

On Theatre Plays And Playwrights

Mark Hillenbrand

American Plays and Playwrights of the Contemporary Theatre Allan Lewis, 1988-12

Equivocation Bill Cain, 2014 England, 1605: A terrorist plot to assassinate King James I and blow Parliament to kingdom come with 36 barrels of devilish gunpowder! Shagspeare (after a contemporary spelling of the Bard's name) is commissioned by Robert Cecil, the prime minister, to write the true historie of the plot. And it must have witches! The King wants witches! But as Shag and the acting company of the Globe, under the direction of the great Richard Burbage, investigate the plot, they discover that the King's version of the story might, in fact, be a cover-up. Shag and his actors are confronted with the ultimate moral and artistic dilemma. Speak truth to power-and perhaps lose their heads? Or take the money and lie? Is there a third option-equivocation? A high-stakes political thriller with contemporary resonances, EQUIVOCATION gallops from the great Globe to the Tower of London to the halls of Parliament to the heart of Judith, Shag's younger daughter, who finds herself unexpectedly at the very heart of the political, dramatic and-ultimately-human mystery. - from publisher's website.

The Subversive Copy Editor Carol Fisher Saller, 2009-08-01 Each year writers and editors submit over three thousand grammar and style questions to the Q&A page at The Chicago Manual of Style Online. Some are arcane, some simply hilarious—and one editor, Carol Fisher Saller, reads every single one of them. All too often she notes a classic author-editor standoff, wherein both parties refuse to compromise on the rights and wrongs of prose styling: This author is giving me a fit. I wish that I could just DEMAND the use of the serial comma at all times. My author wants his preface to come at the end of the book. This just seems ridiculous to me. I mean, it's not a post-face. In *The Subversive Copy Editor*, Saller casts aside this adversarial view and suggests new strategies for keeping the peace. Emphasizing habits of carefulness, transparency, and flexibility, she shows copy editors how to build an environment of trust and cooperation. One chapter takes on the difficult author; another speaks to writers themselves. Throughout, the focus is on serving the reader, even if it means breaking rules along the way. Saller's own foibles and misadventures provide ample material: I mess up all the time, she confesses. It's how I know things. Writers, Saller acknowledges, are only half the challenge, as copy editors can also make trouble for themselves. (Does any other book have an index entry that says terrorists. See copy editors?) The book includes helpful sections on e-mail etiquette, work-flow management, prioritizing, and organizing computer files. One chapter even addresses the special concerns of freelance editors. Saller's emphasis on negotiation and flexibility will surprise many copy editors who

have absorbed, along with the dos and don'ts of their stylebooks, an attitude that their way is the right way. In encouraging copy editors to banish their ignorance and disorganization, insecurities and compulsions, the Chicago Q&A presents itself as a kind of alter ego to the comparatively staid Manual of Style. In *The Subversive Copy Editor*, Saller continues her mission with audacity and good humor.

Is God Is / What to Send Up When It Goes Down Aleshea Harris, 2022-04-05 "Furious and incandescent... Harris writes so blisteringly that the actors could just let the language's flames carry them along." —Helen Shaw, *Time Out New York* on *Is God Is* An explosive epic that examines the cyclical nature of violence, *Is God Is* follows twin sisters who undertake a dangerous journey to exact revenge upon their father at the behest of their dying mother. "Aleshea Harris turns theater into a monument, ephemeral but real, to ongoing pain. You can't tear down a statue that never shows up outside." —Vinson Cunningham, *New Yorker* on *What to Send Up... What to Send Up When It Goes Down* is a play-pageant-ritual response to anti-Blackness in America. It is a challenge to us all: to heal through expression, expulsion, and movement.

Mr Burns Anne Washburn, 2021-09-23 Anne Washburn's downright brilliant play has arrived to leave you dizzy with the scope and dazzle of its ideas. - *The New York Times* It's the end of everything in contemporary America. A future without power. But what will survive? Mr Burns asks how the stories we tell make us the people we are, explodes the boundaries between pop and high culture and, when society has crumbled, imagines the future for America's most famous family. A delightfully bizarre, funny, bleak and wonderful play that challenges dramatic form and the nature of theatre as storytelling. Published for the first time in Methuen Drama's Modern Classics series, this edition features a new introduction by Charlotte Higgins.

Black Female Playwrights Kathy A. Perkins, 1990-10-22 Fine reading and a superb resource. -- Ms. Highly recommended. -- *Library Journal* Perkins has chosen the plays well, and her issue-oriented introduction places the women and their works in a literary and historical context. -- *Choice* As well as being centered on the black experience, the plays in *Black Female Playwrights* are centered on the female experience. -- *Voice Literary Supplement* Perkins' anthology is valuable for a number of reasons... Perkins' book (which includes a bibliography of plays and pageants by black women before 1950 as well as a selected bibliography of critical works) is a major help in providing access to [the world of black drama]. -- *Theatre Journal* The need to acknowledge these works was the impetus behind this volume. Perkins has selected nineteen plays from seven writers who were among the major dramatizers of the black experience during this early period. As forerunners to the activist black theater of the 1950s and 1960s, these plays represent a critical stage in the development of black drama in the United States.

