

Wit Play Script

First full-scale revision since 1987.

THE STORY: Summer, 1938. Alfred Lunt and Lynn Fontanne, the two most revered stars of the Broadway stage, have decided to perform Anton Chekhov's *The Sea Gull*. But first they must retreat to investigate the play at Ten Chimneys, their spr

Robert returns to Dublin to reunite with Cait, the woman who captured his heart during a James Joyce literary tour thirty-five years ago. Dancing backwards through time, the older couple retrace their steps to discover their younger selves. Through young Robbie and Caithleen, they relive the unlikely, inevitable events that brought them—only briefly—together. This Irish time-travel love story blends wit, humor, and heartache into a buoyant, moving appeal for making the most of the present before it is past.

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.

Wit's End

A Guide for Medical Educators

Health Humanities in Postgraduate Medical Education

A critical exploration for students and practitioners

American Bar Association Journal

Taken in Marriage

THE STORY: Pam and Richard are hosting their best friends, Wendy and Tom, for their annual dinner get-together. An animal sacrifice kicks off the evening, followed by a little more sex, violence, deception, revelations, wrestling and dancing than p

Set the stage for learning! Improve Grade 2 students' reading fluency while providing fun and purposeful reading practice for performance. You'll motivate students with these easy-to-implement reader's theater scripts that also build students' knowledge through grade-level content. Book includes 11 original leveled scripts, graphic organizers, and a Teacher Resource CD including scripts, PDFs, and graphic organizers. This resource is correlated to the Common Core State Standards. 104pp.

WitA PlayMacmillan

The Pulitzer Prize-winning drama explores the role of nurses in the care of terminally ill patients, as Professor Vivian Bearing endures eight months of experimental chemotherapy in a grueling effort to fight ovarian cancer

The Fantasy Role-Playing Game

The Rover

Queer Virgins and Virgin Queans on the Early Modern Stage

It's Only a Play

Sex in the Subjunctive

The Theater of Terrence McNally

THE STORY: I GOT SICK THEN I GOT BETTER is a comic riff on one woman's adventures after falling down the medical rabbit hole. Diagnosed with and treated for ovarian cancer, Jenny tells her story of the harrowing tailspin she took following her diagnosis. The original script of the award-winning off-Broadway play—"irresistibly entertaining [and] surprisingly moving" (Paul Rudnick). Alex More has a story to tell. A struggling actor in LA, he takes a job working in the Malibu basement of a beloved megastar. One day, the Lady Herself comes downstairs to play. It feels like real bonding in the basement—but will their relationship ever make it upstairs? A winner of the Lucille Lortel Award for Outstanding Solo Show, Buyer & Cellar is an outrageous comedy about the price of fame, the cost of things, and the oddest of odd jobs. "Jonathan Tolins has concocted an irresistible one-man play from the most peculiar of fictitious premises . . . This seriously funny slice of absurdist whimsy creates the illusion of a stage filled with multiple people, all of them with their own droll point of view." —The New York Times "A gorgeous play: funny and beautifully observed and richly insightful." —Moisés Kaufman "Tolins's writing is smart, sharp, and hilarious—and he paints a vivid picture that even a perfectionist like Barbra would have to applaud." —James Lapine Without William Shakespeare, we wouldn't have literary masterpieces like Romeo and Juliet. But without Henry Condell and John Heminges, we would have lost half of Shakespeare's plays forever! After the death of their friend and mentor, the two actors are determined to compile the First Folio and preserve the words that shaped their lives. They'll just have to borrow, beg, and band together to get it done. Amidst the noise and color of Elizabethan London, THE BOOK OF WILL finds an unforgettable true story of love, loss, and laughter, and sheds new light on a man you may think you know.

