

Laundry Bourbon James Mclure Dramatists Play

Here is wonderful, up-to-date material for scene study, selected from the best plays from recent theater seasons. More than 20 monologues for both men and women, carefully chosen to display the widest range of dramatic ability, are essential for auditioning actors. A large selection of parts for woman provide exciting opportunities to sharpen acting skills in roles that brought accolades from New York's toughest critics. More than 80

scenes in all, many previously unpublished, allow every actor, professional, amateur or student, to choose from either smart, sassy, often outrageous comedy or deeply moving drama—a unique, balanced collection of the most successful contemporary plays.

On a park bench in Central Park, you can meet anyone. Here two strangers meet and strike up a familiar conversation, familiar, at least to Penderton. Finally he recognizes his new bench mate, Jackie Jack, the Sturgeon King -- a character in an unfinished play Penderton had penned years ago. Jackie Jack pleads his case for a second act, a completed life, as he offers examples of too many

other characters in unfinished or discarded plays, who are wandering around waiting for their second acts.

Since 1973, TEXAS MONTHLY has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, TEXAS MONTHLY continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

Reviewer Praise for Benedetti's "The Actor at Work" "As I have been going over this text again and again attempting to make some sort of meager offering to make

it better, I have fallen in love with this text all over again." Rick D. Anderson, "Kirkwood Community College" "I feel that Robert Benedetti's book is an excellent overview of all principles required for the beginning actor." William Gelber, "Texas Tech University" "I have always considered Benedetti's textbook to be an excellent resource for any teacher of acting." Lori Horvik, "North Dakota State University" "This is a book with the potential to transform the novice actor." Matt Tomlanovich, "Southern Methodist University" "Benedetti's language is just sophisticated enough to make the subject matter feel important and yet it's not so

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complex or abstract that it becomes tiresome or overwhelming." "I think it is the best text on the market for non-majors that manages to be sophisticated enough for majors." Rebecca Hilliker, "University of Wyoming" "Benedetti's exercises are challenging and fun, and don't ask more from the student than they are comfortable doing." Nancy Silva, "American River College" "In my opinion "The Actor at Work" remains the best acting text on the market. Having examined numerous other acting texts, I continue to be amazed at the clarity, substance, and quality of Benedetti's text." George Sorensen, "Texas Tech University" "The exercises are terrific and support

the text very well. I am amazed at how quickly my students respond to the exercises and 'catch on' to the intent." William Hutson, "Creighton University"
An Actor's Guide to Over 1,000 Monologues and Scenes from More Than 300 Contemporary Plays
Ghost World
70 Scenes for Two Actors, from Today's Hottest Playwrights
Pvt. Wars
A Comedy in One Act
Scenes and Monologues From Contemporary Plays
The one-act play stands apart as a distinct art form

with some well known writers providing specialist material, among them Bernard Shaw, Tom Stoppard, Harold Pinter, Caryl Churchill. Alan Ayckbourn, Edward Albee and Tennessee Williams. There are also lesser-known writers with plenty of material to offer, yet sourcing one-act plays to perform is notoriously hard. This companion is the first book to survey the work of over 250 playwrights in an illuminating A-Z guide. Multiple styles, nationalities and periods are covered, offering a treasure trove of compelling moments of theatre waiting to be discovered. Guidance on performing and staging one-act plays is also covered as well as essential contact information and where to apply for performance rights. A chapter introducing the

history of the one-act play rounds off the title as a definitive guide.

Gathers scenes for two characters from plays by Beth Henley, Harold Pinter, Christopher Durang, David Mamet, Athol Fugard, August Wilson, David Rabe, Caryl Churchill, and Sam Shepard

THE STORY: The setting is the front porch of Roy and Elizabeth's home in Maynard, Texas, on a hot summer afternoon. Elizabeth and her friend Hattie are whiling away the time folding laundry, watching TV, sipping bourbon and Coke, and gossiping about the many open secrets which are so much a part of small-town life.

They are joined by the self-righteous Amy Lee who, among other tidbits, can't resist blurting out that Roy

has been seen around town with another woman. While the ensuing conversation is increasingly edged with bitter humor, from it emerges a sense of Elizabeth's inner strength and her quiet understanding of the turmoil which has beset her husband since his return from Vietnam. He is wild, and he is unfaithful, but he needs her, and she loves him. And she'll be waiting for him when he comes home-no matter what others may say or think.