To Be A Playwright Janet Neipris, 2019-04-23 Originally published in 2005, *To Be A Playwright* is an insightful and detailed guide to the craft of playwriting. Part memoir and part how-to guide, this useful book outlines the tools and

techniques necessary to the aspiring playwright. Comprised of a collection of memoirs and lectures which blend seamlessly to deliver a practical hands-on guide to playwriting, this book illuminates the elusive challenges confronting creators of dynamic expression and offers a roadmap to craft of playwrighting.

Play Readings Rob Urbinati, 2015-10-05 *Play Readings: A Complete Guide for Theatre Practitioners* demystifies the standards and protocols of a play reading, demonstrating how to create effective and evocative readings for those new to or inexperienced with the genre. It examines all of the essential considerations involved in readings, including the use of the venue, pre-reading preparations, playwright/director communication, editing/adapting stage directions, casting, using the limited rehearsal time effectively, simple staging suggestions, working with actors, handling complex stage directions, talkbacks, and limiting the use of props, costumes, and music. A variety of readings are covered, including readings of musicals, operas, and period plays, for comprehensive coverage of this increasingly prevalent production form.

Produce Your Play Without a Producer Mark Hillenbrand, 2001 Actors and playwrights, can self-produce. There is notable precedence for self-producing, from Moliere to Shaw, from Shepard to the hundreds of playwrights and actors backing their work today. *The How to Produce a Play without a Producer: A Survival Guide for Actors and Playwrights* will empower the actor or writer by clarifying the intricacies of theatre production. Topics include budgeting, theatre spaces, building artistic and technical teams, legal and tax issues, box office management, marketing, publicity, press agents, and transferring the play to a higher production level.

The Ground on which I Stand August Wilson, 2001 August Wilson's radical and provocative call to arms.

Contemporary American Playwrights C. W. E. Bigsby, 1999 A leading writer on American theatre explores the works and influences of ten contemporary American playwrights.

Writers' & Artists' Yearbook 2021 Bloomsbury Publishing, 2020-07-23 The latest edition of the bestselling guide to all you need to know about how to get published, is packed full of advice, inspiration and practical information. The *Writers' & Artists' Yearbook* has been guiding writers and illustrators on the best way to present their work, how to navigate the world of publishing and ways to improve their chances of success, for over 110 years. It is equally relevant for writers of novels and non-fiction, poems and scripts and for those writing for children, YA and adults and covers works in print, digital and audio formats. If you want to find a literary or illustration agent or publisher, would like to self-publish or crowdfund your creative idea then this Yearbook will help you. As well as sections on publishers and agents, newspapers and magazines, illustration and photography, theatre and screen, there is a wealth of detail on the legal and financial aspects of being a writer or illustrator.

9 Circles Bill Cain, 2013 *THE STORY: A psychological thriller based on actual events, 9 CIRCLES* tells the story of an American soldier on trial for his life. The young soldier--honorably discharged but then accused of an unspeakable war crime

in Iraq--Daniel Reeves is forced

A Guide To The Plays Of Bertolt Brecht Stephen Unwin, 2015-01-30 Stephen Unwin's *A Guide to the Plays of Bertolt Brecht* is an indispensable, comprehensive and highly readable companion to the dramatic work of this challenging and rewarding writer. Besides providing detailed accounts of nineteen key plays, it explores their context and Brecht's dramatic theory to equip readers with a rich understanding of how Brecht's work was shaped by his times and by his evolving thinking about the function of theatre. Bertolt Brecht's work as a director, his critical and theoretical writing, and above all the remarkable plays that emerged from one of the most turbulent periods in history have had a profound and lasting influence on theatre. Central to theatre studies courses and whose plays are frequently revived on stage, Brecht is nevertheless perceived as a difficult writer. This companion is divided into two sections: the first seven chapters outline the tumultuous historical, cultural and theatrical context of Brecht's work. They explore his theatrical theory and provide an account of his approach to staging his plays which informs an understanding of how they work in practice. The second section provides an analysis of nineteen plays in six chronological groupings, each prefaced by a brief sketch of Brecht's life and theatrical development in that period. For each play, Stephen Unwin offers a synopsis, a critical commentary and an account of the work in performance. The book concludes with an examination of Brecht's legacy and a chronicle of his life and times. Written by experienced theatre director Stephen Unwin, this is the perfect companion to Brecht's plays and life for student and theatre practitioner alike.

