "a pleasingly astringent study in competitiveness and

vanity" (The New York Times") has two actresses pulling out all the stops in a preaudition psych out; and in "Squeeze Play" a father and his son's baseball coach strike a mutually beneficial deal. Rounding out the collection are two monologues commissioned as part of Centerstage's "My America" project. *Reasons to Be Pretty* Faber & Faber Greg is overheard admitting that his girlfriend Steph is no beauty, but that he wouldn't change her for the world. She is devastated; he can't see what he's done wrong. Meanwhile, Greg's friend Kent alternates between boasting about how gorgeous his wife Carlyis and chasing after a hot new colleague. The final part of Neil LaBute's 'beauty trilogy' (following *The Shape of Things* and *Fat Pig*) about society's obsession with looks, *Reasons to Be Pretty* premiered in the UK at the Almeida Theatre, London, in November 2011. '[The Shape of Things] is LaBute's thesis on extreme feminine wiles, as well as a disquisition on how far an artist can go in the name of art . . . Like a chiropractor for the soul, LaBute is looking for realignment, listening for the crack.' Elle 'A heart-warming tale from America's master misanthrope.' Independent on Fat Pig *Lovely Head and Other Plays* Abrams The title play, which had its American premiere at La MaMa in 2012, rivetingly explores the relationship between a nervous older man and a glib young prostitute, as their evening together drives toward a startling conclusion. Also included is the one-act play *The Great War*, which looks at a divorcing couple and the ground they need to cross to reach their own end of hostilities; *In the Beginning*, which was written as a response to the Occupy movement and produced around the world in 2012-13 as part of Theatre Uncut; *The Wager*, the stage version of the film *Double or Nothing* starring Adam Brody; the two-handers *A Guy Walks Into a Bar*, *Over the River and Through the Woods*, and *Strange Fruit*; and two powerful new monologues, *Bad Girl* and *The Pony of Love*. *Some Girl(s)* Your career as a writer is blossoming, your beautiful, young fiancée is waiting to get married and rush off to Cancun by your side - so what is your natural reaction? Well, if you're a man, it's probably to get nervous and start calling up old girlfriends. And so begins a single man's odyssey through four hotel rooms, as he flies across the country in search of the perfect woman (whom he's already broken up with). In grand LaBute fashion, this by turns outrageously funny and deadly serious portrait of the artist as a young seducer casts a truthful, hilarious light on a typical young American male as he wanders through the heart of darkness that is himself. "[LaBute's] view of modern men and women is unsparing ... [He] is holding up a pitiless mirror to ourselves. We may not like what we see, but we can't deny that - if only in some dark corner of our souls - it is there." -Jacques Le Sourd, *The Journal News* "LaBute ... continues to probe the fascinating dark side of individualism ... [His] great gift is to live in and to chronicle that murky area of not-knowing, which mankind spends much of its waking life denying." - John Lahr, *The New Yorker* *Woyzeck A Play* Abrams His girlfriend, Marie, by whom he's fathered a child; Marie's overpowering desire for the alluring Drum-Major; and the murderous outcome of this oppressive admixture of

circumstances is without a doubt one of the bleakest works of world literature. It is also considered by many to mark the beginning of modern drama. In this powerful adaptation, Neil LaBute embraces the glittering darkness of Woyzeck's violent, erotic, inhumane world and uncompromisingly makes it his own. From his opening in an operating theatre and then scene by macabre scene, LaBute imbues this classic with his singular intensity and moral vision, as he takes it to its nightmarish conclusion. Included in this volume is Neil LaBute's provocative new monologue "Kandahar,†? in which a soldier back from Afghanistan calmly explains his devastating actions of the day before. A gripping stand-alone piece, this short work is also a trenchant modern-day exploration of the potent and enduring themes of Woyzeck.

