

Monologues from Movies for Teens

Back to the Future: Doc Brown

Let me show you how it works. First, you turn the time circuits on. This readout tells you where you're going, this one tells you where you are, this one tells you where you were. You input the destination time on this keypad. Say, you wanna see the signing of the declaration of independence, or witness the birth of Christ. Here's a red-letter date in the history of science, November 5, 1955. Yes, of course, November 5, 1955...That was the day I invented time travel. I remember it vividly. I was standing on the edge of my toilet hanging a clock, the porcelain was wet, I slipped, hit my head on the edge of the sink. And when I came to I had a revelation, a VISION, a picture in my head, a picture of this. This is what makes time travel possible. The flux capacitor...It's taken me almost thirty years and my entire family fortune to realize the vision of that day, my god has it been that long. Things have certainly changed around here. I remember when this was all farmland as far as the eye could see. Old man Peabody, owned all of this. He had this crazy idea about breeding pine trees. *(gets weird faraway look in his eyes and shakes it away)*

City Slickers: Mitch

Value this time in your life kids, because this is the time in your life when you still have your choices, and it goes by so quickly. When you're a teenager you think you can do anything, and you do. Your twenties are a blur. Your thirties, you raise your family, you make a little money and you think to yourself, "What happened to my twenties?" Your forties, you grow a little pot belly you grow another chin. The music starts to get too loud and one of your old girlfriends from highschool becomes a grandmother. Your fifties you have a minor surgery. You'll call it a procedure, but it's a surgery. Your sixties you have a major surgery, the music is still loud but it doesn't matter because you can't hear it anyway. Seventies, you and the wife retire to Fort Lauderdale, you start eating dinner at two, lunch around ten, breakfast the night before. And you spend most of your time wandering around malls looking for the ultimate in soft yogurt and muttering "how come the kids don't call?" By your eighties, you've had a major stroke, and you end up babbling to some Jamaican nurse who your wife can't stand but who you call mama. Any questions?

Monologues From Fun Home

Yijin Wang



Monologues From Fun Home:

Recitations and Monologues Alice Hasluck,1921 Monologues ,1904 **Youth Representation Growth** Ethan Parker,AI,2025-04-07 Youth Representation Growth explores how coming of age stories particularly in comics shape our understanding of LGBTQ youth Comics as a visual medium uniquely influence societal perceptions and offer representation for marginalized communities The book argues that realistic and educational comics serve as powerful tools to foster empathy promote understanding and provide positive role models The book traces the evolution of LGBTQ representation from subtle allusions to overt depictions influenced by the LGBTQ rights movement It uniquely analyzes educational and realistic comics demonstrating their value beyond entertainment for education advocacy and self discovery Chapters examine themes like coming out family relationships bullying and community using graphic novels and comics to highlight narrative and visual strategies while also considering the intersectionality of race and class By analyzing a diverse range of comics and academic research including interviews with creators and educators the book demonstrates the potential of comics as educational resources and platforms for social change This interdisciplinary approach connects to fields like education and gender studies enhancing our understanding of the impact of comics on youth identity *Monologues--women 2* Robert Emerson,Jane Grumbach,1982 Book Description Fifty speeches from the contemporary theatre for women **Headliner**

Monologues Arthur LeRoy Kaser,1929 **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 Scrap-book Recitation Series Henry Marlin Soper,1901 Order of the Fan ,1905 *A Shaker Romance* Charles Sherman Haight,1905 **The Ultimate Scene and Monologue Sourcebook** Ed Hooks,1994 Preparing for an audition and unsure of what you want to do The Ultimate Scene and Monologue Sourcebook is the book you ve been waiting for Unlike scene books that reprint 50 to 75 monologues excerpted from plays but don t include any background information this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays Here is how the book works Suppose that you re looking for a dramatic male female scene When you scan Part One Play Synopses and Analyses you come across an entry for The Middle of the Night by Paddy Chayefsky This is what you see The Middle of the Night by Paddy Chayefsky Samuel French Synopsis A kindly 53 year old widower falls in love with a 23 year old woman who is unhappily married to a musician No one in their circle of acquaintances approves of this union but their love is true Analysis Excellent human drama

frequently touching Actors who play the widower need to have a good feel for New York City Brooklyn speech patterns This sensitivity isn't as essential for the part of the woman All levels Scenes Monologues Male Monologues 1 Female Female Scenes 1 Male Female Scenes 2 In addition to basic information about the play author and publisher the entry provides you with the story line a critique of the play and the number of audition worthy monologues and scenes it contains If the description of this particular play piques your interest your next step is to turn to Part Six Male Female Scenes for specifics about the selection This is what you'll see there *The Middle of the Night* by Paddy Chayefsky Samuel French Drama Act II Scene 2 pp 40-44 *The Manufacturer* 53 and *The 23* After an unsatisfactory attempt at lovemaking *The Manufacturer* feels awful that he wasn't able to perform usually *The* is very understanding He then asks her to marry him The actor playing *The Manufacturer* must have a good feel for regional New York speech patterns This skill is less critical for the actress playing *The Start* *The Manufacturer* I'm sorry Betty End *The Manufacturer* Oh my sweet I love you so much you don't know If you change your mind tomorrow I won't be angry with you I won't lie to you Betty I'm afraid This entry tells you what type of scene this is dramatic where you'll find the selection act scene and page numbers the length of the scene the names and ages of the characters the context in which the characters are speaking and the first and last lines of the scene If the material seems appropriate all you have to do is get a copy of the play and get to work Because *The Ultimate Scene and Monologue Sourcebook* enables you to make informed decisions about the suitability of more than 1,000 monologues and scenes which you can find easily through the book's extensive cross indexes you'll gain a critical edge in the auditioning process

