

Gloria Branden Jacobs Jenkins

Felix Gillette, John Koblin

Gloria (TCG Edition) Branden Jacobs-Jenkins, 2020-08-25 “The bitingly funny and fierce Gloria is one of the year’s best shows...Gloria is an adrenaline rush of a show, but it also makes you think. Let’s just say it hits the bull’s-eye.” —Elisabeth Vincentelli, New York Post “Funny, blistering tragicomedy...along with a delightfully omnipresent, biting wit...You’ll be unsettled by Gloria, perhaps even haunted.” —Peter Marks, Washington Post An ambitious group of editorial assistants at a prestigious Manhattan-based literary magazine are each chasing the same dream: a life as successful writers—and to get out of their cubicles before they turn thirty. When a regular day at the office suddenly becomes anything but, the stakes for who will get to tell the career-making story are higher than ever.

The Comeuppance Branden Jacobs-Jenkins, 2026-06-09 A hauntingly surreal play that plumbs the depths of a group of close friends reuniting for the first time in decades. Twenty years after graduating from a Catholic academy in Washington, DC, a group of old friends gathers on a porch to pregame their high school reunion. Bonded by a shared sense of alienation and by the traumatic events of their high school years, including the Columbine massacre and 9/11, as well as their own self-proclaimed “Multi-Ethnic Reject” status, the friends are nonetheless surprised to find their memories of core teenage experiences no longer match up. What they do share is a sense that their lives have been continually put on hold by one tragedy or another, up to and including the still-lingering Covid-19 pandemic. Haunting the group is the specter of Death, who serially inhabits each character throughout the play to reveal the substance beneath their chatter. As the friends’ competing versions of their teenage years lead to an increasingly charged encounter, they find themselves facing the difficult reckoning that their past actions may have irrevocably sealed their present fates.

The Lines Between the Lines Bess Rowen, 2021-10-18 What is the purpose of a stage direction? These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play’s genre, mood, tone, visual setting, cast of characters, and more. Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights, while scholars have either treated them as problems to be solved or as silent lines of dialogue. Stage directions can be all of these things, and yet there are examples from over one-hundred years of American playwriting that show that stage directions can also be so much more. *The Lines Between the Lines* focuses on how playwrights have written stage directions that engage readers, production team members, and scholars

in a process of embodied creation in order to determine meaning. Author Bess Rowen calls the products of this method “affective stage directions” because they reach out from the page and affect the bodies of those who encounter them. Affective stage directions do not tell a reader or production team what a given moment looks like, but rather how a moment feels. In this way, these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience, geographic location, and identity-markers. Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage, allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly. The tools provided in this book are as useful for the theater scholar as they are for the theater audience member, casting director, and actor. Each chapter covers a different function of stage directions (spoken, affective, choreographic, multivalent, impossible) and looks at it through a different practical lens (focusing on actors, directors, designers, dramaturgs, and readers). Every embodied person will have a slightly different understanding of affective stage directions, and it is precisely this diversity that makes these stage directions crucial to understanding theater in our time.

Chartism in the Select Novels of Thomas Martin Wheeler Sujeet Mandal, 2023-11-04 N/A

(M)Other Perspectives Lynn Deboeck, Aoise Stratford, 2023-06-01 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.

Reimagining A Raisin in the Sun Rebecca Ann Rugg, Harvey Young, 2012-04-15 This book is a collection of four contemporary plays that reflect the themes of racial and cultural difference of Lorraine Hansberry's 1959 play *A Raisin in the Sun*.

Everybody (TCG Edition) Branden Jacobs-Jenkins, 2024-04-23 An innovative new play from the award-winning author of *Appropriate* and *An Octoroon*.

Words on Plays, 2020

100 Years of Pulitzer Prize-Decorated New York Theatre Productions Heinz-Dietrich Fischer,2023-05-22 This volume tells the fascinating history of a century of Broadway Theatre, exemplified by Pulitzer Prize-winning stage productions of plays from leading American playwrights like Eugene O'Neill, Tennessee Williams, Arthur Miller and many others. In addition, facsimile reproductions of theatre programs and posters give an impression of the casts on stage including movie stars like Deborah Kerr, Jessica Tandy, Anthony Perkins, Marlon Brando, Karl Malden or Morgan Freeman.