Neil LaBute A Casebook [Routledge](#) Neil LaBute: A Casebook is the first book to examine one of the most successful and controversial contemporary American playwrights and filmmakers. While he is most famous, and in some cases infamous, for his early films *In the Company of Men* and *Your Friends and Neighbors*, LaBute is equally accomplished as a playwright. His work extends from the critique of false religiosity in *Bash* to examinations of opportunism, irresponsible art, failed parenting, and racism in later plays like *Mercy Seat*, *The Shape of Things*, *The Distance From Here*, *Fat Pig*, *Autobahn*, and the very recent *This Is How It Goes* and *Some Girls*. Like David Mamet, an acknowledged influence on him, and Conor McPhereson, with whom he shares some stylistic and thematic concerns, LaBute tends to polarize audiences. The angry voices, violent situations, and irresponsible behavior in his works, especially those focusing on male characters, have alienated some viewers. But the writer's religious affiliation and refusal to condone the actions of his characters suggest he is neither exploitive nor pornographic. This casebook explores the primary issues of the writer's style, themes, and dramatic achievements. Contributors describe, for example, the influences (both classical and contemporary) on his work, his distinctive vision in theater and film, the role of religious belief in his work, and his satire. In addition to the critical introduction by Wood and the original essays by leading dramatic and literary scholars, the volume also includes a bibliography and a chronology of the playwright's life and works.

*The Way We Get By* [Dramatists Play Service, Inc.](#) Meet Beth and Doug, two people who have no problems getting dates with their partners of choice. After a drunken party and a hot night, they wake up to a blurry morning where the rules of attraction, sex, and society are waiting for them before their first cup of coffee. It's very awkward—and it also leads the pair to ponder how much they really know about each other, and how much they really care about what other people think. *THE WAY WE GET BY* is a play about love and lust and the whole damn thing.

*Wrecks And Other Plays* [Farrar, Straus and Giroux](#) Can someone honestly love a person whom they have deceived for thirty years? This is the central question behind *Wrecks*, Neil LaBute's latest foray into the dark side of human nature. Meet Edward Carr: loving father, successful businessman, grieving widower. In this concise powerhouse of a play, LaBute limns the

boundaries of love, exploring the limits of what society will accept versus what the heart will desire. This collection also features rarely staged short plays, including "Liars' Club," "Coax," and the never-before-seen "Falling in Like." Wrecks This collection includes one full-length play, WRECKS, and seven short plays, COAX, FALLING IN LIKE, LAND OF THE DEAD, LIARS CLUB, LOVE AT TWENTY, STAND-UP, and UNION SQUARE. WRECKS: Can someone honestly love a person whom they have deceived for thirty years? This is the central question behind WRECKS, Neil LaBute's latest foray into the dark side of human nature. Meet Edward Carr: loving father, successful businessman, grieving widower. In this concise powerhouse of a play, LaBute limns the boundaries of love, exploring the limits of what society will accept versus what the heart will desire. This collection also features the short plays UNION SQUARE, LOVE AT TWENTY, LAND OF THE DEAD, STAND-UP, LIARS CLUB, COAX, and FALLING IN LIKE. UNION SQUARE: A man headed downtown from Union Square asks directions from a homeless man and winds up sharing the details of his marriage and the unexpected contents of his lunch bag. LOVE AT TWENTY: A college student veers between idolatry and vengeance. LAND OF THE DEAD: A New York couple part. He goes to the office, she to a clinic. As events unfold, it becomes clear that this is very far from an ordinary day. STAND-UP: An amateur comic struggles with his new routine. LIARS CLUB: A group of actors addresses the audience. Are they performing a script or sharing personal stories? COAX: Jacob, a nice young man, eagerly anticipates a meeting with the Internet friend with whom he's corresponded for months. When the young lady finally arrives, Jacob informs us of his plans for her. FALLING IN LIKE: A woman waits at a table. She's very sure he's going to show up. He's a little late, but he always shows up. It's their anniversary after all. All right, once or twice maybe he didn't show up. Perhaps she'll wait just a few more minutes, because he will show up. In a Forest Dark and Deep [Dramatists Play Service Inc](#) Betty and Bobby are sister and brother, but they have little in common. She's a college professor with a prim demeanor, and he's a carpenter with a foul mouth and violent streak. Betty has a wild history that Bobby won't let her forget. Yet on the night when Betty urgently needs help to empty her cabin in the woods, she calls on Bobby. In this exhilarating play of secrets and sibling rivalry, LaBute unflinchingly explores the dark territory of "the lies you tell yourself to get by." Bash Latterday Plays [Faber & Faber Limited](#) Neil LaBute's Bash is a collection of three darkly brilliant one-act plays. In 'Medea Redux', a woman tells of her complex and ultimately tragic relationship with her junior high-school English teacher. In 'Iphigenia in Orem', a Utah businessman confides in a stranger in a Las Vegas hotel room, confessing to an especially chilling crime. In 'A Gagggle of Saints', a young Mormon couple separately recount the violent events of an anniversary weekend in New York City. All three are unblinking portraits of the evils that are abroad in everyday life; each is distinguished by the raw and yet lyrical intensity that has become Neil Labute's signature. A Monologue is an Outrageous Situation! How to Survive the 60-

