

Closer Play Script

First collection of plays by the author of Closer

This film score handbook provides a detailed analysis of Alex North's astounding score for Elia Kazan's 1951 adaptation of *A Streetcar Named Desire*. Beginning with a review of North's musical training and film scoring techniques, the book then uses approaches from both musicology and film studies to present a comprehensive exploration of the film's (self-)censorship and its impact on North's music, most notably in the film's infamous staircase scene.

In lowriding culture, the ride is many things—both physical and intellectual. Embraced by both Xicano and other Indigenous youth, lowriding takes something very ordinary—a car or bike—and transforms it and claims it. Using the idea that lowriding is an Indigenous way of being in the world, artist and historian Dylan A. T. Miner discusses the multiple roles that Aztlán has played at various moments in time, from the pre-Cuauhtemoc codices through both Spanish and American colonial regimes, past the Chicano Movement and into the present day. Across this “migration story,” Miner challenges notions of mestizaje and asserts Aztlán, as visualized by Xicano artists, as a form of Indigenous sovereignty. Throughout this book, Miner employs Indigenous and Native American methodologies to show that Chicano art needs to be understood in the context of Indigenous history, anticolonial struggle, and Native American studies. Miner pays particular attention to art outside the U.S. Southwest and includes discussions of work by Nora Chapa Mendoza, Gilbert “Magú” Luján, Santa Barraza, Malaquías Montoya, Carlos Cortéz Koyokuikatl, Favianna Rodríguez, and Dignidad Rebelde, which includes Melanie Cervantes and Jesús Barraza. With sixteen pages of color images, this book will be crucial to those interested in art history, anthropology, philosophy, and Chicano and Native American studies. *Creating Aztlán* interrogates the historic and important role that Aztlán plays in Chicano and Indigenous art and culture.

Volume XXX of this award-winning publication examines texts in relationship to the institutions that shaped early modern culture - the printing industry, the market-place of both texts and fashions, theatrical companies - as well as manuscript circulation, authorship, and issues relating to the family and paternity. In essays that range across the terrain of early modern culture, the contributors use a wide variety of methodologies to explore their interests and tackle fundamental questions. *Renaissance Drama*, an annual publication, is devoted to drama as a central feature of Renaissance culture. Displaying an interdisciplinary orientation, the essays in each volume explore the Renaissance dramatic traditions in relation to their precursors and successors and examine the impact of new forms of interpretation on the study of Renaissance plays.

This book focuses on the various problems in the verbal and nonverbal translation and transposition of drama from one language and cultural background into another and from the text on to the stage. It covers a range of previously unpublished essays specifically written on translation problems unique to drama, by playwrights and literary translators as well as theorists, scholars and teachers of drama and translation studies

Patrick Marber was born in London. His first play, *Dealer's Choice*, won the Evening Standard award for best comedy and the Writer's Guild Award for best West End play. *Closer* premiered at the Royal National Theatre in May 1997 and went on to receive many awards.

This book explores terrorism as a strategic choice-- one made carefully and deliberately by rational actors. Through an analysis of the terrorist groups of Egypt, Saudi Arabia and Yemen, this book charts a series of different strategic 'scripts' at play in terrorist behavior, from survival, to efforts in mobilizing a supporter base, through to the grinding attrition of a long terrorist campaign. The theme that runs through all the organizations is the unbridgeable gap between their strategic vision, and what actually unfolds. Regardless of which script terrorists follow, they often fall short of achieving their political ambitions. And yet, despite its frequent failure, the terrorist strategy is returned to time and again-- people continue to join such groups, and to commit mindless acts of violence. *Scripts of Terror* explores the reasons behind this. It asks why, if terrorism is so rarely successful and so hard to pull off, its approach remains an appealing one. And it examines how terrorists formulate their strategies, and how they envisage achieving their ambitions through violence. Most importantly, it explores why they so often fail.

Video games is a lucrative new market for scriptwriters but writing for video games is complex and very different to traditional media (tv or film). This practical guide shows how you can adapt your writing skills to this exciting medium. Written by an award-winning games writer, the book gives you a realistic picture of how games companies work, how the writer fits into the development process, and the skills required: from storytelling, to developing interactive narrative, characters and viewpoints, dialogue comedy and professional practice. Illustrated with examples from games and quotes from developers, writers and agents, this is a cutting edge professional writing guide at a very accessible price.

