

Shirley Valentine, Willy Russell (COMEDY)

SHIRLEY VALENTINE

I'm not even particularly fond of it – sex. I'm not. Course it would've been different if I'd been born in to the next generation. 'Cos it's different for them isn't it? They discovered it, y'see, the clitoris. 'The Clitoris Kids' I call them. And good luck to them, I don't begrudge them anythin'. But when I was a girl we'd never heard of this clitoris. Y'see, the clitoris hadn't been discovered then, had it? I mean, obviously, it was always there, like penicillin, an' America. It was there, but it's not really there until it's been discovered, is it? Maybe I should have married Christopher Columbus!

I was about twenty-eight when I first read all about it, the clitoris. It was dead interestin'. I was fascinated. But y'know when you read a word for the first time an' you've never heard it spoken, you can get it wrong can't y'? Y'know pronounce it wrong. When I first read the word I thought it was pronounced clitoris. I still think it sound nicer that way actually. Clitoris. That even sounds like it could be a name doesn't it? Clitoris. Oh shut up, I think it sounds nice. Why not? There's plenty of men walkin' around called 'Dick'.

Shirley Valentine Monologue Script

Rebecca Daniels



Shirley Valentine Monologue Script:

The Best Plays of 1988-1989 Otis L. Guernsey, Jeffrey Sweet, 1989 Covers plays produced in New York awards details of productions prizes people and publications as well as the editors choices of the ten best plays **Creating Your Own Monologue** Glenn Alterman, 1999 The second edition of this popular guide shows beginning and experienced actors how to use their acting skills to write rehearse and perform successful audition monologues performance art pieces and one person plays The process is explained in easy to follow steps and includes excerpts from critically acclaimed monologues Learn how to Develop well rounded characters Write convincing dialogue Organize rewrite and edit your material Choose and work with the right director Polish your performance onstage Market your solo show **Theater Yearbook 1988-1989** Various Authors, Hal Leonard Publications, 2000-02-01 This 70th volume in the series of theater annuals features listings of all plays produced in New York on and off Broadway and off off Broadway annual awards and vital statistics of productions prizes people and publications It includes the editor s choice of the ten best plays of the season represented in the case of David Williamson s *Emerald City* by the entire text of the play and elsewhere by excerpts from their respective texts Among the best plays selected are Wendy Wasserstein s *The Heidi Chronicles* Jim Cartwright s *Road* Ken Ludwig s *Lend Me a Tenor* Richard Greenberg s *Eastern Standard* and Brian Friel s *Aristocrat* The volume also contains photographs of the season s highlights ISBN 1 55783 056 8 34 95 **Contemporary Authors** Scot Peacock, Terrie M. Rooney, 1998 Your students and users will find biographical information on approximately 300 modern writers in this volume of Contemporary Authors Authors in this volume include Ira Gershwin Mother Teresa William Strunk Jr Thomas Wiloch [The Best Plays](#) , 1988

The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition Ed Hooks, 2010-05-19 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 **Women Stage Directors Speak** Rebecca Daniels, 2015-11-04 Though stage directing has traditionally been a male dominated profession the number of women directors in the United States has grown significantly in recent years In this work 35 contemporary women stage directors with regional national and international theater backgrounds share their views on the creative process and the influences of gender on their artistic decision making How does it feel to be defined as a woman director rather than simply a director Does gender affect their authority These questions and many others are explored in this study [Playbill](#) , 1988 **London Stage in the 20th Century** Robert Tanitch, 2007 You could spend happy hours scouring this vast and magnificent book *The New Statesman* This encyclopedic

view of the plays players and performers of London s West End throughout the last century is unparalleled in its depth and scope Nobody who has been to the West End and is aware of its heritage and continuing innovation will be able to resist this book