**Second Audition** [CRC Press](#) **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. Get the **Callback** [The Art of Auditioning for Musical Theatre](#) [Scarecrow Press](#) **Proceeds** chronologically through the audition process, beginning with finding auditions and reading and interpreting casting calls. Flom discusses many facets of preparation, including selecting songs and monologues to suit your voice and the audition, organizing and arranging your music, working with the accompanist, etc. **Fat Pig** "Cow." "Slob." "Pig." How many insults can you hear before you have to stand up and defend the woman you love? Tom faces just that question when he falls for Helen, a bright, funny, sexy young woman who happens to be plus-sized and then some. Forced to explain his new relationship to his shallow (although shockingly funny) friends, Tom comes to terms with his own preconceptions of the importance of conventional good looks. Neil LaBute's sharply drawn play not only critiques our slavish adherence to Hollywood ideals of beauty but boldly questions our own ability to change what we dislike about ourselves. "The most emotional engaging and unsettling of Mr LaBute's plays since BASH ... A serious step forward for a playwright who has always been most comfortable with judgmental distance." -Ben Brantley, *The New York Times* "One of Neil LaBute's subtler effort ... Demonstrates a warmth and compassion for its characters missing in many of LaBute's previous works [and] balances black humor and social commentary in ... beautifully written, hilarious ... dissection of how societal pressures affect relationships ... Astute and up-to-the-minute relevant." -Frank Scheck, *New York Post* "Will make you squirm in your seat. It's theater without novocain [from] an author with a uniquely truthful voice." -Jacques le Sourd, *The Journal News* **Reasons to Be Pretty** [A Play](#) [North Point Press](#) **In Reasons to Be Pretty**, Greg's tight-knit social circle is thrown into turmoil when his offhand remarks about a female coworker's pretty face and his own girlfriend Steph's lack thereof get back to Steph. But that's just the beginning. Greg's best buddy, Kent, and Kent's wife, Carly, also enter into the picture, and the emotional equation becomes exponentially more complicated. As their relationships crumble, the four friends are forced to confront a sea of deceit, infidelity, and betrayed trust in their journey to answer that oh-so-American question: How much is pretty worth? Neil LaBute's bristling new comic drama puts the final ferocious cap on a trilogy of plays that began with *The Shape of Things* and *Fat Pig*. America's obsession with physical beauty is confronted headlong in this brutal and exhilarating work. **The Break of Noon** [A Play](#) [Catapult](#) What if God told you to be a better person but the world wouldn't allow it? Such is the dilemma facing Joe Smith, a run-of-the-mill white-collar businessman who survives an office shooting and is subsequently touched by what he believes to be a divine vision.