During a weekend trip to Ocracoke Island, siblings Judy and Stink Moody take part in a pirate treasure-hunting game, in which various clues lead them to silver coins, or "pieces of eight," hidden across the island.

"This interdisciplinary collection of articles focuses on pictorial and iconic systems of the Maya, Mixtec, Aztec, and Inca, and the social contexts of writing during the colonial period, to challenge western conceptualizations of art, writing and literacy. The final papers offer stimulating discussions of interactions between European and indigenous writing systems"--*Handbook of Latin American Studies*, v. 57.

Significant study of Kabuki playwriting of the Edo Period (1603-1867), based around an examination and translation of the only extant treatise fully devoted to the subject, the 1801 *Kezairoku*, *Sakusha no Shikihô* (Valuable Notes on Playwriting, A Playwrights' Methodology.)

"Leaves you moved, refreshed and, yes, maybe even enlightened." —*New York Times* (Critic's Pick) In the overwhelming quiet of the woods, six runaways from city life embark on a silent retreat. As these strangers confront internal demons both profound and absurd, their vows of silence collide with the achingly human need to connect. Filled with awkward and insightful humor, Bess Wohl's beguiling and compassionate new play brilliantly captures the unique eloquence of a silent retreat and asks how we address life's biggest questions when words fail us. A major hit of the 2015–16 Off Broadway season with two sold out extended runs, *Small Mouth Sounds* is "wry and observant . . . long on emotions and short on words" (*Daily News*).

On a plantation somewhere down south, a mystical tree reaches up toward heaven. Generations of slaves have been hanged on this tree. But James is going to be different, as long as he keeps his head down and practices his reading. Moreover, as the Civil War rages on, the possibility of freedom looms closer than ever. When a stranger arrives on the plantation, a striking romance emerges, inviting the couple and those around them into uncharted territory.

Although much has been written on how the drama elements of the English curriculum might be taught in schools, there is less guidance available for teachers who regard drama not as an adjunct of English but as an arts subject in its own right. In this volume, David Hornbrook and a team of experienced drama specialists show how the subject of drama may be defined and taught. Drawing on literature, visual art, music and dance as well as the rich and varied traditions of drama itself, they map out an eclectic subject curriculum for students of all ages. Opening up the field in new and exciting ways, the book embraces the widest possible range of dramatic knowledge and skills, from the *Natyashastra* of ancient India to contemporary classroom improvisation. The book is divided into three sections: The teaching and learning of drama: ideas about interculturalism, creativity and craft - key concepts informing the drama curriculum - are interrogated and re-theorised for the classroom. Making and performing drama in school: the fundamental processes of reading and writing plays for performance are explored, along with the potential of dance to enhance and extend students' experience of dramatic performance. Watching and

understanding drama: ensuring the curriculum is appropriately balanced between the production and reception of drama, this last section emphasises the role of students as audience - for both live and electronic performances - and the development of a dramatic vocabulary. THE STORY: On a cold, clear, moonless night in the middle of winter, all is not quite what it seems in the remote, mythical town of Almost, Maine. As the northern lights hover in the star-filled sky above, Almost's residents find themselves falling

Closer Bloomsbury Methuen Drama

Based on the popular play by the same name, John Cariani's *Almost, Maine* is an interlinked collection of heartwarming and heartbreaking YA stories that will have you thinking about love in an entirely new way. Welcome to Almost, Maine, a town that's so far north, it's almost not in the United States—it's almost in Canada. And it almost doesn't exist, because its residents never got around to getting organized. So it's just . . . Almost. One cold, clear Friday night in the middle of winter, while the northern lights hover in the sky above, Almost's residents find themselves falling in and out of love in the strangest ways. Knees are bruised. Hearts are broken. Love is lost and found. And life for the people of Almost, Maine will never be the same.