Pulitzer Prize-Winning Musicals Kristin Stultz Pressley,2025-08-21 What is the tie that binds a show like the Gershwin Brothers' *Of Thee I Sing* to Michael R. Jackson's *A Strange Loop*? Did you know that the Pulitzer Prize for Drama has been awarded to just ten musicals since the award's inception in 1917? Why have certain musicals captured the imagination and hearts of the Pulitzer Prize committee? *Pulitzer Prize-Winning Musicals* takes a chronological look at the ten musicals that have won the prestigious Pulitzer Prize for Drama. Deep diving into the development of each show, this accessible study unpacks the creation, production, and reception of each musical. Each chapter traces a different Prize-winning show from its inception to its opening night. It introduces the reader to each musical's key creators and company members and places them in the larger context of Broadway history. Published in Methuen Drama's *Essential Musicals* series, this book is perfect for students of Musical Theatre, drawing together different resources to dig into the backstories of Broadway's biggest hits and mining the historical record for nuggets of information that illuminate our understanding and enhance our enjoyment of musical theatre's unique brand of magic.

Text & Presentation, 2019 Amy Muse,2020-03-06 This volume is the sixteenth in a series dedicated to presenting the latest findings in the fields of comparative drama, performance, and dramatic textual analysis. Featuring some of the best work from the 2019 Comparative Drama Conference in Orlando, this book engages audiences with new research on contemporary and classic drama, performance studies, scenic design and adaptation theory in nine scholarly essays, two event transcripts and six book reviews. This year's highlights include an interview with playwright Branden Jacobs-Jenkins and a roundtable discussion on the sixtieth anniversary of Lorraine Hansberry's *A Raisin in the Sun*.

The Cambridge Companion to Contemporary African American Literature Yogita Goyal,2023-12-21 This book provides a systematic and vibrant account of the range and achievements of contemporary Black writers.

Appropriate/An Octoroon: Plays (Revised Edition) Branden Jacobs-Jenkins,2024-07-16 Includes Revised Broadway version of *Appropriate*. Winner of three 2024 Tony Awards including Best Revival of a Play. A double-volume containing two astonishing breakout plays from one of the theatre's most exciting and provocative young writers. In *Appropriate*, strained familial dynamics collide with a tense undercurrent of socio-political realities when the Lafayettes gather at a former plantation home to sift through the belongings of their deceased patriarch. *An Octoroon* is an audacious investigation of theatre and identity, wherein an old play gives way to a startlingly original piece. Also includes the short play *I Promise*

Never Again to Write Plays About Asians...

Theater of Capital Alisa Zhulina, 2024-01-15 Reads canonical works of modern drama in relation to the economic ideas of their era Emerging amid the turbulent rise of market finance and wider socioeconomic changes, modern drama enacted vital critiques of art and life under capitalism. Alisa Zhulina shows how fin-de-siècle playwrights such as Henrik Ibsen, August Strindberg, Anton Chekhov, George Bernard Shaw, and Gerhart Hauptmann interrogated the meaning of this newly coined economic concept. Acutely aware of their complicity in the system they sought to challenge, these playwrights staged economic questions as moral and political concerns, using their plays to explore the theories of Adam Smith, Karl Marx and Friedrich Engels, Max Weber, and others within the boundaries of bourgeois theater. *Theater of Capital: Modern Drama and Economic Life* reveals the prescient and unsettling visions of life in a new financial and societal reality in now-canonical plays such as *A Doll's House*, *Miss Julie*, and *The Cherry Orchard*, as well as in lesser-known and long-overlooked works. This wide-ranging study prompts us to reevaluate modern drama and its legacy for the urgent economic and political questions that haunt our present moment.