THE STORY: The action of the play takes place in the basement of a New Hampshire church, which has been set up for a small reception, on the day of a wedding rehearsal that never takes place. The bride, her sister, her mother and her aunt, a patric

Wit's Treasury

Impressionism

A New Performing Art

Script Into Performance

Of Good Stock

Hunter Gatherers

THE STORY: IMPRESSIONISM is set in the small art gallery of Katharine Keenan, where she and her assistant, Thomas Buckle, have been hiding from a world that has shattered them. Thomas has been hurt by what he's seen behind his camera as a world-tra

Most medical schools in the US, Canada and UK now incorporate some form of arts and humanities-based teaching into their curricula. What happens in residency is another story. Most postgraduate programs do not continue the thread of such teaching although many residents would like to deepen their understanding of the medical humanities before they move into practice. The humanities emphasize "the human side of medicine," and can provide a counterpoint to the reductionism of evidence-based medicine and technological hubris for young doctors as they apply new knowledge and skills in ambiguous, real-life encounters with patients who are living with complicated health problems. Humanities-based education can help both sides of the relationship: programs are shown to reduce burnout and mental health issues in young physicians, and can also help learning practitioners grapple with the most difficult aspects of their craft: how does one persuade patients on a course of treatment, while respecting informed consent? How does one work with families? How does one listen to and treat patients exhibiting self-harm tendencies? Available research may demonstrate the efficacy of such exposures, but provide little practical advice or resources for setting up programs across specialty and sub-specialty disciplines. Health Humanities in Post-Graduate Medical Education will fill this gap in knowledge translation for the thousands of residency programs worldwide, allowing educators, supervisors, and residents themselves to create robust and educationally sound workshops, seminars, study groups, lecture series, research and arts-based projects, publications and events.

Peter Wolfe's new book isn't just a groundbreaking introduction to one of today's leading American playwrights; it's also a subtle, carefully nuanced critique. This first book-length monograph on Terrence McNally shows how McNally's decades in the theater have both deepened and refined his thoughts on subjects like growing up gay in mannish, homophobic Texas, Shakespeare's legacy in contemporary drama, and the life-giving power of forgiveness. McNally believes that the ability to forgive confirms our humanity because the wrongs perpetrated against us usually don't deserve to be forgiven. Putting them behind us, he knows, too, challenges the most high-minded. He likens this to the idea, from Edward Albee's *Zoo Story*, of having to go a great distance out of our way to cover a short distance correctly. This journey, he views as vital. Wolfe shows how his impeccable timing, his instinct for a good laugh line, and his preference for physical sensation and character over plot helps him reveal both what's important to his people and why his people are important. These revelations will shake up your preconceptions. Often shaking your sides with laughter, too, they leave you in a better place?while providing, to boot, a great evening at the theater.

As the British Industrial Revolution dawns, young Ada Byron Lovelace (daughter of the flamboyant and notorious Lord Byron) sees the boundless creative potential in the "analytic engines" of her friend and soul mate Charles Babbage, inventor of the first mechanical computer. Ada envisions a whole new world where art and information converge—a world she might not live to see. A music-laced story of love, friendship, and the edgiest dreams of the future. Jane Austen meets Steve Jobs in this poignant pre-tech romance heralding the computer age.

Casa Valentina

A Play

Modern British Drama on Screen

Renaissance England and the Classics

A Critical Study

Reader's Theater Scripts: Improve Fluency, Vocabulary, and Comprehension: Grade 2

Holy Sonnets by John Donne are a series of nineteen poems originally written in 1609-1610 and have been tied to Donne's conversion to Anglicanism. These poems of John Donne have become some of his most highly regarded and most popular works.

Included are Holy Sonnet 10 ("Death be not Proud") and Holy Sonnet 14 ("Batter my heart, three-person'd God; for you").

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

(Applause Books). "An analysis of script interpretation for the theater. The text includes theories on performance as well as examples from the works of Shelley, Ibsen and Pinter. In his new preface, Hornby laments the modernization of classic plays which he believes subverts the original text." *Library Journal*

Aphra Behn (1640-1689) was one of the most successful dramatists of the Restoration theatre and a popular poet. This is the fifth volume in a set of seven which comprises a complete edition of all her works.