THE STORY: Switching the locale of the action from the drawing room of Restoration England to the saloons and prairies of the Old West, and transforming the characters from scheming servants and lustful gentry to music hall girls and stalwart caval

A Parable

The Theatrical Collaboration of Clark Bowlen and
Kathleen Keena, 1988 – 2012

Lone Star

The Journal of the Dramatists Guild, Inc

Professional Acting for Film and Television, Second
Edition

A Companion to the Regional Literatures of America

THE STORY: The action of the play takes place
in the street in front of the Manhattan
apartment house where John Lennon was shot to
death. Deeply moved and shocked by this awful
event, many New Yorkers spontaneously
assembled there to pay tribute t

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Book Description: Speeches from the contemporary theatre for women. Collects plays by native Texans and by life-long residents of the Lone Star State, including Ramsey Yelvington, R.G. Vliet, Mary Rohde, and others.

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impacted by medium, methodology, and relationships among stakeholders. Writing Situations provides a framework and a process for students to apply to any writing project and any situation. 0321881028 / 9780321881021 Writing Situations with NEW MyWritingLab with eText -- Access Card Package Package consists of: 0205735436 / 9780205735433 Writing Situations 0205870147 / 9780205870141 NEW MyWritingLab with Pearson eText -- Valuepack Access Card
Monologues, Women, 3
The Dramatist
Wild Oats

A History of the Canadian People and Their
Institutions

The Actor's Scenebook

Laundry and Bourbon

THE STORY: Now rich, famous and perhaps a bit out of date, Max Love is in Florida about to star in a production of *Waiting for Godot*. An ex-vaudevillian, Max is not much for such high-class pursuits as the theatre, and he is having a bit o

Author Kathleen Keena was a part-time college English teacher, Method-trained actor, and community director when she met Clark Bowlen, theater chair at Manchester Community College in Connecticut in 1988. They formed an artistic partnership that combined their diverse strengths to produce classic and

contemporary shows. Actors joined them as fellow artists on a journey that spanned the academic, community, and theatrical world. Their work included a hip-hop “ Midsummer Night ’ s Dream, ” a rock-and-roll “ Taming of the Shrew, ” a postwar-themed show performed by Vietnam veterans, and several original musicals. Nontraditional theater productions that addressed contemporary social issues became their signature work. In *The Play ’ s the Thing*, Keena documents the nature and process of that work to show how they developed a theater department at a local community college and took it beyond the campus walls. She also offers additional information about theater including: what makes a good script; the interpretive analysis of a script; challenges common to specific script

categories and the continuity of lighting, sound and costuming to create a sustained suspension of reality. Documenting an artistic journey, *The Play 's the Thing* shares one couples ' contributions to theater and shows how they facilitated innovative approaches to conventional theater.

An invaluable guide to small-cast, one-act plays, describing more than 2,200 plays.

Countless actors have learned and benefited from *The Actor at Work* through fifty years and ten editions. Robert Benedetti continues this strong tradition in this Eleventh Edition. Designed for acting courses beyond the introductory level, *The Actor at Work* takes readers through understanding first their own bodies, voices, and thoughts, then techniques of action, and finally

creating fully realized performances. The exercises that accompany each lesson form a program of self-discovery and self-development and are arranged roughly according to a natural acquisition of skills and insights.

The Theatre Guide

The Day They Shot John Lennon

The Dramatists Guild Quarterly

The Ultimate Scene and Monologue Sourcebook

Action!

1/2/3/4 for the Show

THE STORY: The play takes place in the cluttered backyard of a small-town Texas bar. Roy, a brawny,

macho type who had once been a local high-school hero, is back in town after a hitch in Vietnam and trying to reestablish his position in the community. Joined by his younger brother, Ray (who worships him), Roy sets about consuming a case of beer while regaling Ray with tales of his military and amorous exploits. Apparently Roy cherishes three things above all; his country, his sexy young wife, and his 1959 pink Thunderbird. With the arrival of Cletis, the fatuous, newlywed son of the local hardware store owner, the underpinnings of Roy's world begin to collapse as it gradually comes out that Ray had slept with his brother's wife during his absence and,

horror of horrors, has just demolished his cherished Thunderbird. But, despite all, the high good humor of the play never lapses, and all ends as breezily and happily as it began.

A study of a failed romance.

Since the first edition of *The Actor in You* was published a quarter-century ago, thousands of students have benefited from Robert Benedetti 's decades of experience educating some of the United States ' finest actors. In this Seventh Edition, Benedetti expresses the fundamental elements of acting in simple language, leading readers through understanding their own bodies and voices,

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acting technique, and the basics of rehearsals and staging shows. Each step includes exercises to aid students in self-discovery and self-development as they grow from novices into practiced actors.

