

Many thanks to all the actors who contributed to this list for 'passing it on.' Please feel free to add your own resources and send it back to me. kim@kimcrow.com

A. Photographers

1. Susie's Paradise Portraits Susie 941.321.7924 susiesparadiseportraits.com – Thanks, Pam!
2. A great video to watch if you're thinking about a new headshot or want to shoot or be photographed for the biz: <http://peterhurley.com/news/2011/the-basic-headshot-at-bh-photo/>
4. Bob Lasky <http://www.boblasky.com/> Miami - great choice
5. Beverly Brosius <http://www.actorheads.com/> Orlando area – has done 3 sessions for me
6. A friend of mine had head shots done by Greg Kaspar at DonDalyPhoto. He was recommended by Jeffrey Kin.

B. Monologues and Scenes

With thanks to my class Acting 1:2, Beth Duda and Stephen Hope for passing on these great sources:

<http://www.sanity.net/monos/>

www.monologuedb.com

The Best Women's Stage Monologues of 1995, edited by Jocelyn A. Beard (the reindeer monologue is in this book. Thanks, Stacy!)

Monologues from Contemporary Literature, Vol. 1, edited by Eric Kraus

One on One, The Best Women's Monologues for the Nineties, edited by Jack Temchin

"101 Original One-Minute Monologues" by Glenn Alterman (Barnes & Noble)

<http://www.imsdb.com/>

<http://www.script-o-rama.com/table.shtml>

<http://www.simplyscripts.com/>

<http://www.moviescriptsandscreenplays.com/>

<http://www.dailyscript.com/movie.html>

<http://www.actorpoint.com/monologue.html>

<http://www.10-minute-plays.com>

<http://www.bhplayhouse.com/Acting-Scenes-Database/>

<http://www.pwcenter.org/index.php>

http://www.larrygleason.com/monologues_classical.html

<http://www.dramageeks.com/>

<http://www.redbirdstudio.com/AWOL/frames/freemonologs.html>

C. Backstory and Others in Action – Thank you, Stacey

National Theatre Live. The season starts in the fall.

<http://www.nationaltheatre.org.uk/45462/home/national-theatre-live-homepage.html>

iTunes:

National Theatre Podcasts and iTunesU

ATW – American Theatre Wing

<http://www.thisamericanlife.org/radio-archives/episode/218/act-v> A different Take on the motivation in Hamlet (podcast) – thanks to Kevin Percival

<http://www.mocksides.com/> from Sage Hall (thank you, Sage!) **OVER 300 FREE original acting scripts** specially written for workshop actors. These free scripts for actors are for educational and demo purposes only, however, we now offer them to every actor for use in their acting classes, actors demo reels, and for individual audition practice.

<http://www.playshakespeare.com/> Free resources and plays of the Big Bard.

Bits of Craft culled from Seth Barrish's –Thank you Stephen Hope
AN ACTOR'S COMPANION
99 BITS OF CRAFT

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DO STUFF

Give yourself physical tasks onstage and you'll seem less stiff and more connected to the environment. Remember that you can do things and talk at the same time. Stay involved in physical activities while you are speaking and whatever you decide to do, make sure you really do it.

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THE CONVERSATION EXERCISE

Start talking about any old thing. Slip into the text without a break. Do you notice any kind of shift when you begin speaking the text? If so, start again. Continue to slip back and forth between conversation and text until there is no behavioral difference between the two.

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DOVETAIL

Play around with overlapping and dovetailing your lines. In real life, people interrupt each other and talk at the same time.

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AVOID PSYCHOLOGICAL CROSSES

Cross in order to DO something. Crosses will look less stagey and give you a clear purpose. Before you make a cross, briefly glance in your destination.

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TIME DEADLINES

Give yourself a time deadline to accomplish your objective. This is a great trick when a director asks you to “raise the stakes” or make a scene more urgent.

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JUST SAY IT

Often we try to do too much. Figure out what you're trying to say and just say the words. Telling yourself to “just say it” can simplify things.

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DON'T BRING COALS TO NEWCASTLE

If you're playing a maniac, you don't have to act maniacal. Explore behavior that's opposite of what the text suggests. It prevents you from making cliché choices, makes your work less predictable and therefore more interesting and surprising, and it gives your characterizations more dimension.

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BE A GOOD LIAR

When you tell a lie, be the best liar you can be.

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DON'T DENY

Allow yourself to experience reality and to incorporate what's really going on into the imaginary world of the play.