Ada and the Engine

God Said This

Women Pulitzer Playwrights

Clinical Ethics on Film

Bloomsday

Drama, Disability and Education

In Wit's End, Sean Zwagerman offers an original perspective on women's use of humor as a performative strategy as seen in works of twentieth-century American literature. He argues that women whose direct, explicit performative speech has been traditionally denied, or not taken seriously, have often turned to humor as a means of communicating with men. The book examines both the potential and limits of women's humor as a rhetorical strategy in the writings of James Thurber, Zora Neale Hurston, Dorothy Parker, Edward Albee, Louise Erdrich, and others. For Zwagerman, these texts "talk back" to important arguments in humor studies and speech-act theory. He deconstructs the use of humor in select passages by employing the theories of J. L. Austin, John Searle, Jacques Derrida, Shoshana Felman, J. Hillis Miller, and Eve Kosofsky Sedgwick. Zwagerman offers arguments both for and against these approaches while advancing new thinking on humor as the "end"—both the goal and limit—of performative strategy, and as a means of expressing a full range of serious purposes. Zwagerman contends that women's humor is not solely a subversive act, but instead it should be viewed in the total speech situation through context, motives, and intended audience. Not strictly a transgressive influence, women's humor is seen as both a social corrective and a reinforcement of established ideologies. Humor has become an epistemology, an "attitude" or slant on one's relation

to society. Zwagerman seeks to broaden the scope of performativity theory beyond the logical pragmatism of deconstruction and looks to the use of humor in literature as a deliberate stylization of experiences found in real-world social structures, and as a tool for change.

Many of today's hottest selling games—both non-electronic and electronic—focus on such elements as shooting up as many bad guys as one can (*Duke Nuk'em*), beating the toughest level (*Mortal Kombat*), collecting all the cards (*Pokémon*), and scoring the most points (*Tetris*). Fantasy role-playing games (*Dungeons & Dragons*, *Rolemaster*, *GURPS*), while they may involve some of those aforementioned elements, rarely focus on them. Instead, playing a fantasy role-playing game is much like acting out a scene from a play, movie or book, only without a predefined script. Players take on such roles as wise wizards, noble knights, roguish sellswords, crafty hobbits, greedy dwarves, and anything else one can imagine and the referee allows. The players don't exactly compete; instead, they interact with each other and with the fantasy setting. The game is played orally with no game board, and although the referee usually has a storyline planned for a game, much of the action is impromptu. Performance is a major part of role-playing, and role-playing games as a performing art is the subject of this book, which attempts to introduce an appreciation for the performance aesthetics of such games. The author provides the framework for a critical model useful in understanding the art—especially in terms of aesthetics—of role-playing games. The book also serves as a contribution to the beginnings of a body of criticism, theory, and aesthetics analysis of a mostly unrecognized and newly developing art form. There are four parts: the cultural structure, the extent to which the game relates to outside cultural elements; the formal structure, or the rules of the game; the social structure, which encompasses the degree and quality of social interaction among players; and the aesthetic structure, concerned with the emergence of role-playing as an art form.

What can society learn about disability through the way it is portrayed in TV, films and plays? This insightful and accessible text explores and analyses the way disability is portrayed in drama, and how that portrayal may be interpreted by young audiences.

