

The Red Letter Plays

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The Red Letter Plays: in the Blood and Fucking A
Plays of the 19th and 20th Centuries
The N-town Plays
Feminist Theatrical Revisions of Classic Works
The Methuen Drama Guide to Contemporary American Playwrights (M)
Other Perspectives
New Plays for Red Letter Days
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Life Collection of Plays Ca. 1870-1914
Labyrinth of Hybridities
The Arden Edition of the Works of William Shakespeare: Much ado about nothing
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Improving the Teaching of Reading
The Theatre
Shakespeare Survey: Volume 25, Shakespeare's Problem Plays
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in the blood is an extraordinary new play it is truly harrowing we cannot turn away and we do not want to the play strikes us as hawthorne claimed his first glimpse of the scarlet letter struck him with a sensation not altogether physical yet almost so as of a burning heat as if the letter were not of red cloth but of red hot iron margo jefferson the new york times the playwright who has burst through every known convention to invent a new theatrical language like a jive samuel beckett while exploding american cultural myths and stereotypes along the way john heilpern new york observer and vogue has written two haunting riffs on hawthorne s the scarlett letter in the blood and fucking a hester la negrita of in the blood is an unapologetic mother of five illegitimate

children my treasures my five joys who practices writing the alphabet to help herself one day get a leg up the letter a is as far as she gets hester smith of fucking a works the only job available abortionist to the lower class in order to save for a reunion picnic with her imprisoned son her branded a bleeds afresh every time a patient comes to see her these are two mature beautifully crafted inventive and poetic plays by one of the most unique voices writing for the stage today suzan lori parks is also the author of the america play and other works and venus both published by tcg she lives in brooklyn new york

two haunting riffs on nathaniel hawthorne s novel the scarlet letter from a leading american playwright hester la negrita of in the blood is an unapologetic mother of five illegitimate children whose daily struggle among many is to master writing the alphabet to help herself one day get a leg up she remains unable to get further than the letter a scrawled in chalk beneath a railway bridge suzan lori parks play in the blood was first staged at the joseph papp public theater new york in 1999 it was shortlisted for the pulitzer prize for drama in 2000 hester smith of fucking a works the only job available back street abortionist in order to save for a reunion picnic with her imprisoned son her branded a bleeds afresh every time a patient comes to see her fucking a was first staged at the diverseworks artspace in houston texas in february 2000

re visioning the classics often in a subversive mode has evolved into its own theatrical genre in recent years and many of these productions have been informed by feminist theory and practice this book examines recent adaptations of classic texts produced since 1980 influenced by a range of feminisms and illustrates the significance of historical moment cultural ideology dramaturgical practice and theatrical venue for shaping an adaptation essays are arranged according to the period and genre of the source text re visioned classical theater and myth e g antigone metamorphoses shakespeare and seventeenth century theater e g king lear the rover nineteenth and twentieth century narratives and reflections e g the scarlet letter jane eyre a room of one s own and modern drama e g a doll house a streetcar named desire

this is an authoritative single volume guide to the work of twenty five american playwrights from the 1960s to the present written by a team of twenty five eminent scholars from the usa canada britain germany and ireland it is the perfect companion for students of american literature and drama

this anthology examines maternity in contemporary performance at the intersection of a wide range of topics from nationhood to mental health queer parenting embodied dramaturgy cultural practice and immigration across the breadth of these themes we interrogate the cultural implications and politics of how we script perform receive and define mothers challenging many of the normalizing and patriarchal tropes associated with the mother as character this book includes critical essays examining twenty first century dramatic literature first hand ethnographic accounts of motherhood in practice interviews feminist manifestos and artist reflections in its deliberately curated variety this collection seeks to resist homogeneity and offer instead a range of approaches to key questions what versions of motherhood get staged and why and what do

dramatic representations tell us about the role of mothers in our own fraught contemporary moment this collection will be of great interest to those in academia who are teaching researching or studying in the fields of theatre and performance studies american studies and feminist and gender studies

the decades of modern american playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day the work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy a final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material the major playwrights and their plays to receive in depth coverage in this volume include tony kushner angels in america a gay fantasia on national themes part one and part two 1991 slavs thinking about the longstanding problems of virtue and happiness 1995 and a dybbuk or between two worlds 1997 paula vogel baltimore waltz 1992 the mineola twins 1996 and how i learned to drive 1997 suzan lori parks the death of the last black man in the whole entire world 1990 the america play 1994 and venus 1996 terrence mcnelly lips together teeth apart 1991 love valour compassion 1997 and corpus christi 1998

taking its cue from eugene o neill s questioning of faithful realism voiced by edmund tyrone in long day s journey into night this book examines the distant legacy of the irish american playwright in contemporary multiethnic drama in the u s it explores the labyrinth of formal devices through which african american latina o first nations and asian american dramatists have unconsciously reinterpreted o neill s questioning of mimesis in their works hybridizations of stage realism function as aesthetic celebrations of the spiritual potentialities of cultural in betweenness this volume provides detailed analyses of over forty plays authored by such key artists as august wilson suzan lori parks josé rivera cherríe moraga hanay geiogamah diane glancy david henry hwang and chay yew to give only a few prominent examples all in all labyrinth of hybridities invites its readers to reassess the cross cultural patterns characterizing the history of twentieth century american drama

vol for 1888 includes dramatic directory for feb dec vol for 1889 includes dramatic directory for jan may

an annual survey of shakespearean study and production

the first african american woman to win the pulitzer prize for drama suzan lori parks has received

international recognition for her provocative and influential works her plays capture the nightmares of african americans endangered by a white establishment determined to erase their history and eradicate their dreams a dozen essays address parks s plays screenplays and novel additionally this book includes two original interviews one with parks and another with her long time director liz diamond and a production chronology of her plays

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