

Best American Short Plays 1997 1998 Laarzenore

Collects six plays by student playwrights from the 2000 class at New Dramatists.

3m, 4f Anna has left graduate school to join the real world, as a writer on a children's television show in Orlando, Florida, she finds that world to be more surreal and absurd than anything she's left behind. Tomorrowland takes a darkly comic look at death, Disney, and the search for meaning in a world that worships the young and the fake. "Briskly hilarious comedy about a brittle New Yorker who abandons her doctoral dissertation on Virginia Woolf's use of parenthesis to write scripts for kid's TV show." - Bob Mondello, Washington City Paper "If you are not already terrified by the prospect of the Disneyfication of America, this wry exploration of its possible effects will put the fear of Mickey in you." - Charlie Whitehead, Time Out

(Applause Books). Based on actual events in Argentina 1952-1976, this play dramatizes the efforts of two sisters to locate their children and other missing relatives who have mysteriously "disappeared," a fate shared by many Argentinians during those tumultuous decades.

In both the literal and metaphorical senses, it seemed as if 1970s America was running out of gas. The decade not only witnessed long lines at gas stations but a citizenry that had grown weary and disillusioned. High unemployment, runaway inflation, and the energy crisis, caused in part by U.S. dependence on Arab oil, characterized an increasingly bleak economic situation. As Edward D. Berkowitz demonstrates, the end of the postwar economic boom, Watergate, and defeat in Vietnam led to an unraveling of the national consensus. During the decade, ideas about the United States, how it should be governed, and how its economy should be managed changed dramatically. Berkowitz argues that the postwar faith in sweeping social programs and a global U.S. mission was replaced by a more skeptical attitude about government's ability to positively affect society. From Woody Allen to Watergate, from the decline of the steel industry to the rise of Bill Gates, and from Saturday Night Fever to the Sunday morning fervor of evangelical preachers, Berkowitz captures the history, tone, and spirit of the seventies. He explores the decade's major political events and movements, including the rise and fall of détente, congressional reform, changes in healthcare policies, and the hostage crisis in Iran. The seventies also gave birth to several social movements and the "rights revolution," in which women, gays and lesbians, and people with disabilities all successfully fought for greater legal and social recognition. At the same time, reaction to these social movements as well as the issue of abortion introduced a new facet into American political life—the rise of powerful, politically conservative religious organizations and activists. Berkowitz also considers important shifts in American popular culture, recounting the creative renaissance in American film as well as the birth of the Hollywood blockbuster. He discusses how television programs such as All in the Family and Charlie's Angels offered Americans both a reflection of and an escape from the problems gripping the country.

Representing the largest expansion between editions, this updated volume of Ottemiller's Index to Plays in Collections is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

Contains synopses and excerpts from the ten best plays of 1996-1997.

Vols. 8-10 of the 1965-1984 master cumulation constitute a title index.

(Best American Short Plays). Applause is proud to continue the series that for over 70 years has been the standard of excellence for one-act plays in America. As previous series editor Ramon Delgado wrote in his introduction to The Best American Short Plays of 1989, the choice of entries for each edition has been based on the same goal: "to include a balance among three categories of playwrights: 1) established playwrights who continue to practice the art and craft of the short play, 2) emerging playwrights whose record of productions indicate both initial achievement and continuing artistic productivity, and 3) talented new playwrights whose work may not have had much exposure but evidences promise for the future." From its inception, The Best American Short Plays has identified new, cutting-edge playwrights who have gone on to establish award-winning careers, including Tennessee Williams, Edward Albee, Wendy Wasserstein, David Mamet, and Horton Foote. This volume, Bill Demastes' first edition as series editor, illustrates how well the short story play can grapple with the many dimensions of love. The selected plays present unique perspectives on the wide range of love's impact on our lives, each giving a thoroughly modern twist to the idea that life would be so much easier (but also much less interesting) if we could only avoid love's mercurial influence.

(Best American Short Plays). Best Monologues from Best American Short Plays, Volume One is a must for actors of all ages beginners as well as seasoned veterans and belongs in the libraries of all theater teachers looking for new and exciting material for their students. The monologues in this volume are excerpted from the outstanding series Best American Short Plays, an archive of works from many of the best playwrights active today, presenting taut, engaging single-character pieces that range from zany comedy to poignant tales of love and loss. Each monologue includes a short introduction and a reference identifying where to locate the entire play, should anyone choose to pursue production beyond the monologue. Long or short, serious or not, this collection is must-have material for anyone interested in acting. The monologues also succeed as excellent companions for the casual reader.

(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.

The Director as Collaborator teaches essential directing skills while emphasizing how directors and theatre productions benefit from collaboration. Good collaboration occurs when the director shares responsibility for the artistic creation with the entire production, including actors, designers, stage managers and technical staff. Leadership does not preclude collaboration; in theatre, these concepts can and should be complementary. Students will develop their abilities by directing short scenes and plays and by participating in group exercises.

BEST MONOLOGUES FROM BEST AMERICAN SHORT PLAYS VOLUME 1

(Applause Books). For over 70 years, The Best American Short Plays has been the standard of excellence for one-act plays in America. From its inception, it has identified cutting-edge playwrights who have gone on to establish award-winning careers, including Tennessee Williams, Edward Albee, and more. In this volume, the plays capture the struggle between "hot tempers and cold decrees." Humans love to think of themselves as rational beings well in control of their lives and surroundings from sunup to sundown, sundown to sunrise. We learn to follow rules of proper behavior and more than happily issue out advice to our friends who just can't get a handle on themselves. Restraint and order, after all, are the cornerstones of human society and civilization. The problem is that human nature bucks and bridles at every attempt to socialize and civilize. Shakespeare got it right when he penned the observation, "The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree." In those few words he has managed to capture precisely why it is so difficult to be human; if it were okay simply to let our hot tempers prevail, life would be so much easier. But cold decrees are what prevent us from self-destruction, and so we endure the struggle.