Investigating how disabilities have been represented on stage in the past, this book discusses what may be inferred from plays which feature disabled characters through a variety of critical approaches. In addition to the theoretical analysis of disability in dramatic literature, the book includes two previously unpublished playscripts, both of which have been performed by secondary school aged students and which focus on issues of disability and its effects on others. The contextual notes and discussion which accompany these plays and projects provide insights into how drama can contribute to disability education, and how it can give a voice to students who have special educational needs themselves. Other features of this wide-ranging text include: an annotated chronology that traces the history of plays that have featured disabled characters an analysis of how disability is

used as a dramatic metaphor consideration of the ethics of dramatising a disabled character critical accounts of units of work in mainstream school seeking to raise disability awareness through engagement with practical drama and dramatic texts a description and evaluation of a drama project in a special school. In tackling questions and issues that have not, hitherto, been well covered, *Drama, Disability and Education* will be of enormous interest to drama students, teachers, researchers and pedagogues who work with disabled people or are concerned with raising awareness and understanding of disability. Amber and Tom, finding their way as freshmen at Princeton, spend a night together that alters the course of their lives. They agree on the drinking, they agree on the attraction, but consent is foggy, and if unspoken, can it be called consent? With lyricism and wit, *ACTUALLY* investigates gender and race politics, our crippling desire to fit in, and the three sides to every story.

The Feigned Courtesans ; The Lucky Chance ; The Emperor of the Moon
The Original Script for the Off Broadway Hit
Ten Chimneys

Actually

Playscript

Eros and Power in English Renaissance Drama

This collection of essays offers the first comprehensive treatment of British and American films adapted from modern British plays. Offering insights into the mutually profitable relationship between the newest performance medium and the most ancient. With each chapter written by an expert in the field, *Modern British Drama on Screen* focuses on key playwrights of the period including George Bernard Shaw, Somerset Maugham, Terence Rattigan, Noel Coward and John Osborne and the most significant British drama of the past century from *Pygmalion* to *The Madness of George III*. Most chapters are devoted to single plays and the transformations they underwent in the move from stage to screen. Ideally suited for classroom use, this book offers a semester's worth of introductory material for the study of theater and film in modern Britain, widely acknowledged as a world center of dramatic productions for both the stage and screen.

This book examines the ways in which costumes were acquired and used in conjunction with the repertory of the principal London acting companies, mainly during the years 1594–1621.

Aphra Behn (1640–89) was both successful and controversial in her own lifetime; her achievements are now recognized less equivocally and her plays, often revived, demonstrate wit, compassion and remarkable range. This edition brings together her most important comedies in a single volume: *The Rover*, her best-known play; *The Feigned Courtesans*, a lively comedy of intrigue; *The Lucky Chance*, a comedy with a bitter edge, which takes a satirical look at marriage customs; and the dazzling and popular farce, *The Emperor of the Moon*. All the plays have been newly edited and are presented with modernized spelling and punctuation.

This book discusses feature films that enrich our understanding of doctor-patient dilemmas. The book comprises general clinical ethics

themes and principles and is written in accessible language. Each theme is discussed and illuminated in chapters devoted to a particular film. Chapters start with a discussion of the film itself, which shares details behind the making of the film; box-office and critical reception; casting; and other facts about production. The chapter then situates the film in a history of medicine and medical sociology context before it delves into the clinical ethics issues in the film, and how to use it as a teaching aid for clinical ethics. Readers will understand how each film in this collection served to bring particular clinical ethics issues to the public's attention or reflected medico-legal issues that were part of the public discourse. The book is a perfect instructor's guide for anyone teaching bioethics, healthcare ethics, medical sociology, medical history, healthcare systems, narrative medicine, or nursing ethics.

A Comedy

Women in American Theatre

Thomas Middleton: The Collected Works

Costumes and Scripts in the Elizabethan Theatres

The Book of Will

This book features five plays from the English Renaissance that explore political questions and developments by telling stories about the erotic impulses of a ruler. The volume contains fully annotated and modernized versions of Marlowe's Edward II, Shakespeare's Measure for Measure, Massinger's The Duke of Milan, Davenant's The Cruel Brother, and Ford's Love's Sacrifice. The editor provides an introduction, initial discussion, and selected illustration(s) for each play, along with an introduction to erotic politics and the Renaissance-era political mentality. A bibliography includes suggestions for further reading and a list of useful websites for students.