Set in a Bronx Catholic school in 1964, a nun is faced with uncertainty as she has grave concerns for a male colleague.

Playing Contemporary Scenes

Dramatics

Subject Catalog

Texas Monthly

Twelve Simple Steps to Understanding the Art of Acting,

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Seventh Edition

And, The Wild Goose

Comic drama Characters: 1 male, 2 female Interior Set
Gardner and Fanny Church are preparing to move out of their
Beacon Hill house to their summer cottage on Cape Cod.

Gardner, once a famous poet, now is retired. He slips in and
out of senility as his wife Fanny valiantly tries to keep them
both afloat. They have asked their daughter, Mags, to come
home and help them move. Mags agrees, for she hopes as well
to finally paint their portrait. She is now on the verge of
Pulitzer Prize winner Sam Shepard ' s latest play is an
uproarious, brilliantly provocative farce that brings the gifts of

a quintessentially American playwright to bear on the current American dilemma. Frank and Emma are a quiet, respectable couple who raise cows on their Wisconsin farm. Soon after they agree to put up Frank ' s old friend Haynes, who is on the lam from a secret government project involving plutonium, they ' re visited by Welch, an unctuous government bureaucrat from hell. His aggressive patriotism puts Frank, Emma, and Haynes on the defensive, transforming a heartland American household into a scene of torture and promoting a radioactive brand of conformity with a dangerously long half life.

Multiple award-winning producer and leading teacher of acting Robert Benedetti offers a no-nonsense, detailed, and

clearly structured approach to the fundamentals of acting for the camera. Benedetti uses the same approach he has employed in writing and teaching for over fifty years — defining underlying principles, presenting them in a logically sequential program of development, and providing experiential exercises to help future, as well as experienced, actors shine in film and television.

"A three-character drama that keeps you guessing...the lingering pauses which punctuates the tersely written dialogue lends an extra soup ç on of suspense and even some unspoken sexual tension ... [Mr Cahn] neatly resolves the play with a double cross (or perhaps even a triple cross) of a conclusion that ties up his agreeable little caper with a nifty bow." The

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New York Times "VILLAINOUS COMPANY offers a teasing glimpse into a brightly lit shadow-world, where three smart, strong, bad girls perform--without a cop, a man, or a righteous authority figure in sight--a slow-dance of deceit, betrayal, and glossy illusion." Asbury Park Press "Unexpected twists, surprising character revelations, and an all-woman cast is part of the fun watching VILLAINOUS COMPANY... This is a diverting and mysterious tale where everything and everyone is not quite what they seem to be, which is part of the point and definitely most of the fun... The three actresses each hold their own and have a strong grasp of the complicated characters that they are playing--always more than meets the eye. I suspect the playwright is having some fun here with our

traditional ideas and expectations about class and power, sex and gender roles. The subtext of the play's often witty dialogue seems to be determining who is the more and the less powerful player in any given exchange. Characters take hold of, enjoy, and give away that power as more of the mystery, and more and more of the twists are revealed to us. Because this is an all-female cast, those power dynamics are less obvious and a lot more interesting than we might usually imagine or expect. And that provides a fresher take on a class theater trope." Tri City News "Often funny and unendingly intriguing, it feels like an Alfred Hitchcock thriller." Theatermania
Canada and Its Provinces
Eleventh Edition

Villainous Company
The Belle of Amherst
Painting Churches
Loose Ends

A collection of scenes from plays by contemporary playwrights, divided into several age groups and accompanied by performance hints and exercises.

THE STORY: Three G.I.s recovering from Vietnam War injuries while away their time on the terrace of an Army hospital. Gately, a hillbilly, fiddles compulsively with a disemboweled radio; Silvio, a streetwise, big-city type, is addicted to flashing

With over 500 entries on the most important plays and

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playwrights performed today, The Theatre Guide provides an authoritative A - Z of the contemporary theatre scene. From Aristophanes to Mark Ravenhill, The Alchemist to The Talking Cure, the guide is both biographically detailed and critically current, while an extensive cross-referencing system allows for wider perspectives and new discoveries. Stimulating, observant and informative, The Theatre Guide is an essential companion and reference tool for anyone with an active interest in drama.

The Blackwell Companion to American Regional Literature is the most comprehensive resource yet published for study of this popular field. The most inclusive survey yet published of American regional literature. Represents a wide variety of

theoretical and historical approaches. Surveys the literature of specific regions from California to New England and from Alaska to Hawaii. Discusses authors and groups who have been important in defining regional American literature.

