

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

DJ Losen



Shirley Valentine Monologue Script :

The Best Plays of 1988-1989 Otis L. Guernsey, Jeffrey Sweet, 2000-02 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 **The Best Plays**, 1988 *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 **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 *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, *Playbill*, 1988 **The New Republic** Herbert David Croly, 1989 *London Theatre Record*, 1988 **The New Yorker** Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell White, Rea Irvin, Roger Angell, 1990 **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

Plays International ,2006 **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

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 Basic Catalogue of Plays and Musicals

Samuel French, Inc,2000 **Cumulated Dramatic Index, 1909-1949** Frederick Winthrop Faxon,1965 New York

Times Theater Reviews ,1999

Catalog of Copyright Entries Library of Congress. Copyright Office,1969

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Shirley Valentine Monologue Script**

In some sort of inundated with displays and the cacophony of instantaneous interaction, the profound power and mental resonance of verbal artistry usually diminish in to obscurity, eclipsed by the continuous assault of sound and distractions. However, situated within the musical pages of **Shirley Valentine Monologue Script** , a captivating function of fictional beauty that impulses with fresh emotions, lies an memorable trip waiting to be embarked upon. Published with a virtuoso wordsmith, this interesting opus instructions viewers on a mental odyssey, delicately exposing the latent potential and profound influence embedded within the complicated internet of language. Within the heart-wrenching expanse with this evocative evaluation, we can embark upon an introspective exploration of the book is central themes, dissect their interesting publishing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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