

Hand God Play Robert Askins Book Researchservices

Sherley A. Williams' highly acclaimed historical novel details two women's fierce strength of will and an unlikely bond despite racial barriers in the pre-civil war south "Having this treasure of a book available again for new and more readers is not only necessary, it is imperative."—Toni Morrison In 1829, in Kentucky, a pregnant black woman helped lead an uprising of a group of slaves headed to the market for sale. She was sentenced to death, but her hanging was delayed until after the birth of her baby. In North Carolina in 1830, a white woman living on an isolated farm was reported to have given sanctuary to runaway slaves. In *Dessa Rose*, Sherley A. Williams asks the question: "What if these two women met?" From there the story unfolds: two strong women, one black, one white, form a forbidden and ambivalent alliance; a bold scheme is hatched to win freedom; trust is slowly extended and cautiously accepted as the two women unite and discover greater strength together than alone. United by fate but divided by prejudice, these two women are locked in a thrilling battle for freedom, sisterhood, friendship, and love.

Fall in love with one of the bestselling novels of all time -- the legendary love story that became a beloved film starring Clint Eastwood and Meryl Streep. If you've ever experienced the one true love of your life, a love that for some reason could never be, you will understand why readers all over the world are so moved by this small, unknown first novel that they became a publishing phenomenon and #1 bestseller. The story of Robert Kincaid, the photographer and free spirit searching for the covered bridges of Madison County, and Francesca Johnson, the farm wife waiting for the fulfillment of a girlhood dream, *The Bridges of Madison County* gives voice to the longings of men and women everywhere -- and shows us what it is to love and be loved so intensely that life is never the same again.

In 1967, Berkeley grad student Frank Chan and his artist-activist girlfriend Kathy Ching are staging a revolution. Amid the backdrop of ongoing war in Vietnam and a peak in the Civil Rights movement, they devise a wild, impulsive theatrical trip through the history of Asians in America, from the ancestral railways of their forebears to the shameful legacy of Charlie Chan stereotypes, all in pursuit of establishing a brand new political identity they've decided to call "Asian America." CHARLES FRANCIS CHAN JR.'S EXOTIC ORIENTAL MURDER MYSTERY is a harmless sing-song orientalist minstrel show that ends in a grotesque carnival of murder!!!

The most controversial and newsworthy plays of British theatre are a rash of rude, vicious and provocative pieces by a brat pack of twentysomethings whose debuts startled critics and audiences with their heady mix of sex, violence and street-poetry. *In-Yer-Face Theatre* is the first book to study this exciting outburst of creative self-expression by what in other contexts has been called Generation X, or Thatcher's Children, the 'yoof' who grew up during the last Conservative Government. The book argues that, for example, *Trainspotting*, *Blasted*, *Mojo* and *Shopping and F**king* are much more than a collection of shock tactics - taken together, they represent a consistent critique of modern life, one which focuses on the problem of violence, the crisis of masculinity and the futility of consumerism. The book contains extensive interviews with playwrights, including Sarah Kane (*Blasted*), Mark Ravenhill (*Shopping and F**king*), Philip Ridley (*The Pitchfork Disney*), Patrick Marber (*Closer*) and Martin McDonagh (*The Beauty Queen of Leenane*).

How far will you go to get what you want? Will you be the same person if you do? When twenty-something star sex blogger and memoirist Ethan tracks down his idol, the gifted but obscure forty-ish novelist Olivia, he finds they each crave what the other possesses. As attraction turns to sex, and they inch closer to getting what they want, both must confront the dark side of

ambition and the trouble of reinventing oneself when the past is only a click away.

'Beauty is but skin deep, ugly lies the bone; beauty dies and fades away, but ugly holds its own.' After three tours of duty in Afghanistan, wounded veteran Jess finally returns home to Florida, where she must confront her scars - and a hometown that may have changed even more than her. Undergoing an experimental virtual reality therapy, she builds a breathtaking new world where she can escape her pain. As Jess advances further into that world, she begins to restore her relationships, her life and, slowly, herself. *Ugly Lies the Bone* received its European premiere at the National Theatre, London, in 2017, in a production directed by Indhu Rubasingham and starring Kate Fleetwood. It was a *New York Times* Critics' Pick during its sold-out run Off-Broadway in 2015.