His journey toward personal enlightenment—past greed and lust and the other deadly sins—is, by turns, tense, hilarious, profane, and heartbreaking. Exploring the narrow path to spiritual fulfillment and how strewn it is with the funny, frantic failings of humankind, *The Break of Noon* showcases Neil LaBute at his discomfiting best. *All The Ways to Say I Love You Two Plays and One Short Story: Off-Broadway Edition* [Abrams](#) In *All The Ways to Say I Love You*, Neil LaBute's "haunting, heartrending" (AP) new play, Mrs. Johnson is a high school English teacher in a loving marriage. As she recounts her experiences with a favored student from her past, Mrs. Johnson slowly reveals the truth that is hidden just beneath the surface details of her life, in this riveting solo play about love, hard choices, and the cost of fulfilling an all-consuming desire. Two-time Tony winner Judith Light originated the role of Mrs. Johnson in a "full-throttle performance" (Time Out NY) for the twice-extended Off Broadway premiere, at MCC in fall 2016. Also included is *All My White Sins Forgiven*, the evocative one-act companion play that gives depth and context to *All The Ways to Say I Love You*. In this engrossing two-hander, Mrs. Johnson's husband, Eric, and his friend Todd banter, shoot hoops, and work their way around to talking some truth about their lives, their marriages, their children, and their own secrets and dreams. Rounding out the volume and an inspiration for the two plays is the short story "With Hair of Hand-Spun Gold," a masterfully crafted piece of prose that is pure Neil LaBute—as dark and timeless as any Grimm's fairytale yet as chillingly modern as a teenage girl chatting with an anonymous new "friend" on the Internet. *Best Monologues from Best American Short Plays, Volume One* [Hal Leonard Corporation](#) (*Best American Short Plays*). *Best Monologues from Best American Short Plays, Volume One* is a must for actors of all ages beginners as well as seasoned veterans and belongs in the libraries of all theater teachers looking for new and exciting material for their students. The monologues in this volume are excerpted from the outstanding series *Best American Short Plays*, an archive of works from many of the best playwrights active today, presenting taut, engaging single-character pieces that range from zany comedy to poignant tales of love and loss. Each monologue includes a short introduction and a reference identifying where to locate the entire play, should anyone choose to pursue production beyond the monologue. Long or short, serious or not, this collection is must-have material for anyone interested in acting. The monologues also succeed as excellent companions for the casual reader. *Reasons to Be Happy* [Faber & Faber](#) Three years after a difficult breakup, Steph and Greg are wondering if they can start over again. The trouble is, she's married someone else and he's started a relationship with her best friend Carly. Meanwhile, Carly's ex-husband Kent wants her back, and even more so when he hears about her new romance with his best friend Greg. As emotions run high, all four find themselves entangled in a web of hidden agendas and half-truths in their pursuit of a happy life. A companion piece to the acclaimed *Reasons to Be Pretty*, Neil LaBute's *Reasons to Be Happy* received its UK premiere at Hampstead

Theatre, London, in March 2016. **How to Fight Loneliness** [Duckworth Overlook](#) Brad and Jodie need Tate to do them a favour. A really big favour. Brad is married to Jodie. Jodie went to school with Tate. Tate doesn't trust Brad. Brad and Jodie are at a life-changing crossroads and struggling to make a monumental decision about their life and love, and Tate--just maybe--has been there before. In this timely, dark, and dazzling new play, Neil LaBute takes a penetrating, point-blank look at a couple confronting the hardest decision of their lives and the aftermath of that decision. **How To Fight Loneliness** is Neil LaBute's most shocking, and also most tender, play yet. **Bash** "Evil wears an all-American glow in Neil LaBute's **BASH: LATTERDAY PLAYS** ... The characters in this transfixing evening of monologues have that sheen of idealized, corn-country wholesomeness that Madison Avenue has always put such a premium on: clear skin, sparkling eyes and teeth to make an orthodontist cheer. To look at, they're the human equivalents of a glass of milk. But if you know anything about Mr. LaBute ... you probably know already that the milk is laced with arsenic. The stories told in **BASH**, even the one that occurs beneath a police-interrogation light, all begin with a comforting air of familiarity that goes down bland and easy. Then comes a moment when the taste turns sour, and you feel like gagging. It's as though characters from **Ozzie and Harriet** had suddenly pulled a shiv on you ... For all its ostensible cynicism, **BASH** is informed with an earnest, probing moralism as fierce as that of Nathaniel Hawthorne ... That's what Mr. LaBute does best, finding the acid in the blandest substances." -Ben Brantley, *The New York Times* **Award Monologues for Women** [Routledge](#) **Award Monologues for Women** is a collection of fifty-four monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and The Evening Standard and Laurence Olivier Awards in London. The book provides an excellent range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips to improve your acting, and to ensure that the best possible performance. **Award Monologues for Men** [Routledge](#) **Award Monologues for Men** is a collection of fifty monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and The Evening Standard and Laurence Olivier Awards in London. The book provides an excellent range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips to improve your acting, and to ensure you give your best possible performance. **Some Girl(s) A Play** [Farrar, Straus and Giroux](#) Your career as a writer is blossoming, your beautiful, young fiancée is waiting to get married and rush off to Cancun by your side—so what is your natural reaction? Well, if you're a man, it's probably to get nervous and start calling up old girlfriends. And so begins a single man's odyssey through four hotel rooms as he flies across the country in search of the perfect woman (that he's already broken up with). **Some Girl(s)** is the latest work from Neil LaBute, American theater's great agent provocateur. In grand LaBute fashion, this by turns outrageously