Samuel French's Basic Catalogue of Plays Samuel French, Inc, **London Theatre Record** ,1988 **The New Republic** Herbert David Croly,1989 **Writing for the Stage** Leroy Clark,2006 With skills focused exercises ranging from beginning to advanced levels Writing for the Stage takes students through the creative process to develop a stageworthy script The purpose of Writing for the Stage A Practical Playwriting Guide is to provide students with a variety of exercises to help develop writing skills for the stage that eventually lead to the creation of a script Although there is no magic formula no right or wrong way to create a dramatic work there are still traditional expectations for plot conflict theme character development dialogue and so forth that need to be discussed Features Provides both a theoretical framework and practical exercises for developing skills helping students to gain a complete understanding of the creative process Includes exercises at beginning intermediate and advanced levels for each topic allowing instructors to choose the most appropriate exercises for their students Looks at the relationship of writing to the practical realities of today s theatre making students aware of how the realities of staging and budget must be considered in writing for today s theatre Explores three kinds of conflict internal personal and external and conflict within society providing many choices for developing dramatic situations Discusses not only the masculine linear approach to playwriting but also feminine and non linear structure providing exercises for non traditional experimental scene development opening students eyes to exploring structure and character in more creative experimental ways Devotes an entire chapter to writing monologues including short monologues within plays and long one person plays providing extra guidance in this important technique Offers extensive material on exploring character that is more detailed than in other texts especially in the depth of physical social and psychological character development providing students with a starting place to create characters Praise for Writing for the Stage A Practical Playwriting Guide I haven t seen a more thorough text than Writing for the Stage The exercises it suggests for student writers are ingenious and of great benefit to anyone trying to develop the skills required to develop character maintain audience interest and involvement reveal exposition subtly create a plausible and aesthetically satisfying plot structure and so on David Wagoner University of Washington This book is distinguished and is a superior and useful text because it is honest very thorough step by step and comprehensive It is wise about the way theatre works today Richard Kalinoski University of Wisconsin Oshkosh [The New Yorker](#) Harold Wallace Ross,William Shawn,Tina Brown,David Remnick,Katharine Sergeant Angell White,Rea Irvin,Roger Angell,1990 **Solo Performers** John Cairney,2001 This work presents a complete survey of solo theater from its beginnings in the 18th century in the form of dramatic biographies of historical figures to the 21st century performers who stage intimate conversation type dramas A major feature of the work is the detailed registry that provides information on many hundreds of solo performers criterion they performed by themselves

for at least one hour **The New York Times Theatre Reviews 1999-2000** New York Times Theater Reviews,2001-12
This volume is a comprehensive collection of critical essays on *The Taming of the Shrew* and includes extensive discussions
of the play's various printed versions and its theatrical productions. Aspinall has included only those essays that offer the
most influential and controversial arguments surrounding the play. The issues discussed include gender, authority, female
autonomy and unruliness, courtship and marriage, language and speech, and performance and theatricality. *Plays*
International ,2006 **Theatre Record** ,2002 **Cumulated Dramatic Index, 1909-1949** Frederick Winthrop
Faxon,1965 **New York Times Theater Reviews** ,1999

Whispering the Strategies of Language: An Emotional Quest through **Shirley Valentine Monologue Script**

In a digitally-driven world where screens reign great and instant connection drowns out the subtleties of language, the profound techniques and psychological nuances hidden within phrases usually get unheard. Yet, nestled within the pages of **Shirley Valentine Monologue Script** a charming literary prize blinking with natural thoughts, lies a fantastic journey waiting to be undertaken. Written by an experienced wordsmith, this charming opus attracts viewers on an introspective journey, delicately unraveling the veiled truths and profound impact resonating within the material of each and every word. Within the psychological depths of the poignant review, we can embark upon a heartfelt exploration of the book is core themes, dissect its interesting publishing model, and yield to the effective resonance it evokes deep within the recesses of readers hearts.

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Table of Contents Shirley Valentine Monologue Script

1. Understanding the eBook Shirley Valentine Monologue Script
 - The Rise of Digital Reading Shirley Valentine Monologue Script
 - Advantages of eBooks Over Traditional Books
2. Identifying Shirley Valentine Monologue Script
 - 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 Shirley Valentine Monologue Script
 - User-Friendly Interface
4. Exploring eBook Recommendations from Shirley Valentine Monologue Script

- Personalized Recommendations
 - Shirley Valentine Monologue Script User Reviews and Ratings
 - Shirley Valentine Monologue Script and Bestseller Lists
5. Accessing Shirley Valentine Monologue Script Free and Paid eBooks
 - Shirley Valentine Monologue Script Public Domain eBooks
 - Shirley Valentine Monologue Script eBook Subscription Services
 - Shirley Valentine Monologue Script Budget-Friendly Options
 6. Navigating Shirley Valentine Monologue Script eBook Formats
 - ePub, PDF, MOBI, and More
 - Shirley Valentine Monologue Script Compatibility with Devices
 - Shirley Valentine Monologue Script Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Shirley Valentine Monologue Script
 - Highlighting and Note-Taking Shirley Valentine Monologue Script
 - Interactive Elements Shirley Valentine Monologue Script
 8. Staying Engaged with Shirley Valentine Monologue Script
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Shirley Valentine Monologue Script
 9. Balancing eBooks and Physical Books Shirley Valentine Monologue Script
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Shirley Valentine Monologue Script
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Shirley Valentine Monologue Script
 - Setting Reading Goals Shirley Valentine Monologue Script
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Shirley Valentine Monologue Script

- Fact-Checking eBook Content of Shirley Valentine Monologue Script
 - 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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