THE STORY: It's the opening night of *The Golden Egg* on Broadway, and the wealthy producer (Julia Budder) is throwing a lavish party in her lavish Manhattan townhouse. Downstairs the celebrities are pouring in, but the real action is upstairs

THE STORY: The One with the first and last word on everything has finally arrived to set the record straight. After many millennia, and in just 90 minutes, God (assisted by His devoted angels) answers some of the deepest questions that have plagued mankind since Creation. "Leaves you moved, refreshed and, yes, maybe even enlightened." —*New York Times* (Critic's Pick) In the overwhelming quiet of the woods, six runaways from city life embark on a silent retreat. As these strangers confront internal demons both profound and absurd, their vows of silence collide with the aching human need to connect. Filled with awkward and insightful humor, Bess Wohl's beguiling and compassionate new play brilliantly captures the unique eloquence of a silent retreat and asks how we address life's biggest questions when words fail us. A major hit of the 2015–16 Off Broadway season with two sold out extended runs, *Small Mouth Sounds* is "wry and observant . . . long on emotions and short on words" (*Daily News*).

An electrifying new play by Tony Award–winning playwright Richard Greenberg, *The Babylon Line* opens at Lincoln Center Theater on December 5, 2016. A thirty-eight-year-old writer from Greenwich Village, Aaron is painfully aware of his failures as an artist when his desperate need for a job forces him to commute along the Babylon Line to Levittown to teach. What awaits him is a classroom of varyingly unwilling students, some who attend because their preferred course was full, others who are attentive enough but sit silently at their desks—and all of whom have yet to set pen to paper. Over the course of the semester, Aaron's adult pupils write increasingly more honest life accounts and stories, and cracks begin to appear in their small-town community. A particularly bold and troubled student, Joan, strikes up a rapport with Aaron that threatens to become something more, as the pair bond over their failing marriages and creative frustrations. In the end, we observe the life-changing effects of artistic expression as Greenberg maps out the rest of each of the characters' lives, full of triumphs and newfound joy that can be traced back directly to those few weeks in a classroom in 1967. Richard Greenberg's intelligent, nuanced, and perceptive dialogue has been described by the *New York Times* as "exquisite . . . sparkling gems that [he] delivers with gratifying frequency." One of America's most loved and frequently produced playwrights, Greenberg has wisdom that runs deep, and

his humor and charm make his work destined to be read and performed for generations to come.

Edna has suffered losses as she has aged, and now she faces a late-life cancer diagnosis. Edna's son, Andrew, is home for a visit. Together they try to bridge the gulf between the love they shared in his childhood and the polite but baffling relationship they now live with. Mother and son stumble toward honesty as they wrestle with the phantoms—both mundane and profound—that keep them from real connection.

What if I said I am not what you think you see? A southpaw boxer is on the verge of their pro debut when their wife signs the adoption papers for a Korean boy. The boy's original adoptive father was all set to hand him over to a new home... until he realizes the boy would have no "dad." Caught in the middle, the child launches himself in a lone wolf's journey of finding a pack he can call his own. *Wolf Play* is a mischievous and affecting new play about the families we choose and unchoose. It is published in Methuen Drama's *Lost Plays* series, celebrating new plays that had productions postponed due to the Covid-19 outbreak and the global shutdown of theatre spaces.

Hand to God is an "irreverent puppet comedy about a possessed Christian-ministry puppet."

Karen and Steve are glamorous movie stars with one thing in common: desperation. It's been years since either one's had a hit, but a hot-shot European director could change that with his latest movie. The night before filming a big scene that will undoubtedly bring them back onto the pop culture radar, Karen and her partner, Bev, meet with Steve and his aspiring actress wife, Missy, in order to make an important decision. How far will they let themselves go to keep from slipping further down the Hollywood food chain? *THE MONEY SHOT* is a hilarious and insightful comedy about ambition, art, status, and sex in an era—and an industry—where very little is sacred and almost nothing is taboo. "A wildly funny and heartfelt adults-only comedy that tells the story of Cindy Lou Who as she recalls that Christmas Eve she first met the Grinch and the twisted turn of events her life has now taken."--Publisher website.

