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## A Cinderella Story written by Leigh Dunlap

Austin (Chad Michael Murray): Okay, I know you think I'm just some...

Sam: Coward? Phony?

Austin: Okay, just listen.

Sam: No, you listen. You turned out to be exactly who I thought you were. I never pretended to be somebody else. It's been me all along. And it was me who was hurt in front of everybody. Look, I didn't come here to yell at you, okay? I know what it feels like to be afraid to show who you are. I was. But not anymore. And the thing is, I don't care what people think about me... because I believe in myself. And I know that things are gonna be okay. But even though I have no family, and no job, and no money for college... it's you that I feel sorry for. (pause) I know that guy that sent those emails is somewhere inside of you, but, I can't wait for him... because waiting for you is like waiting for rain in this drought. Useless and disappointing.

Kudos and much thanks go to Jessica Campion for this monologue, it is very much appreciated.







# **Monologues From Cinderella**

Kenneth L. Stilson

#### **Monologues From Cinderella:**

Monologues Pat Wilson,1980 Monologues from The Last Frontier Theatre Conference Dawson Moore, Laura Gardner, 2013-04-01 The book contains 64 monologues designed specifically for use in the audition process These monologues were derived from the Last Frontier Theatre Conference one of the longest running theater conferences of its kind held every year in Valdez Alaska from 2009 to 2012 The monologues are honed for freshness length and effect and are designed for actors who are taking an audition monologue workshop Also included are some tips on creating monologues by Last Frontier Director Dawson Moore and for acting with the monologues by actor and mentor Laura Gardner both of whom selected and edited the monologues The monologues are catagorized by gender and sorted by age of the speaker

Monologues and Duologues for Young Performers Emma-Louise Tinniswood,2022-04-21 Shortlisted for the Outstanding Drama Education Resource with Music Drama Education Awards 2023 Do you struggle to find appropriate scenes and monologues for young performers Whilst there are so many plays to choose from the selection of material for auditions exams and competitions can often be overwhelming Monologues and Duologues for Young Performers offers a new collection of original monologues duologues and scenes for young actors aged seven to fourteen that come ready made for performance With more than thirty new pieces for male and female actors of varying ages these scenes explore a wide range of themes and characters and the accompanying notes suggest a range of activities for both the teacher and the student to help them develop the piece for performance All the scenes have been tried and tested by young actors and many have been used in LAMDA examinations as well as for Speech and Drama Festivals and auditions Each scene is accompanied by notes on character background and setting as well as a range of drama activities and questions to ask as an actor making it an ideal resource for those taking part in LAMDA and Trinity Speech and Drama examinations as well as for drama competitions other examinations auditions and theatre exploration

The Cinderella Monologues 3rd Edition Mila Johansen, 2024-05-10

A Modern Cinderella Gladys Ruth Bridgham,1915 Can't Forget About You David Ireland,2013-08-15 Twenty five year old east Belfast man Stevie meets forty nine year old Glaswegian widow Martha while recovering from a painful breakup with his ex girlfriend Stevie and Martha are immediately attracted to each other Although their relationship is based entirely upon sexual attraction they find themselves falling in love This challenges the expectations of Stevie's conservative Christian mother and his ultra Unionist Ulster Scots speaking sister who work hard to break the pair up Stevie and Martha must decide if their relationship has a real future and if they can both overcome the pain of their heartbroken pasts While