The God of Hell

The Actor at Work

Four Dogs and a Bone

Speeches from the Contemporary Theatre

Sixteen Simple Steps to Understanding the Art of Acting

Texas Plays

The Actor in You serves as an introduction to beginning acting by helping students realize that they already possess

the basic skills of an actor. This text enhances the student's appreciation of the art of acting by helping them realize that they already possess, in principle, the following skills: the ability to play a role, the ability to fulfill the sense of drama and to structure dramatic scenes, and the capacity to express emotion. Without losing its simplicity, directness, and enjoyable writing style, this revised and enlarged edition has benefited from helpful suggestions by teachers who have used it successfully in the classroom. Drawing exercises and examples from students' everyday lives and from well-known films and television programs, Benedetti succeeds in deducing dramatic principles from

those experiences and then applying them to everyday life for artistic purpose. Still organized in sixteen steps meant to correspond to the weeks of a typical semester or school year, *The Actor in You* provides a direct, concise presentation and explanation of fundamentals for beginning students.

Literary histories, of course, do not have a reason for being unless there exists the literature itself. This volume, perhaps more than others of its kind, is an expression of appreciation for the talented and dedicated literary artists who ignored the odds, avoided temptations to write for popularity or prestige, and chose to write honestly about

the American West, believing that experiences long known to be of historical importance are also experiences that need and deserve a literature of importance.

THE STORIES: FOUR DOGS AND A BONE. Brenda, a seemingly guileless young actress, takes a meeting with Bradley, a troubled, middle-aged producer, to discuss the film on which they are working. Brenda wants to be a star, she even chants for it! But Co

Preparing for an audition and unsure of what you want to do? *The Ultimate Scene and Monologue Sourcebook* is the book you've been waiting for. Unlike "scene books" that reprint 50 to 75 monologues excerpted from plays but

don't include any background information, this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays. Here is how the book works. Suppose that you're looking for a dramatic male/female scene. When you scan “ Part One: Play Synopses and Analyses, ” you come across an entry for *The Middle of the Night* by Paddy Chayefsky. This is what you see: *The Middle of the Night* by Paddy Chayefsky (Samuel French) Synopsis: A kindly 53-year-old widower falls in love with a 23-year-old woman who is unhappily married to a musician. No one in their circle of acquaintances approves of this union, but

their love is true. Analysis: Excellent human drama, frequently touching. Actors who play the widower need to have a good feel for New York City/Brooklyn speech patterns. This sensitivity isn't as essential for the part of the woman. All levels. Scenes/Monologues: Male Monologues (1), Female/Female Scenes (1), Male/Female Scenes (2) In addition to basic information about the play (author and publisher), the entry provides you with the story line, a critique of the play, and the number of audition-worthy monologues and scenes it contains. If the description of this particular play piques your interest, your next step is to turn to “ Part Six: Male/Female

Scenes ” for specifics about the selection. This is what you'll see there: The Middle of the Night by Paddy Chayefsky (Samuel French) Drama: Act II, Scene 2, pp. 40-44; The Manufacturer (53) and The (23). After an unsatisfactory attempt at lovemaking, The Manufacturer feels awful that he wasn ’ t able to perform ually. The is very understanding. He then asks her to marry him. The actor playing The Manufacturer must have a good feel for regional New York speech patterns. This skill is less critical for the actress playing The . Start, The Manufacturer: “ I ’ m sorry, Betty. ” End, The Manufacturer: “ Oh, my sweet , I love you so much you

don ' t know. If you change your mind tomorrow, I won ' t be angry with you. I won ' t lie to you, Betty. I ' m afraid. ” This entry tells you what type of scene this is (dramatic), where you'll find the selection (act, scene, and page numbers), the length of the scene, the names and ages of the characters, the context in which the characters are speaking, and the first and last lines of the scene. If the material seems appropriate, all you have to do is get a copy of the play and get to work. Because *The Ultimate Scene and Monologue Sourcebook* enables you to make informed decisions about the suitability of more than 1,000 monologues and scenes-which you can find easily

through the book's extensive cross indexes—you'll gain a critical edge in the auditioning process.

Thirty-one Famous Scenes and how to Play Them

A Guide to plays, playwrights and performance

The One-Act Play Companion

The Actor in You

Doubt

Contemporary Dramatists

THE STORY: In her Amherst, Massachusetts home, the reclusive nineteenth-century poet Emily Dickinson recollects her past through her work, her diaries and letters, and a few encounters with significant people in her life. William Luce's classic play shows us

both the pain and the joy of Dickinson ' s secluded life.

Max and Maxie

The Play ' s the Thing

Writing Situations

A Literary History of the American West

A Play

The Actor's Book of Scenes from New Plays