Anglo-American Stage and Screen Drama Mike Ingham, 2023-11-27 Anglo-American Stage and Screen Drama analyses and discusses the contemporary role of stage and screen drama as a critical forum for progressive thinking in an increasingly polarised geopolitical world. The book addresses the cultural politics of socially engaged 21st century stage plays and films, and makes the case for drama as a sociopolitical forum, in which the complex and contentious issues that confront society can be explored and debated. It conceives of Anglophone political drama as a significant intervention in today's culture wars, representing the latter as a convenient distraction from the ongoing depredations of neoliberalism. In the main part of the book selected case-study plays and films from each of the first two decades illustrate drama's capacity to influence critical debate on social justice issues. All of the case-study texts under discussion express a powerful aesthetics of resistance to right-wing ideology, and promote inclusive and enlightened values. This broader orientation underlines drama's role as a channel for critical agency in today's putative post-socialist, post-democratic climate.

Writing in Coffee Shops Ryan Craig, 2021-01-28 What makes someone a playwright? How do their identities and ideas interweave and co-exist? What permanent truths can we discern from examining existing texts? How can we write theatre that encapsulates the contemporary moment? How do we develop an idea from the embryonic impulse to a full and robust piece of theatre? In this fresh, lively and often very funny book, playwright Ryan Craig makes a case for the vitality of playwriting in our contemporary world and offers a way into writing those plays. From the very first moment of the process, as you sit in a coffee shop, staring at your 'laptop yawning open like some big, gormless mouth, the screen a flickering blank', to seeing your play staged and reviewed, the author takes you through the complete journey. Drawing on his own experience of writing for theatres such as the National, Hampstead and Tricycle and Menier Chocolate Factory, TV drama scripts for

BBC, ITV and Channel Four, radio plays and adaptation, as well as commercial theatre, the author explores what practical tools the dramatist can use to write plays that build bridges between us. Full of practical advice for the aspiring - and practising - playwright, this book is also an important call-to-arms for playwrights everywhere, arguing for its necessity in the context of an increasingly fractured, distracted, disconnected world.

The Original Broadway Cast Recording's Hamilton Branden Jacobs-Jenkins, 2025-03-20 Branden Jacobs-Jenkins carefully retraces Hamilton's origins as the musical that brought politicians "from both sides of the aisle," from Michelle Obama calling it "the best work of art [she's] ever seen in any medium" to Hillary Clinton's quoting it at the end of her 2016 speech at the Democratic National Convention. This book squares the emergence of Hamilton as a cultural darling of the American leftist political classes with its portraits of a morally-questionable political figures in history told through the merging of two forms with notoriously radical roots. It parses how and why this Broadway musical reached the height of visibility that it has and what this communicates about the American sociopolitical climate and culture at the beginning of the 21st century - especially after one of the most discordant and alarming sociopolitical showdowns since the 19th century. And ultimately, though Hamilton is a perfectly enjoyable and impressively crafty piece of musical theater, it argues that it in many ways is not, in fact, revolutionary. Does Hamilton engage seriously with politics? Or is politics merely the backdrop for the same-old show business?

Greater Atlanta Derek C. Maus, James J. Donahue, 2024-04-23 Contributions by GerShun Avilez, Lola Boorman, Thomas Britt, John Brooks, Phillip James Martinez Cortes, Derek DiMatteo, Tikenya Foster-Singletary, Alexandra Glavanakova, Erica-Brittany Horhn, Matthias Klestil, Abigail Jinju Lee, Derek C. Maus, Danielle Fuentes Morgan, Derek Conrad Murray, Kinohi Nishikawa, Sarah O'Brien, Keyana Parks, and Emily Ruth Rutter The seventeen essays in Greater Atlanta: Black Satire after Obama collectively argue that in the years after the widespread hopefulness surrounding Barack Obama's election as president waned, Black satire began to reveal a profound shift in US culture. Using the four seasons of the FX television show Atlanta (2016-22) as a springboard, the collection examines more than a dozen novels, films, and television shows that together reveal the ways in which Black satire has developed in response to contemporary cultural dynamics. Contributors reveal increased scorn toward self-proclaimed allies in the existential struggle still facing African Americans today. Having started its production within a few weeks of Donald Trump's (in)famous escalator ride in 2015, Atlanta in many ways is the perfect commentary on the absurdities of the contemporary cultural moment. The series exemplifies a significant development in contemporary Black satire, which largely eschews expectations of reform and instead offers an exasperated self-affirmation that echoes the declaration that Black Lives Matter. Given anti-Black racism's lengthy history, overt stimuli for outrage have predictably commanded African American satirists' attention through the years. However, more recent works emphasize the willful ignorance underlying that history. As the volume shows, this has led to the exposure of