Volume One of the collected short plays by one of the greatest American playwrights of the Twentieth Century.

Suzan-Lori Parks confirmed herself as one of the most exciting and successful playwrights of her generation when her work *Topdog/Underdog* was awarded the 2002 Pulitzer Prize, making her the only African American woman to win the award. Despite the cultural weight of this achievement, Parks remains difficult both to pigeonhole and to summarize. This volume seeks to provide a context for her work, with essays from major and emerging scholars addressing the importance of factors such as gender, ethnicity, language and history in plays from her first major work, *Imperceptible Mutabilities of the Third Kingdom* to the *365 Days / 365 Plays* project. *Suzan-Lori Parks: A Casebook* represents the first major study of this unique voice in contemporary drama. Contributors: Leonard Berkman, Jason Bush, Shawn Marie-Garrett, Andrea Goto, Heidi Holder, Barbara Ozieblo, Kevin J. Wetmore Jr and Harvey Young. Kevin J. Wetmore Jr is Professor of Theatre at Loyola Marymount University, as well as being a professional actor and director of the Comparative Drama Conference. He is the author of *The Athenian Sun in an African Sky* and *Black Dionysus: Greek Tragedy and African American Theatre*. Alycia Smith-Howard an Assistant Professor at New York University in the Gallatin School of Individualized Study, where she is the Artistic Director of the Gallatin Arts Festival and the Book Reviews Editor at the *New England Theatre Journal*. A Fellow of the Folger Shakespeare Library, her areas of specialization include Shakespeare, performance history, feminist theatre aesthetics and literature and drama of the south.

The Best American Short Plays 1997-1998Hal Leonard Corporation

The best-selling story anthology includes both old and new talent, including Tobias Wolff, Donald Hall, Robert Stone, Cynthia Ozick, and Junot Diaz, and features works divided into such categories as "Perceived Social Values." Simultaneous.

The variety, originality, and spontaneity of these plays is a testament to what happens when you give gifted, committed playwrights the opportunity to write a short play knowing that it will be produced. In their hands it has been proven to be a risk that pays off. At the heart of this event is the imaginative impulse of a playwright writing a play knowing that it will be produced as opposed to hoping that it will be produced. How liberating that has proven to be for this talented group of writers and for all the actors, directors, and designers who have joined them to work on these plays. - William Carden, Artistic Director, HB Playwrights Theatre.

(Applause Books). THE BACCHAE was not only the last and greatest of Euripides' tragedies, it was very close to the last of the great Greek tragedies. The story of the play is in part about this cultural dissolution in Athens. It's also about the theatre itself, and how a sane society needs strong, intelligent theatre to survive. THE BACCHAE makes a perfect first entry in the new Applause series of classic dramas, because it argues so passionately and beautifully and convincingly for the need for such a theatre, in our era as much as in Euripides'. Herbert Golder in his new translation has turned an ancient play into a new one, one just as potent for an applicable to our troubled times as Euripides' own.

Wendy Wasserstein: A Casebook contains in-depth discussions of the playwright's major works, including her recent play *An American Daughter*. Wasserstein's plays and essays are explored within diverse traditions, including Jewish storytelling, women's writing, and classical comedy. Critical perspectives include feminist, Bakhtinian, and actor/director. Comparisons with other playwrights, such as Rachel Crothers, Caryl Churchill, and Anton Chekhov, provide context and understanding. An interview with the playwright and an annotated bibliography are included.

(Best American Short Plays). This second volume of the best monologues from the Best American Short Plays series features a diverse selection drawn from the outstanding works from many of today's best American playwrights. In these monologues, the playwrights capture much of the flavors, feelings, and thoughts of American culture over the past several decades. The result is a collection of taught, engaging monologues offering fascinating perspectives. They are written with an eye toward the stage that makes them excellent source material for actors young and old alike. And they offer a freshness and directness that make them excellent companions for readers attracted to good, often quirky, and always engaging contemporary literature.

(Best American Short Plays). Applause is proud to continue the series that for over 60 years has been the standard of excellence for one-act plays in America. Our editor Barbara Parisi has selected the following 16 plays: *DEBOOM: WHO GIVES THIS WOMAN?* , by Mark Medoff; *And Then* , by Amelia Arenas; *The Cleaning* , by Zilvinas Jonusas; *Breakfast and Bed* , by Amy Fox; *The News from St. Petersburg* , by Rich Orloff; *Double Murder* , by Scott Klavan; *Running in Circles Screaming* , by Jeni Mahoney; *Witness* , by Peter Maloney; *Asteroid Belt* , by Lauren Feldman; *Glass Knives* , by Liliana Almendarez; *Hearts and Minds* , by Adam Kraar; *In Conclusive Woman* , by Julie (Pratt) Mollenkamp; *Mixed MeSSages* , by Mike Pasternack; *Amoureqe and Arabesque* , by Victor Gluck; and *The Birth of Theater* , by Jules

Tasca.

NOT THE GIRL NEXT DOOR: JOAN CRAWFORD A PERSONAL BIOGRAPHY

A collection of one-act plays from American playwrights, which cover such themes as love, fantasy, politics, grief, marriage, crime, and deceit.

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