funny and deadly serious portrait of the artist as a young seducer casts a truthful, hilarious light on a typical young American male as he wanders through the heart of darkness that is himself. This edition includes a deleted scene. **The Money Shot** [Dramatists Play Service, Inc.](#) Karen and Steve are glamorous movie stars with one thing in common: desperation. It's been years since either one's had a hit, but a hot-shot European director could change that with his latest movie. The night before filming a big scene that will undoubtedly bring them back onto the pop culture radar, Karen and her partner, Bev, meet with Steve and his aspiring actress wife, Missy, in order to make an important decision. How far will they let themselves go to keep from slipping further down the Hollywood food chain? **THE MONEY SHOT** is a hilarious and insightful comedy about ambition, art, status, and sex in an era—and an industry—where very little is sacred and almost nothing is taboo. **Best Monologues from Best American Short Plays** [Rowman & Littlefield](#) **BEST MONOLOGUES FROM BEST AMERICAN SHORT PLAYS VOLUME 1** **One on One The Best Men's Monologues for the 21st Century** [Hal Leonard Corporation](#) (Applause Books). Covering the best of Broadway, Off-Broadway, regional, and experimental theatre since 2000, **One on One** challenges actors to explore the inner self, develop skill and artistry for auditions, and deliver a knockout onstage performance. These monologues sometimes comic, sometimes serious, and often both tackle issues ranging from race, class, gender, relationships and romance to coming of age, mortality, 9/11, and the Iraq war. **Best Monologues from The Best American Short Plays** [Rowman & Littlefield](#) **BEST MONOLOGUES FROM THE BEST AMERICAN SHORT PLAYS VOLUME 2** **The Mercy Seat** Set on September 12, 2001, **THE MERCY SEAT** continues Neil LaBute's unflinching fascination with the often-brutal realities of the war between the sexes. In a time of national tragedy, the world changes overnight. A man and a woman explore the choices now available to them in an existence different from the one they had lived just the day before. Can one be opportunistic in a time of universal selflessness? "There is no playwright on the planet these days who is writing better than Neil LaBute ... **THE MERCY SEAT** is ... the work of a master." --John Lahr, *The New Yorker* "An intelligent and thought-provoking drama that casts a less-than-glowing light on man's dark side in the face of disaster ... The play's energy lies in LaBute's trademark scathing dialogue." --Robert Dominguez, *Daily News* "Though set in the cold, gray light of morning in a downtown loft with inescapable views of the vacuum left by the twin towers, **THE MERCY SEAT** really occurs in one of those feverish nights of the soul in which men and women lock in vicious sexual combat, as in Strindberg's **DANCE OF DEATH** and Edward Albee's **WHO'S AFRAID OF VIRGINIA WOOLF?**" --Ben Brantley, *The New York Times* "[A] powerful drama ... LaBute shows a true master's hand in gliding us amid the shoals and reefs of a mined relationship." --Donald Lyons, *New York Post* "Uncomfortable yet fascinating ... **THE MERCY SEAT** makes for provocative theater -- sharp, compelling and more than a little chilling." --Michael Kuchwara, *Newsday* "LaBute's intriguing [new play] is most compelling when it is daring to

look into [a] character's heart to explore the way self-interest, given the opportunity, can swamp all our nobler instincts." --Charles Isherwood, *Variety* "In *THE MERCY SEAT* ... LaBute has given us his most compelling portrait of male inner turmoil." --Brendan Lemon, *Financial Times* "LaBute [is] the dark shining star of stage and film morality." --Linda Winer, *Newsday* "Sharply funny and incisive *SEAT* is not a response to September 11, but a response to the response to September 11 -- an emotionally jarring consideration of the self-serving exploitation of tragedy for personal gain ... Perhaps it's time we stop thinking of LaBute as a mere provocateur, a label that condescends to an artist of grand ambition and a nimble facility with language. With this gripping ... new drama, he probes deeper than he ever has before." --Jason Zinoman, *Time Out New York* "A nihilistic yet brutally honest work ... As complex and unfathomable as human motivations ... *THE MERCY SEAT* is haunting." --David A. Rosenberg, *Backstage* "LaBute risks offending contemporary sensibilities by using a historic tragedy as his turning point for a drama regarding a morally empty American ... [*THE MERCY SEAT* is] controversial and compelling." --Michael Sommers, *The Star-Ledger* "LaBute ... is holding up a pitiless mirror to ourselves. We may not like what we see, but we can't deny that -- if only in some dark corner of our soul -- it is there." --Jacques le Sourd, *The Journal News*

