

CLOUD BANK

(Pointing to sky.) See that? Way up there? The gray thing near the sun that looks like a big mushed-out pillow. It's a cloud bank. That's what my grandpa says. What? What do they keep in a cloud bank? Silly! Everybody knows they keep baby clouds in a cloud bank. Why? So the baby clouds can grow and collect interest. Then, when the baby clouds have become mature — that's a grown-up word that means "grown-up" — the cloud mothers and fathers take their baby clouds out of the cloud bank and send them to cloud school, which is like our school except with no desks or chairs or homework. In cloud school the young clouds learn to make rain and snow and how to shelter birds from airplanes that get too close and how to cover the sun so it never gets too hot. Oh, and they also learn to form themselves into shapes that spell letters when God wants to say something to people on Earth. Now that's something I wish we could learn in our school.

ROLE CALL

Comic

Star just found out she didn't get the role she wanted in the school play — her best friend did. Upset, she tries to scare her friend out of playing the role.

Star: You got the role? You got cast as Annie? That role was mine. I'm perfect for it. What did I get? *(Beat.)* Understudy?! For you?! You've got to be kidding me! You can't even sing. I'm just telling you so you won't embarrass yourself in front of everyone. And you know that song. *(She sings.)* "The sun will come out, tomorrow"? That means the sun's *not* out. It will be rainy and cloudy and gloomy the whole time you work on the show! Plus, that woman is gonna be so mean to you because you're an orphan. And you don't even get a cat. Just a big, old, ugly dog! Gosh, I feel so bad for you. *(Beat.)* What? Will I do it for you? I don't know, it's a pretty pathetic role. *(Beat.)* Okay, okay, I'll do it. But only because you're my best friend.

Award winner: Comedy Monologue Competition, International Modeling & Talent Association, Los Angeles 2000 & 2001 Conventions.

One Minute Monologues From Annie

K Morrison



One Minute Monologues From Annie:

Great Scenes and Monologues for Actors Michael Schulman, Eva Mekler, 1998-09-15 Over 80 scenes and monologues from the finest plays of all time *Monologues of Today* Stanley Schell, 1916 **Up-to-the-minute Monologues** Laura M. Williams, 1919 Werner's Readings and Recitations: Monologues of today (c1916), 1916 **Musical Theater in Schools** Rekha S. Rajan, 2019-01-03 Musical Theater in Schools Purpose Process and Performance is a comprehensive resource for general classroom teachers music and drama educators Drawing upon musical theater terminology the book is organized into three distinct acts and provides strategies for including musical theater across the K 12 curriculum considering musical theater as an interdisciplinary art form and building collaborative projects throughout the school community **The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition** Ed Hooks, 2007-10-16 All actors and acting teachers need The Ultimate Scene and Monologue Sourcebook the invaluable guide to finding just the right piece for every audition This remarkable book describes the characters action and mood for more than 1 000 scenes in over 300 plays This unique format is ideal for acting teachers who want their students to understand each monologue in context 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 also includes the author s own assessment of each monologue **One Hundred and One Original One-minute Monologues** Glenn Alterman, 2006 Glenn Alterman author of Two Minutes and Under Volumes I II and III has written this his seventh book of original monologues These one minute gems are specifically written for those one minute auditions that pop up more and more often There are exciting and engaging monologues here for all types ages genders and personalities The Library Journal s review of Alterman s Two Minutes and Under series states Actors looking for challenging contemporary audition material should find a gold mine here Anna Marie Kostura NBC Director of Daytime Programming calls Alterman s monologues Topnotch offering the serious actor an emotional field day GLENN ALTERMAN is one of the country s foremost monologue and audition coaches having helped thousands of actors in their search for and preparation of monologues as well as creating their own material for solo shows In 1994 he created The Glenn Alterman Studio www.glennalterman.com and through its auspices he has worked privately as a monologue and audition coach and at colleges universities and acting schools all around the country Alterman presently lives in New York City where he is working on a new commissioned play completing a screenplay coaching actors giving seminars and occasionally working in film and TV Funny Monologues and Poems (up to the Minute) Mary Moncure Parker, 1920 111 One-minute Monologues for Teens by Teens Debbie Lamedman, 2005 A collection of 111 original monologues all about one minute long to be used by male and female teenage actors in auditions **Modern Monologues** Marjorie Benton Cooke, 1903 **Jolly Monologues** Mary Moncure Parker, 1921 **Rebel Voices: Monologues for Women by Women** Alice Birch, Linda Brogan, Deborah Bruce, Katherine Chandler, Sarah Daniels, Suhayla El-Bushra, Sonya Hale, Katie