primarily a hilarious comedy Can t Forget About You touches on deeper themes such as grief loss sexual mores cultural identity sectarianism generation and the question of how Northern Ireland moves on from the politics of the past and faces **The Cinderella Monologues** Mila Johansen, 2022-10-20 **Readings and Monologues of Distinction** the future The Cinderella Monologues Mila Johansen, 2022-10-20 Collected stories by Mila Frances Leedom Hess (comp.),1925 Johansen featuring 22 Women authors about their real life Cinderella stories The Book of Comic and Dramatic Monologues Michael Marshall, 1981 How to Write Plays, Monologues, Or Skits from Life Stories, Social Issues, Or **Current Events** Anne Hart, 2004-05 Learn to interview people of all ages and write their life stories experiences highlights and turning points as events and rites of passages in plays skits and monologues Write radio and Internet broadcast plays and make videobiographies Interview people and write dramatizations for the high school or older adult audience with performers of all ages Write for radio interactive education multimedia netcasting and the stage video or film using excerpts from the life stories of real people current events social issues and history Learn to adapt and write multi cultural ethnic and specific niche audience plays skits and monologues for the stage Perform or write life stories from diaries and journals Choose an audience older adult all ages children junior and senior high schools teens or college students Then interview people and select excerpts from life stories or news to turn into plays skits monologues or videobiographies Make time capsules or broadcast drama on the Web Your playwriting skills now can use personal and oral history to develop powerful drama motivate and inspire memories Perform the original three act play Coney Island in this book or the monologue that follows Write adapt or perform plays with multi ethnic themes for a variety of audiences of all ages Character Monologs Rebecca Young, 2006 Fifty men and fifty women can each choose their own fantasy character A delightful collection of monologues for use in classrooms contests or variety shows Acting Is Believing Kenneth L. Stilson, 2023-05-25 Acting Is Believing has trained generations of actors and remains one of the most popular and influential classic Stanislavski based acting books over the past sixty years Now in its thirteenth edition ithas been reimagined for the art of acting in the twenty first century Stanislavski expanded our understanding of the mysterious process that results in truthful acting devising practical steps to pursue the most elusive element of the artform inspiration Acting Is Believing Stanislavski in the 21st Century 13th Edition introduces students to all the major concepts of Stanislavski s System of Acting providing them with a logical process through which they can master this complex art It breaks down even the most complex elements defining human behavior in ways that are easy to digest This new edition has been greatly updated including Reworked chapters throughout to bring Stanislavski s theories to life in a language that speaks to today s actors new approach to entering Stanislavski s Creative State broken into an innovative five part processUpdated discussions on anxiety physical tension social inhibitions and intimacy onstageModified solo and group exercisesExpanded appendix on self directed scene study Refined and updated glossary of acting theatre and film terminology Acting Is Believing remains grounded in

Stanislavski based technique training yet this latest text has evolved as a vital resource for twenty first century artists pursing acting careers in theatre film and television With a foreword by two time Tony Award winning actor Norbert Leo Butz Acting Is Believing continues to set the gold standard in the art of acting for a new generation The Curate Shakespeare As You Like it Don Nigro, 1986 How to Teach Poetry Writing at Key Stage 3 Pie Corbett, 2013-10-23 How to Teach Poetry Writing at Key Stage 3 is a practical manual for teachers to be used directly in the classroom The book begins with a series of poetry games designed to warm up creativity and strengthen the imagination These are followed by a series of creative poetry workshops based on the writer s own experience both as a teacher and poet running workshops in schools which focus on developing a poetry base for young writers This imaginative base provides a range of poetic techniques and gives pupils experience in developing a repertoire of different forms. The book also offers advice on how to organize an effective workshop and demonstrates how to teach poetry writing in a dynamic creative and imaginative way in relationship with the KS3 national framework Pie Corbett also provides useful advice on working with visiting poets in school addresses for relevant web sites a list of books for follow up work and a glossary of poetic forms and techniques Workshops include writing from first hand observation autobiography valuing our lives writing about paintings sculpture and music surreal boxes and the bag of words secrets lies wishes and dreams creating images taking word snapshots riddles hiding the truth and red wheelbarrows and messages for mice How Sondheim Found His Sound Steve Swayne, 2010-02-09 The research is voluminous as is the artistry and perceptiveness Swayne has lived richly within the world of Sondheim's music Richard Crawford author of America's Musical Life A History Sondheim's career and music have never been so skillfully dissected examined and put in context With its focus on his work as composer this book is surprising and welcome Theodore S Chapin President and Executive Director The Rodgers the songs of Tin Pan Alley Broadway and Hollywood the theatrical innovations of Oscar Hammerstein II and his collaborators the cinematic elements found in certain film schools and the melodramatic style of particular plays and films Ultimately Sondheim found his sound by amalgamating these seemingly disparate components into his unique patois How Sondheim Found His Sound is the first book to provide an overview of his style and one of only a few to account for these various components how they appear in Sondheim's work and how they affect his musical and dramatic choices **Anima Mundi** Don Nigro, 1994 Baker's Plays ,1987

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