When Masako is diagnosed with a rare and aggressive form of uterine cancer, her dispersed family is brought back to their Kentucky hometown to care for her. Hiro, the older daughter and a New York City transplant, struggles to make peace with the demons she inherited; the younger daughter, Sophie, negotiates her faith in the face of her mother's illness and her own broken dreams; their father, James, is a recovering alcoholic seeking forgiveness and redemption; and a friend, John, worries about the legacy he'll be able to leave his only son. Forced together in a time of need, five estranged people come face to face with their own mortality.

This is the classic readers' advisory tool and text, updated and improved for today's users. Genres and reading trends are demystified as more than 5,000 titles are classified, with two new chapters on Christian fiction and emerging genres. You'll also find essays by genre experts and the foremost proponents of readers' advisory today. For the past 150 years, America's public libraries have supplied billions of books to billions of people, and most of those books have been (and continue to be) popular fiction. The new edition of Genreflecting explains not only what library patrons are reading, but why. In the process, it casts reading in a new light, demonstrating the way in which it functions as an essential information service that creates communities in culturally democratic ways. Focusing on what today's readers read, this classic guide introduces current genre fiction and popular reading tastes. By defining genres, describing their features and characteristics, and grouping titles by genre, subgenre, and theme, the book helps those who work with readers understand distinct patterns

in reading habits and book selection. It thus helps users identify read-alikes and other titles their patrons will enjoy. Genreflecting has become a standard reference and readers' advisory tool for library practitioners, and an insightful text for students of library and information science. Building upon previous editions, this new volume features informative essays on the essence, history, and latest trends of various genres, contributed by top scholars and genre experts, edited by Dr. Wayne Wiegand. New chapters on Christian fiction and emerging genres (women's fiction and chick lit) have been added. In addition, more than 5,000 titles, approximately one-third new to this edition, are classified, focusing on titles published since the last edition along with perennial classics and benchmark titles. The popular feature D's Picks identifies new and noteworthy titles in each genre. Other features new to this edition include lists of selected classic authors and titles in each genre, sections on genreblends in those areas where they occur (e.g., horror/humor, mystery/romance), and three new essays. The Social Nature of Reading by Dr. Wiegand, The Readers' Advisory Interview by Dr. Catherine Ross, and A Brief History of Readers' Advisory by Melanie A. Kimball offer further insight into the nature and importance of this field.

THE STORY: Father Tim Farley, a lover of the good things in life, is comfortably ensconced as priest of a prosperous Catholic congregation. Without realizing it, he has resorted to flattering his parishioners and entertaining them with sermons that

Buyer & Cellar

Holy Sonnets 1 To 19

On the Queerness of Early English Drama

A Structuralist Approach

The Works of Aphra Behn: v. 5: Complete Plays

Mass Appeal

In Wit's Treasury, Stephen Orgel, one of our foremost interpreters of Renaissance literature and culture, charts how the conflict between Christian principles and classical manners and morals yielded the rich creative tension out of which emerged an unprecedented flowering of English drama, lyric, and the arts.

Thomas Middleton is one of the few playwrights in English whose range and brilliance comes close to Shakespeare's. This handsome edition makes all Middleton's work accessible in a single volume, for the first time. It will generate excitement and controversy among all readers of Shakespeare and the English classics.

In the first century of the coveted Pulitzer Prizes, only 11 women have won the prize for drama: Zona Gale (1921), Susan Glaspell (1931), Zoe Akins (1935), Mary Coyle Chase (1945), Ketti Frings (1958), Beth Henley (1981), Marsha Norma (1983), Wendy Wasserstein (1989), Paula Vogel (1998), Margaret Edson (1999), and Suzan-Lori Parks (2002). This book is about them and their landmark plays, beginning with Gale's *Miss Lulu Bett*, which championed the unmarried woman forced to work in the home of a married relative, and closing with Parks' controversial *Topdog/Underdog*, which made her the first black woman to win the prize. Drawn from personal interviews with the playwrights and research from archives and unpublished material, this work shows how the stage art of women has reflected life in the American family and traces a strong thread of feminist history in our culture. Overview chapters set the stage for each playwright and play with sketches of the time period, highlighting the major points of women's experiences in culture, society and the family. Other chapters analyze each play in detail and discuss the

playwright's life and opinions. The book also includes a quick history of the Pulitzer Prize and a chapter honoring black female playwrights.