Hims, Theresa Ikoko, Bryony Lavery, Laura Lomas, Sabrina Mahfouz, Winsome Pinnock, Danni Brown, Annie Caulfield, Lin Coghlan, Raina Dunne, Vivienne Franzmann, Jacqueline Holborough, Daisy King, Lucy Kirkwood, Rebecca Lenkiewicz, Morgan Lloyd Malcolm, Natasha Marshall, Chloe Moss, Chinoyere Odimba, Rena Owen, Rebecca Prichard, Ursula Rani Sarma, Anna Reynolds, Somalia Seaton, Shelley Silas, Sandrine Uwayo, Naomi Wallace, 2019-05-02 Clean Break is a British theatre company set up in 1979 by two women in prison. It exists to tell the stories of women with experience of the criminal justice system and to transform women's lives through theatre. Over 40 years Clean Break has commissioned some of the most progressive and brilliant women writers to write ground-breaking plays alongside developing the writing skills of the women they work with in its London studios and in prisons. This is a collection of monologues from this canon. Rebel Voices Monologues for Women by Women celebrates the opportunities inherent when women represent themselves. Offering female performers a diverse set of monologues reflecting a range of characters in age, ethnicity and lived experience, the material is drawn from a mix of published and unpublished works. This book is for any performer who does not see themselves represented in mainstream plays, for lovers of radical women's theatre and for rebels everywhere who believe that the act of speaking and being heard can create change.

Monologues and lyrics William Wetmore Story, 1885 **Poems: Monologues and lyrics** William Wetmore Story, 1885 **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 Monologues 1, 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. After an unsatisfactory attempt at lovemaking, *The Manufacturer* feels awful that he wasn't able to perform well. He 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 BecauseThe Ultimate Scene and Monologue Sourcebookenables 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 *Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971* New York Public Library. Research Libraries,1979 *Werner's Readings and Recitations* ,1929 **Get the Callback** Jonathan Flom,2016-05-02 All great auditions require preparation and practice but what s the secret to securing a callback What are the best ways to prepare for that pivotal moment And once you re in front of the casting director what does it take to make the most out of your moment in the spotlight In this second edition of Get the Callback The Art of Auditioning for Musical Theatre Jonathan Flom provides practical advice on the many facets of preparation including selection of songs and monologues to suit your voice and the audition organizing and arranging your music working with the accompanist and presenting yourself to the casting team The book gives a detailed description of the actual audition performance and even offers advice on how non dancers can survive a dance audition In addition to extensively revised chapters on the audition process and how to build a repertoire book this guide also features updated chapters on headshots resumes and cover letters voice training techniques from Matthew Edward advice from musical director Joey Chancey and a foreword by casting director Joy Dewing Aimed at professionals as well as young artists this second edition of Get the Callback is a must have for both seasoned and aspiring musical theatre performers **Best Monologues from The Best American Short Plays, Volume Three** William W. Demastes,2015-04-01 Best American Short Plays Sticks and stones may break my bones but words will never hurt me Really Words can break spirits destroy confidence They can also build hope and incite great acts of heroism Playwrights know this and so do theater audiences Otherwise why go Words matter and carry clout every bit as dangerous as a hammer or crowbar This too playwrights know The monologues in this volume are full of such blows striking at our imaginations and our memories generating responses such as joyful laughter or chilling surprise Others squeeze us into worlds we ve never experienced or perhaps experienced at the furthest edges of memory and recollection Still others may help us alter the way we see certain things people or beliefs Best Monologues from The Best American Short Plays Volume Three is a collection of monologues drawn from the popular Best American Short Plays series an archive of works from many of the best playwrights active today Long or short serious or not excerpts or entireties this collection abounds in speech acts that may trigger physical reactions and almost certainly will transform an attitude or two drawing out lost

memories creating new ones and definitely entertaining engaging amusing us all along the way

Yours Arthur LeRoy Kaser, 1925

My Father Kin Lick

Unveiling the Energy of Verbal Beauty: An Mental Sojourn through **One Minute Monologues From Annie**

In a world inundated with monitors and the cacophony of quick connection, the profound power and psychological resonance of verbal artistry frequently diminish in to obscurity, eclipsed by the constant onslaught of noise and distractions. However, located within the lyrical pages of **One Minute Monologues From Annie**, a captivating work of literary brilliance that impulses with organic thoughts, lies an unforgettable journey waiting to be embarked upon. Published by way of a virtuoso wordsmith, this interesting opus instructions readers on a psychological odyssey, lightly exposing the latent possible and profound impact embedded within the delicate web of language. Within the heart-wrenching expanse of the evocative analysis, we shall embark upon an introspective exploration of the book is key styles, dissect their interesting writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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