QUENTIN TARANTINO

Mark Twain wrote: "There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses – and then there is Sarah Bernhardt." In 1899, the international stage celebrity set out to tackle her most ambitious role yet: Hamlet. Theresa Rebeck's new play rollicks with high comedy and human drama, set against the lavish Shakespearean production that could make or break Bernhardt's career. With war raging abroad, newly widowed Elizabeth Gaesling gathers her family for their annual shooting party, to mark the opening of hunting season in rural upstate New York. But Elizabeth is forced to confront a new reality as her carefree eldest son comes to terms with his impending deployment overseas and her younger son discovers that the father they all revered left them deeply in debt. Together, the family must let go of the life they've always known.

Award-winning playwright, Mike Lew's "*Bike America*" is a wildly theatrical picaresque

journey that crams the entire continent onto one stage. The play peddles the audience along a cross-country bike trip from Boston to California, with stops in big cities and small towns along the way. Our feckless heroine Penny is looking to bring more meaning into her life, to find a lifestyle that suits her and a town that feels like a home... so she drops her clingy boyfriend in Beantown and takes off for Santa Barbara! Along the way she befriends a colorful crew of bikers: Ryan, the health nut biking instructor; Tim Billy, the innocent wanderer; Annabel and Rorie, the badass activists seeking to get gay-married in every state they hit on the trip; and the mysterious Man with the Van who carries their stuff. Featuring a flexible and diverse cast, "Bike America" is a multi-state, multi-generational odyssey to discover our obsession with happiness.

Hand to God A Play Abrams

Meet Beth and Doug, two people who have no problems getting dates with their partners of choice. After a drunken party and a hot night, they wake up to a blurry morning where the rules of attraction, sex, and society are waiting for them before their first cup of coffee. It's very awkward—and it also leads the pair to ponder how much they really know about each other, and how much they really care about what other people think. *THE WAY WE GET BY* is a play about love and lust and the whole damn thing.

Written over a period of ten years and evincing an extraordinary range of topics and techniques, this fourth volume of Caryl Churchill's collected plays confirms her standing as a playwright who is 'amongst the best half-dozen now writing' (*The Times*). The first three were all premiered in 1997. After the music-theatre piece, *Hotel*, came three plays which, as Churchill herself says in her valuable introduction, all came from a similar mindset: they explore ways in which theatre can be undermined from within. This is a *Chair* is not about what it says it's about; and the double bill that makes up *Blue Heart* consists of a play that never finishes and a play that's got a virus. *Far Away* (premiered in 2000) signals a move towards a powerfully unsettling combination of disconnectedness and passionate engagement with big issues: *A Number* (2002) starts with a man discovering he's been cloned, and *Drunk Enough to Say I Love You?* (2006) looks at the world's hate-filled love affair with America. The volume also includes Churchill's version of Strindberg's *A Dream Play*, made for the National Theatre in 2005.

7-year-old Innosanto spends an exciting night with his mom sleeping under the stars in the Jakarta Planetarium. Innosanto's father is a playwright and the boy memorizes lines during the actors' rehearsals, so they invite him to join the performance, which tours the country. The play is about a General, who doesn't treat people very well, "so they decided to do a play about how that was wrong." Fact: Indonesia aka The Spice Islands is the place Christopher Columbus was looking for when he crashed in the New World. Fact: Indonesia is made up of 17000 islands where people speak over 750 different languages. Fact: when Inno was a child, speaking out against the government could land you in jail. On the last night of the performance Inno packs a toothbrush ("they figured if you're going to go to jail for a long time, you may as well have your toothbrush with you so you can keep your teeth clean. (true story)."), the curtains go down, and with soldiers on the way, the actors scatter into hiding. On its surface, *My Night in the Planetarium* is a modern Indonesian children's story about one night in the late '70s that the author got to spend in the Jakarta planetarium. But it's actually much more than

that. It's an introduction to the history and culture of Indonesia. It's about colonialism, revolution, how power corrupts, and how through art and solidarity liberation can be won.

Set in San Diego, this gripping, time-bending story sheds light on a little-known chapter in medical history during the onset of the AIDS crisis. While navigating through the complexities of the medical establishment, Roz and Ray tells a profound story of love, trust, and sacrifice that grapples with the messy process of healing the human heart. From the comic genius behind *Curb Your Enthusiasm*—a play with “a perfect second-act twist, and a solid last-minute kicker” (*Vulture*). *Fish in the Dark* marked *Seinfeld* co-creator Larry David’s playwriting debut, his Broadway debut—and his first time acting on stage since eighth grade. David starred as Norman Drexel, a man in his fifties who is average in most respects, except for his hyperactive libido. As Norman, his more successful brother Arthur, their elderly mother, and a host of other characters try to navigate the death of a loved one, old acquaintances and unsettled arguments resurface—with hilarious consequences.

