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FOR WOMEN

Edited by Patrick Tucker and Christine Ozanne
American Theatre Book of Monologues for Women

lited by Stephanie Coen
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INTRODUCTION

In the November 1985 issue of American Theatre, critic James Leverett introduced the first play published in the magazine, Emily Mann's Execution of Justice, with these words: "This month American Theatre begins what we all hope will be a long, distinguished career of play publication with a work that is not supposed to exist: a play by a contemporary American author concerning events and issues of historical scope and import."

Very nearly two decades and (as of July 2003) 100 scripts later, American Theatre's record of play publication is, indeed, long and distinguished. The monologues included in this volume were all culled from texts that were published, often for the first time and always in their entirety, in the magazine. Whether or not all of these plays reflect "historical scope and import" is, of course, a matter of debate. What remains indisputable is that they are, together, a record of the contemporary American theatre, of what our playwrights were thinking and writing about as the millennium approached (to borrow a phrase) and the new century began.

From the first issue, the magazine's mandate was, in part, to select plays that had already been produced in a number of theatres. There was no directive to "discover"—or hype—the latest talent. By seeking out new plays that were being produced throughout the country, however, the magazine helped bring adventurous, provocative and original writ-
The Contemporary Monologue

Edited by

MICHAEL EARLEY & PHILIPPA KEIL
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Notes to the Reader

The monologues published in this volume have been selected to give inspiration and ideas for the monologue and to augment the speeches in other collections, such as The Monologue and The Usual Speech. An update to the volume, Best Monologues, will be published to provide actors with an ever-increasing range of material to choose from and to be challenged by.

When we put the speeches from plays into a monologue, we have to alter the whole play for the speech to be heard. When you have a whole play, you never be the whole play at any one moment. It is always the character's point of view. But when you have a monologue, the story linked to making the speech is the whole story. You have to write all that is relevant to a character's point of view, whether it is behaviour, place, time, or any other thing. You have to imagine you have followed the character's life and you have lived the experiences the character has lived.

You have to know all the life of the character, attempting to slip into his or her shoes and look back against other scenery and other events. And if you can't do this, you can get an idea of the character from other sources and from which the speech that...

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Edited by D. L. Lepidus
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In these times of near riotous output of new plays, all of which seem to bear the impressions of California and Pennsylvania, of whose writers almost every one is a native, Theresa Rebeck and the company of the South Coast Repertory have added two more pieces to the list, 'Street Talk' and 'Theodore Roosevelt Rotunda.'

In my earliest days as a critic, I heard the late Richard Ruthven say of two plays of mine that I had chosen to present for production: 'They are much better than they are, with no regard for the less-than-obscure.'

If for some reason I am doing a poor job as critic, I can at least say that 'Theodore Roosevelt Rotunda' and 'Street Talk' show that I have not been altogether a failure. I can say with some satisfaction that both plays are better than the average, with no regard for the less-than-obscure.
The Best Men's Stage Monologues of 1991

Edited by Jocelyn A. Beard
Introduction by David Frank

Audition pieces for men in the 1991 theatrical season.
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