Workshopping the New Play George Sapio, 2017 *Workshopping the New Play* is an indispensable introduction to the ins and outs of the workshop method. Accessible and engaging, the book is written in a nonacademic style suitable for educators and active practitioners alike. After opening with an overview of the basics of playwriting—chiefly focused on narrative structure and script analysis—the text delves into every aspect of the new-play workshopping process. Dive in, and you'll discover—How to select a director and/or dramaturg to run the workshop, Which qualities and characteristics you should consider when assembling a team of actors/readers, Strategies for efficiently conceiving and executing a staged reading of your work, including a well-structured talkback, Techniques for effectively tolerating, evaluating, and incorporating constructive criticism, And finally, but of the utmost importance, the processes to properly and professionally submit your work to theatres. Additionally, essays penned by eminent theatre professionals—playwrights, teachers, dramaturgs, an artistic director, a spoken-word performer, and others—are woven throughout the text to provide you with an insider's view of each step of the workshopping process. Sapio conceives of theatre as a fundamentally transformative experience: If you don't walk out of the theatre changed in some way, he argues, someone hasn't done their job. And it's probably the playwright. Don't find yourself at fault—pick up *Workshopping the New Play*, and bring your script to the next level! Book jacket.

By Southern Playwrights Michael Bigelow Dixon, Michele Volansky, 1996-02-01 *By Southern Playwrights* is a rare

assemblage of works from the 1980s and 1990s by writers continuing the tradition of Tennessee Williams, Lillian Hellman, and Beth Henley, among others. This book makes available for the first time in print Marsha Norman's romantic comedy *Loving Daniel Boone*, novelist Harry Crews's only play, *Blood Issue*, and humorist Ray Blount Jr.'s ventures into one-act comedy, *Five Ives Gets Named* and *That Dog Isn't Fifteen*. Also included are novelist Elizabeth Dewberry's first play, *Head On*, Kentucky novelist and essayist Wendell Berry's *The Cool of the Day*, and *Digging In*, a remarkable array of Kentucky farm voices adapted for the stage by Julie Crutcher and Vaughn McBride. Southern playwriting is a distinctive voice in the American theater, a point eloquently made in the foreword by Jon Jory. The literary works of the South, he writes, are dominated by great language, family, strong women, religion, the land, and the past, all of which makes them wonderful for acting -- and for reading. This entertaining book honors southern playwrights in a collection of works that have premiered at Actors Theatre of Louisville.

Young Playwrights 101 Jonathan Charles Dorf, 2005 *YOUNG PLAYWRIGHTS 101* is a complete playwriting course that uses easy-to-follow lessons and practical exercises to guide playwrights from idea through submission. While it was originally written with young playwrights and their teachers in mind, you don't have to be a student or drama teacher to benefit from *YOUNG PLAYWRIGHTS 101*: no matter what your age or experience, if you're looking for detailed, no-nonsense advice about the craft and business of playwriting--and to write plays that will actually be produced--this is the resource for you. Here are just a few examples of topics you'll find inside: Creating Characters Conflict Play Structure Choosing the Right Setting The Question of the Play How to Use an Outline Handling Exposition Using Punctuation to Write Better Dialogue Opening and Ending Your Play The Writing Process Dealing with Writer's Block Choosing the Best Title Recentering Your Play Rewriting Using the Expanded Writer's Web and Troubleshooter's Checklist How to Have a Useful Play Reading The Playwright's Bill of Rights and much, much more Whether you're writing your first play, want to brush up on your skills or are looking for that missing something in your writing, *YOUNG PLAYWRIGHTS 101* is the jumpstart you need to write plays that make it to the stage.

The High Table Temi Wilkey, 2020-04-17 Winner of Best Writer at The Stage Debut Awards 2020 That's actually what me and Leah came here to talk to you about. Look- there's no easy way of saying this, but... Leah and I are getting married. The dresses are chosen, the venue's been booked and the RSVPs are flooding in. But with her wedding to Leah drawing nearer, Tara's future is thrown into jeopardy when her Nigerian parents refuse to attend. This kind of love is unheard of, they say. It's not African. High above London, suspended between the stars, three of Tara's ancestors are jolted from their eternal rest. Stubborn and opinionated, they keep watch as family secrets are spilled and the rift widens between Tara and her parents. Can these representatives of generations passed keep the family together? And will Tara's decision ever get their blessing? An epic family drama played out between the heavens and earth, *The High Table* is the hilarious and heart-breaking debut

play from Temi Wilkey.

Plays and Playwrights 2001 Gorilla Repertory Theatre, Elizabeth Horsburgh, Joshua Scher, Edmund De Santis, Julia Lee Barclay, Adrian Rodriguez, Jeff Hylton, Tim Werenko, Travis Stewart, Richard Day, 2001-03

The Playwright's Voice David Savran, 1999 These 15 interviews illustrate the diversity of modern American theater and examine what makes it a unique art form. Savran (English, Brown U.) discusses the work, artistic influences, and the state of contemporary American theater and its meaning and purpose with artists including Tony Kushner, Jose Rivera, Ntozake Shange, and Anna Deveare Smith. Annotation copyrighted by Book News, Inc., Portland, OR

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