THE STORY: After the death of his father, meek Jason finds an outlet for his anxiety at the Christian Puppet Ministry, in the devoutly religious, relatively quiet small town of Cypress, Texas. Jason’s complicated relationships with the town pastor, the school bully, the girl next door, and—most especially—his mother are thrown into upheaval when Jason’s puppet, Tyrone, takes on a shocking and dangerously irreverent personality all its own. *HAND TO GOD* explores the startlingly fragile nature of faith, morality, and the ties that bind us.

"Wallace Shawn is up to his old tricks again: pricking the conscience of right-on, left-leaning theatergoers. No one does that better than this impish, idiosyncratic polymath, who, at seventy-two, still comes across as precocious—probably because we resent him flagging our complacent complicity in all the world's ills."—*Variety* "The play stops, but has no ending. It is for us to try to answer its bleak questions, to see what it might mean to be undeluded."—*The Guardian* Gathering around a table at the Talk House, an old haunt, a group of friends and theatre artists reunite after ten years to reminisce and catch-up on each other's lives. At first, the conversation is fairly run-of-the-mill: current TV shows and where their careers have taken them. Eventually, the discussion's tone takes a turn when they mention supplementing their incomes through the government-led program to enlist unemployed artists for drone strikes and carrying out violent attacks on foreign land. As is typical of Shawn's plays, the premise at once amuses and unsettles, forcing the viewer to wonder whether being too idle makes all of us complicit in the world's ongoing destruction. Wallace Shawn is a noted actor and writer. His often politically-charged and controversial plays include *The Fever*, *Aunt Dan and Lemon*, *Marie and Bruce*, and *The Designated Mourner*. With André Gregory, he co-wrote *My Dinner with André*, in which he also starred. He adapted the classic Ibsen play *A Master Builder* for film.

THE VELOCITY OF AUTUMN swirls around Alexandra, an 80-year-old artist in a

showdown with her family over where she'll spend her remaining years. In Alexandra's corner are her wit, her volcanic passion, and the fact that she's barricaded herself in her Brooklyn brownstone with enough Molotov cocktails to take out the block. But her children have their own secret weapon: estranged son Chris, who returns after 20 years, crawls through Alexandra's second-floor window and becomes the family's unlikely mediator. No sooner are the words "Hi, Mom" uttered than the emotional bombs start detonating. *THE VELOCITY OF AUTUMN* is a wickedly funny and wonderfully touching discovery of the fragility and ferocity of life.

THE STORY: Ester is a swimmer trying to stay afloat. Amy is curled up on the locker room floor. *DRY LAND* is a play about abortion, female friendship, and resiliency, and what happens in one high school locker room after everybody's left.

"A lyrical and understanding chronicler of people who somehow become displaced within their own lives...Mr. Lindsay-Abaire has shown a special affinity for female characters suddenly forced to re-evaluate the roles by which they define themselves."—New York Times Set in the Bristol Place Assisted Living Facility, this glorious and biting new comedy from David Lindsay-Abaire centers around Abby, who takes pride in her residence in one of the most coveted rooms in the rest home. Things turn sour quickly when she must take in Marilyn, a new roommate to share her precious space. In a satirical conflict of territory and control, Lindsay-Abaire spins a benign, typically mundane setting into an absurdist, colorful battleground. This high-stakes comedy examines our expectations of what it means to grow old in twenty-first century America, and what happens when a sense of possession collides with a mania of obsession. David Lindsay-Abaire's plays include *Good People*, *Fuddy Meers*, *Kimberly Akimbo*, *Wonder of the World*, *High Fidelity*, *A Devil Inside*, and *Rabbit Hole*, winner of the 2007 Pulitzer Prize for Drama. Lindsay-Abaire wrote the book for *Shrek the Musical*, and the screen adaptation of *Rabbit Hole* starring Nicole Kidman. Lindsay-Abaire is a proud New Dramatists alum, a graduate of Sarah Lawrence College and the Juilliard School, as well as a member of the WGA and the Dramatists Guild Council.