**ONE ON ONE: THE BEST MEN'S MONOLOGUES FOR THE 21ST CENTURY**  
[Applause Theatre & Cinema](#) **Contemporary Monologues for Twentysomethings** [Applause Theatre & Cinema Book Publishers](#) (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. *Standing on Ceremony* *The Gay Marriage Plays* [Dramatists Play Service Inc](#) **THE STORIES: Two little words, and suddenly your whole world changes.** An A-list lineup of writers offers unique takes on the moments before, during and after I do. Witty, warm and occasionally wacky, these plays are vows to the blessings of equal *This Is How It Goes*

**A Play** [Farrar, Straus and Giroux](#) **Belinda and Cody Phipps** appear a typical Midwestern couple: teenage sweethearts, children, luxurious home. Typical except that Cody is black--"rich, black, and different," in the words of Belinda, who finds herself attracted to a former (white) classmate. As the battle for her affections is waged, Belinda and Cody frankly doubt the foundation of their initial attraction, opening the door wide to a swath of bigotry and betrayal. Staged on continually shifting moral ground that challenges our received notions about gender, ethnicity, and even love itself, **This Is How It Goes** unblinkingly explores the myriad ways in which the wild card of race is played by both black and white in America. **The Faber Book of Monologues for Men** With an impressive array of speeches from a diverse range of first-class playwrights, the **Faber Book of Monologues** is an indispensable guide to new, untapped, and cutting-edge material. Designed for use in professional auditions as well as student workshops, each volume contains over twenty-five selections, ranging in age from twenty to sixty-five, which are culled from a rich variety of tragic, comic, realist and absurdist works by the most vibrant new playwrights, as well as critically-acclaimed pieces from established masters such as Richard Greenberg, David Hare, Neil LaBute, and Yasmina Reza. In order to foster a more nuanced association between the actor and the material, each selection includes insightful character commentary, staging and vocalization recommendations, and references to past great performances. A thoughtful introduction, written by critic Jane Edwards, provides helpful hints for the nerve-wracking audition process. **Talk to Me** **Monologue Plays** [Vintage](#) A collection of plays of all lengths, written entirely in the form of a monologue, includes dramatic works by Jon Robin Baitz, David Cale, Christopher Durang, Peter Hedges, Joyce Carol Oates, Warren Leight, Anna Deavere Smith, David Lindsay-Abaire, and other talented playwrights. **Original. The Shape of Things** **A Play** [Faber & Faber](#) How far would you go for love? For art? What would you be willing to change? Which price might you pay? Such are the painful questions explored by Neil Labute in **The Shape of Things**. A young student drifts into an ever-changing relationship with an art major while his best friends' engagement crumbles, so unleashing a drama that peels back the skin of two modern-day relationships, exposing the raw meat and gristle that lie beneath. The world premiere of **The Shape of Things** was presented at the Almeida, London, in May 2001. **A Monologue is an Outrageous Situation! How to Survive the 60-Second Audition** [CRC Press](#) **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. **All the Feelings** **Hella Dramatic Monologues for Thespians of a Teen Age** [SCB Distributors](#) **Young actors: Give the boot to Neil Labute. Tell Christopher Durang he's no thang. This ground-breaking book of Grade-A meaty monologues is**

**designed to help teen-aged actorians express their feelings through The Magic of The Theatre. Flip to any page and start reading aloud. You'll be getting attention in no time! Women's Comedic Monologues That Are Actually Funny Hal Leonard Corporation (Applause Acting Series). Never before has a monologue book been written completely by people who are actually funny for a living. This incredibly hysterical, cutting-edge collection of monologues will give an actress the extra bang she needs to land the perfect comedic role. Women's Comedic Monologues features 60 monologues by writers and comics who have written for or performed on Chelsea Lately , Carson Daly , The Tonight Show , Last Comic Standing , Comedy Central Stage, and many more. This book is the answer to the comedic monologue needs of female actors everywhere!**