When legendary novelist Mick Stockton died, he left his three daughters a house in Cape Cod, control over his books, and a whole lot of issues. Years later, the men in their lives struggle to be a part of this elusive family's legacy. It's not always easy keeping up with the hurricane of the whip-smart and sharp-tongued Stockton Sisters. Especially during a weekend filled with dramatic confrontations and surprising confessions. But good scotch helps. A raw, poignant, and hilarious look at the fun and dysfunction of family.

Five Plays by Marlowe, Davenant, Massinger, Ford and Shakespeare
Biographical Profiles and Analyses of the Plays

Book Savvy

Women's Humor as Rhetorical and Performative Strategy

I Got Sick Then I Got Better

Wit

This book probes occluded depictions of queerness in early English drama, ranging from medieval morality plays to Reformation interludes and beyond.

Thomas Middleton (1580-1627) - 'our other Shakespeare' - is the only other Renaissance playwright who created lasting masterpieces of both comedy and tragedy; he also wrote the greatest box-office hit of early modern London (the unique history play A Game at Chess). His range extends beyond these traditional genres to tragicomedies, masques, pageants, pamphlets, epigrams, and Biblical and political commentaries, written alone or in collaboration with Shakespeare, Webster, Dekker, Ford, Heywood, Rowley, and others. Compared by critics to Aristophanes and Ibsen, Racine and Joe Orton, he has influenced writers as diverse as Aphra Behn and T. S. Eliot. Though repeatedly censored in his own time, he has since come to be particularly admired for his representations of the intertwined pursuits of sex, money, power, and God. The Oxford Middleton, prepared by more than sixty scholars from a dozen countries, follows the precedent of The Oxford Shakespeare in being published in two volumes, an innovative but accessible Collected Works and a comprehensive scholarly Companion. Though closely connected, each volume can be used independently of the other. The Collected Works brings together for the first time in a single volume all the works currently attributed to Middleton. It is the first edition of Middleton's works since 1886. The texts are printed in modern spelling and punctuation, with critical introductions and foot-of-the-page commentaries; they are arranged in chronological order, with a special section of Juvenilia. The volume is introduced by essays on Middleton's life and reputation, on early modern London, and on the varied theatres of the English Renaissance. Extensively illustrated, it incorporates much new information on Middleton's life, canon, texts, and contexts. A self-consciously 'federal edition', The Collected Works applies contemporary theories about the nature of literature and the history of the book to editorial practice.

Queer Virgins and Virgin Queans looks at the early modern theater through the lens of obscure and obscene puns--especially queer puns, those that carry homoerotic resonances and speak to homoerotic desires. In particular, it resurrects the operations of a small boys' company known as the first Whitefriars, which performed for about nine months in 1607-8. As a group, the plays performed by this company exhibit an unusually dense array of bawdy puns, whose eroticism is extremely interesting, given that the focus of eros is the male body. The laughter recoverable from Whitefriars plays harnesses the pun's inherent doubleness to homoerotic pleasure; in these plays, 'the bawdy hand of the dial' is always 'on the pricke of noone'. Mary Bly's analysis depends on the nature of punning itself, and the inflections of language and the creativity that marked Whitefriars punsters, with special emphasis on the effect of puns on an audience. What happens to audience members who sit shoulder to shoulder and laugh at homoerotic quibbles? What is the effect of catching a queer pun's double meaning in a group rather than while alone? How can we characterize those auditors, within the convoluted, if fascinating, theories of erotic identity offered by queer theorists?

Improve Fluency, Vocabulary, and Comprehension