Collection of Plays Ca. 1870-1914, 1896 *Willie and His Girl* Edwin Lincoln Barker, 1905 Wendy Wasserstein Jill Dolan, 2017-07-20 A feminist theater scholar and critic sheds new light on the work of playwright Wendy Wasserstein

Reckoning with Restorative Justice Leanne Trapedo Sims, 2023-09-18 In *Reckoning with Restorative Justice* Leanne Trapedo Sims explores the experiences of women who are incarcerated at the Women's Community Correctional Center the only women's prison in the state of Hawaii. Adopting a decolonial and pro-abolitionist lens she focuses particularly on women's participation in the Kailua Prison Writing Project and its accompanying Prison Monologues program Trapedo Sims argues that while the writing project served as a vital resource for the inside women it also remained deeply embedded within carceral logics at the institutional state and federal levels She foregrounds different aspects of these programs such as the classroom spaces and the dynamics that emerged between performers and audiences in the Prison Monologues Blending ethnography literary studies psychological analysis and criminal justice critique Trapedo Sims centers the often overlooked stories of incarcerated Native Hawaiian and Pacific Islander women in Hawaii in ways that resound with the broader American narrative the disproportionate incarceration of people of color in the prison industrial complex **The Publishers' Circular and Booksellers' Record**, 1930 Doubly Erased Allison E. Carey, 2023-07-01 The first book of its kind *Doubly Erased* is a comprehensive study of the rich tradition of LGBTQ themes and characters in Appalachian novels

memoirs poetry drama and film Appalachia has long been seen as homogenous and tradition bound Allison E Carey helps to remedy this misunderstanding arguing that it has led to LGBTQ Appalachian authors being doubly erased routinely overlooked both within United States literature because they are Appalachian and within the Appalachian literary tradition because they are queer In exploring motifs of visibility silence storytelling home food and more Carey brings the full significance and range of LGBTQ Appalachian literature into relief Dorothy Allison's *Bastard Out of Carolina* and Alison Bechdel's *Fun Home* are considered alongside works by Maggie Anderson Doris Davenport Jeff Mann Lisa Alther Julia Watts Fenton Johnson and Silas House as well as filmmaker Beth Stephens While primarily focused on 1976 to 2020 *Doubly Erased* also looks back to the region's literary elders thoughtfully mapping the place of sexuality in the lives and works of George Scarborough Byron Herbert Reece and James Still

American Women Playwrights, 1900-1930 Frances Diodato Bzowski, 1992-07-27 The first three decades of the twentieth century saw the New Woman writing an astonishing array of dramatic presentations This checklist gleaned from hundreds of library collections and out of print anthologies reveals over 12 000 plays by perhaps 2 000 American women Some of these works are well known most are not some are of enduring literary quality probably most are not but all are of social significance and serve to document women's history of the period Included in a broad definition of play are dramas and comedies musicals farces monologues and dialogues pageants and masques stunts and exercises operas and cantatas In addition to adult drama there are numerous plays written for children and for holiday celebrations A vast amount of dramatic material was written for amateur theatre school and church productions and community events The sheer volume of these mostly unrewarded contributions is noteworthy and this checklist should be consulted by researchers in women's studies as well as drama Playwrights include such noted writers as Susan Glaspell and Zora Neale Hurston in addition to many unremembered women some of whom have entries for scores of plays The playwrights are listed in alphabetical order with their works following Information is given on life dates as known and the playwrights are keyed to inclusion in major biographical reference books if relevant The type of dramatic presentation and number of acts is indicated as is production and publication information as available and in almost all cases at least one library or anthology source is given coded to a list in the front of the book Appendixes record contributions to several anthologies and a selected bibliography completes the work

The Masqueraders, 1905

The Swindlers of America Phineas Taylor Barnum, 1903

The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance Tiina Rosenberg, Sandra D'Urso, Anna Renée Winget, 2021-09-21 The purpose of this Handbook is to provide students with an overview of key developments in queer and trans feminist theories and their significance to the field of contemporary performance studies It presents new insights highlighting the ways in which rigid or punishing notions of gender sexuality and race continue to flourish in systems of knowledge faith and power which are relevant to a new generation of queer and trans feminist performers today The guiding question for the Handbook is How do queer and trans

feminist theories enhance our understanding of developments in feminist performance today and will this discussion give rise to new ways of theorizing contemporary performance As such the volume will survey a new generation of performers and theorists as well as senior scholars who engage and redefine the limits of performance The chapters will demonstrate how intersectional queer and trans feminist theoretical tools support new analyses of performance with a global focus The primary audience will be students of theatre performance studies as well as queer gender studies The volume s contents suggest close links between the formation of queer feminist identities alongside recent key political developments with transnational resonances Furthermore the emergence of new queer and trans feminist epistemologies prompts a reorientation regarding performance and identities in a 21st century context

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