Smash hit American comedy about an amnesia sufferer with a peculiarly sunny disposition.

A man who asks to audition at a small theatre is mistaken for an informer for the National Endowment for the Arts. Everyone caters to the bewildered wannabe actor and his is given a role in the current production. *A Christmas Carol*. Everything goes wrong and hilarity is piled upon hilarity. Perfect anytime, this delight is particularly appropriate at Christmas.

THE STORY: Nestled in the Catskills—1962's land of dirty dancing and Borscht Belt comedy—an inconspicuous bungalow colony catered to a very special clientele: heterosexual men who delighted in dressing and acting as women. These white-collar professionals would discreetly escape their families to spend their weekends safely inhabiting their chosen female

alter-egos. But given the opportunity to share their secret lives with the world, the members of this sorority had to decide whether the freedom gained by openness was worth the risk of personal ruin. Based on real events and infused with Fierstein's trademark wit, this moving, insightful, and delightfully entertaining work offers a glimpse into the lives of a group of "self-made women" as they search for acceptance and happiness in their very own Garden of Eden. Albert and Jennifer Chen were at the pinnacle of academic achievement. But now they suck at adult life. Albert's just been passed up for promotion and Jennifer's just been dumped by her loser boyfriend. So they do what any reasonable egghead brother and sister would do: go on an Asian Freedom Tour! From California to Shenzhen, TIGER STYLE! Examines the successes and failures of tiger parenting from the point of view of a playwright who's actually been through it.

Pastor Paul does not believe in Hell, and today, he's going to preach a sermon that finally says what he really believes. He thinks all the people in his church are going to be happy to hear what he has to say. He's wrong.

In this brilliant retelling of Shakespeare's Richard III, one of the most famous disabled characters in history is reimagined as a 16-year-old outsider taking on the political turmoil of high school. Bullied for his cerebral palsy (and his sometimes disturbing tendency to speak with a Shakespearean affect), Richard plots his revenge...as well as his glorious path to the senior class presidency. But as he falls deeper into a pattern of manipulation and greed, Richard is faced with an unexpected choice: Is it better to be feared or loved? TEENAGE DICK is a hilarious and sharp-witted adaptation about perception, disability, and the treacherous road to ascendancy.

Trees don't have ears. How are you so sure? As they attempt to flee the Best Nation in the World, North Korean sisters Minhee and Junhee are torn apart at the border. Each must race across time and space to be together again – navigating the perilous Land of the Free and the treacherous terrain of personal belief. Food has learned to sprint. Money is so fast it doesn't wait to be printed. Gossip travels swifter than germs. You For Me For You was first presented in the US at Woolly Mammoth Theatre, Washington D.C., in Autumn 2012 and received its UK premiere at London's Royal Court in the Jerwood Theatre Upstairs on 3 December 2015.

Paulina, the reigning queen bee at Ghana's most exclusive boarding school, has her sights set on the Miss Global Universe pageant. But the arrival of Ericka, a new student with undeniable talent and beauty, captures the attention of the pageant recruiter—and Paulina's hive-minded friends. This buoyant and biting comedy explores the universal similarities (and glaring differences) facing teenage girls across the globe.

THE STORY: A poignant and funny play about the ways, both sudden and slow, that lives can change irrevocably, says *Variety*. After Callie meets Sara, the two unexpectedly fall in love. Their first kiss provokes a violent attack that transfo

In the rec room in at a church in Cypress, Texas, Margery leads her students in a puppet pageant to strengthen their faith in the Bible and evade Satan's hand. But when the young members of the Christian Puppet Ministry put those teachings into practice, one devout young man's puppet takes on a shocking personality that no one could have expected. In this hilarious black comedy, a foul-mouthed sock puppet named Tyrone soon teaches those around him that the urges that can drive a person to give in to their darkest desires fit like a glove. In *Hand to God*, a "true tour de force" (*New York Times*), Robert Askins has written a play of "unerring perfection" (*Huffington Post*). The must-see hit of the 2015 Broadway season, starring Steven Boyer and Geneva Carr, garnered an Obie Award and five Tony Award nominations, including Best Play, following its sold out, critically acclaimed off-Broadway runs at MCC Theater and Ensemble Studio Theatre.

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