performative allyship, virtue signaling, slacktivism, and other duplicitous forms of purported support as empty, oblivious gestures that ultimately harm African Americans as grievously as unconcealed bigotry.

The Civil Rights Theatre Movement in New York, 1939-1966 Julie Burrell, 2019-03-27 This book argues that African American theatre in the twentieth century represented a cultural front of the civil rights movement. Highlighting the frequently ignored decades of the 1940s and 1950s, Burrell documents a radical cohort of theatre artists who became critical players in the fight for civil rights both onstage and offstage, between the Popular Front and the Black Arts Movement periods. The Civil Rights Theatre Movement recovers knowledge of little-known groups like the Negro Playwrights Company and reconsiders Broadway hits including Lorraine Hansberry's *A Raisin in the Sun*, showing how theatre artists staged radically innovative performances that protested Jim Crow and U.S. imperialism amidst a repressive Cold War atmosphere. By conceiving of class and gender as intertwining aspects of racism, this book reveals how civil rights theatre artists challenged audiences to reimagine the fundamental character of American democracy.

It's Not TV Felix Gillette, John Koblin, 2022-11-01 "A read so riveting, it's not hard to imagine watching it unfold on Sunday nights." —The Associated Press "An incisive account that is more than a rosy victory lap for one of TV's most influential channels." —Eric Deggans, NPR's "Books We Love" "It's Not TV proves to be a lively companion to all these shows." —Andrew O'Hagan, The New York Review of Books The inside story of HBO, the start-up company that reinvented television—by two veteran media reporters HBO changed how stories could be told on TV. *The Sopranos*, *Sex and the City*, *The Wire*, *Game of Thrones*. The network's meteoric rise heralded the second golden age of television with serialized shows that examined and reflected American anxieties, fears, and secret passions through complicated characters who were flawed and often unlikable. HBO's own behind-the-scenes story is as complex, compelling, and innovative as the dramas the network created, driven by unorthodox executives who pushed the boundaries of what viewers understood as television at the turn of the century. Originally conceived by a small upstart group of entrepreneurs to bring Hollywood movies into living rooms across America, the scrappy network grew into one of the most influential and respected players in Hollywood. *It's Not TV* is the deeply reported, definitive story of one of America's most daring and popular cultural institutions, laying bare HBO's growth, dominance, and vulnerability within the capricious media landscape over the past fifty years. Through the visionary executives, showrunners, and producers who shaped HBO, seasoned journalists Gillette and Koblin bring to life a dynamic cast of characters who drove the company's creative innovation in astonishing ways—outmaneuvering copycat competitors, taming Hollywood studios, transforming 1980s comedians and athletes like Chris Rock and Mike Tyson into superstars, and in the late 1990s and 2000s elevating the commercial-free, serialized drama to a revered art form. But in the midst of all its success, HBO was also defined by misbehaving executives, internal power struggles, and a few crucial miscalculations. As data-driven models like Netflix have taken over streaming, HBO's artful, instinctual, and humanistic approach to storytelling

is in jeopardy. Taking readers into the boardrooms and behind the camera, It's Not TV tells the surprising, fascinating story of HBO's ascent, its groundbreaking influence on American business, technology, and popular culture, and its increasingly precarious position in the very market it created.

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