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BREAK THE PATTERNS

You may find your lines start coming out the same each time. **BREAK THE PATTERN! THEY ARE YOUR MORTAL ENEMY! THEY ARE THE DEATH OF SPONTANEITY.**

You may find yourself taking pauses or beats in exactly the same place every time you say a line. If you find yourself in this situation, say the words again making sure you don't pause where you did before.

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MAKE IT HOT

Focus on the circumstances in the scene that are likely to evoke the greatest response.

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MAKE IT UNIMPORTANT

If everything is important, nothing is important. Decide what information in a scene is important, then "throw away" all the other stuff. Don't try to make the most important things more important.

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TRIGGER

Look for an earlier impulse to say your lines. This can bring the following results:

(1) make the dialogue more fluid; (2) your mind will begin to work quickly; (3) you will be focused on the other actors rather than yourself; (4) you will be listening like crazy; and (5) you will surprise yourself and your fellow actors.

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RESPECT THE ITCH

If you have a inkling that something is not working, respect that inkling and do something about it.

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SCENES ARE BUILT AROUND CONFLICT

If you're having trouble figuring out what you want in a scene, look at what the other character wants and play the opposite objective. Another trick for determining what you want in a scene – say all of your lines quickly, skipping everyone else's and look for the common thread.

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FIND THE MAIN EVENT

Search for the most extraordinary event and let that be your guide. You will better understand why the scene was written, why your character is there, which bits of dialogue are important or unimportant, which circumstances are most relevant, etc. Hint: Main events often occur at the end.

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GIVE YOURSELF SOMEWHERE TO GO

Determine where your character is at the end of the scene or play and start from the opposite place.

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SIMILARITIES & DIFFERENCES

Determine the similarities and differences between yourself and the character. DON'T work on the similarities. (Remember Newcastle.)

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IT'S CALLED A PLAY

Work less. Play more.

[50 different 30-second commercial spots](#) (some teen material included) Word document
[30 more 30-second commercial spots](#) (some teen material included) Adobe (.pdf) document
[Various commercial spots suitable for teens](#) Adobe (.pdf) document
[Various 30-second or less commercial spots](#) Word document

ALSO, you can search for commercial sides here:

<http://talent.lacasting.com/Common/Sides.aspx>

<http://www.actorspages.org/viewsides.php>

<http://www.edgestudio.com/voice-over/practice-scripts> (3,500 voice-over scripts)

More Shakespeare Resources from Stacey!:

<http://www.playshakespeare.com/study/scene-study-female-female>

<http://www.shakespeare-monologues.org/women/>

Screenplay resource: (thanks, Joan!)

<http://www.screenplays-online.de/>

www.nosweatshakespeare.com What does your sonnet mean? Another great Joan resource.

<http://greenroomorlando.com/> Check out Miami and Tampa Bay tabs. Thanks, Paul! (FWIW – I did get a lead in a SAG feature film via this site and not my agent (negotiated a better deal than my agent could get from the producer.) from this site a while back.)

<http://www.backstage.com> - The Industry standard..

<http://www.weebly.com> - Build your own easy and good looking web site.

Top Monologue Mistakes & Solutions By Karen Kohlhaas *This article was revised in August 2006*

Free Audition Monologue Tip 1. Not having the lines memorized well enough!

Free Audition Monologue Tip 2. Having no staging choices .

Free Audition Monologue Tip 3. Looking at the floor

Free Audition Monologue Tip 4. Hating the material

Free Audition Monologue Tip 5. Acting to (looking at) the auditors

Free Audition Monologue Tip 6. Acting in a 3/4 view to the auditors

Free Audition Monologue Tip 7. Standing too close to the auditors

Free Audition Monologue Tip 8. Having an unsupported voice and/or mumbling

Free Audition Monologue Tip 9. Paraphrasing and/or removing the writer's punctuation

Free Audition Monologue Tip 10. Playing the emotion

Free Audition Monologue Tip 11. Fidgeting

Free Audition Monologue Tip 12. Having a neutral (or unpleasant) hello/thankyou

Karen Kohlhaas is a New York based theater director, a founding member of the Atlantic Theater Company, and a senior teacher at the Atlantic Acting School . She teaches private monologue classes in New York and internationally, is the author of "The Monologue Audition: A Practical Guide for Actors," and is the director/writer/producer of THE MONOLOGUE AUDITION VIDEO, a 120-minute instructional dvd for actors or anyone who wants to present themselves well, available on her website www.monologueaudition.com.