Indigenous sign-systems, such as pictographs, petroglyphs, hieroglyphs, and khipu, are usually understood as relics from an inaccessible past. That is far from the truth, however, as Edgar Garcia makes clear in *Signs of the Americas*. Rather than being dead languages, these sign-systems have always been living, evolving signifiers, responsive to their circumstances and able to continuously redefine themselves and the nature of the world. Garcia tells the story of the present life of these sign-systems, examining the contemporary impact they have had on poetry, prose, visual art, legal philosophy, political activism, and environmental thinking. In doing so, he brings together a wide range of indigenous and non-indigenous authors and artists of the Americas, from Aztec priests and Amazonian shamans to Simon Ortiz, Gerald Vizenor, Jaime de Angulo, Charles Olson, Cy Twombly, Gloria Anzaldúa, William Burroughs, Louise Erdrich, Cecilia Vicuña, and many others. From these sources, Garcia depicts the culture of a modern, interconnected hemisphere, revealing that while these "signs of the Americas" have suffered expropriation, misuse, and mistranslation, they have also created their own systems of knowing and being. These indigenous systems help us to rethink categories of race, gender, nationalism, and history. Producing a new way of thinking about our interconnected hemisphere, this ambitious, energizing book redefines what constitutes a "world" in world literature.

In one volume, the screenplays to two contemporary classics, directed by Richard Linklater, and starring Ethan Hawke and Julie Delpy, about the immediate and life-altering attraction between two strangers. On a train from Budapest to Vienna, Jesse, a young American student, at the end of a romance and his European trip, meets Celine, a young French woman. They are immediately attracted. Despite knowing this may be the only time they will see each other, in the next few hours in the city of Vienna, they share everything and promise to meet again. Nearly a decade later, Jesse, now a novelist on a publicity tour, sees Celine in a bookstore in Paris. Again their time is short, and they spend it reestablishing the connection they experienced on their first meeting. Romantic, poignant, understated, and often profound, these two screenplays are sure to become classics in their own right.

"A singular astonishment." —John Lahr, *The New Yorker* One relationship. Infinite possibilities. In the beginning Marianne and Roland meet at a party. They go for a drink, or perhaps they don't. They fall madly in love and start dating, but eventually they break up. After a chance encounter in a supermarket they get back together, or maybe they run into each other and Marianne reveals that she's now engaged to someone else and that's that. Or perhaps Roland is engaged. Maybe they get married, or maybe their time together will be tragically short. Nick Payne's *Constellations* is a play about free will and friendship; it's also about quantum multiverse theory, love, and honey.

A good story can easily be ruined by bad dialogue. Now in its 4th edition, Rib Davis's bestselling *Writing Dialogue for Scripts* provides expert insight into how dialogue works, what to look out for in everyday speech and how to use dialogue effectively in scripts. Examining practical examples from film, TV, theatre and radio, this book will help aspiring and professional writers alike perfect their skills. The 4th edition of *Writing Dialogue for Scripts* includes: a look at recent films, such as *American Hustle* and *Blue Jasmine*; TV shows such as *Mad Men* and *Peaky Blinders*; and the award winning play, *Ruined*. Extended material on use of narration within scripts (for example in *Peep Show*) and dialogue in verbatim scripts (*Alecky Blythe's London Road*) also features. *Closer* emerged as one of the most successful plays of the 1990s, and one with a continuing afterlife through the academy award nominated film adaptation in 2004. Although the work of dramatists such as Sarah Kane and Mark Ravenhill initially attracted the most critical and academic attention, Patrick Marber's *Closer* had long West End and Broadway runs. The play has since gone on to repeat this success in over 30 other countries.

Celebrating the Arthur Miller centennial year, an eye-catching new Penguin Plays edition of the work that established him as a leading voice in the American theater In 1947, Arthur Miller exploded onto Broadway with his first major work, *All My Sons*, winning both the New York Drama Critics' Circle Award for Best New Play and the Tony for Best Author. The play introduced themes that would preoccupy Miller throughout his career: the relationships between fathers and sons and the conflict between business and personal ethics. This striking new edition adds *All My Sons* to the elegant Penguin Plays series—now in beautifully redesigned covers. Joe Keller and Steve Deever, partners in a machine shop during World War II, turned out defective airplane parts, causing the deaths of many men. Deever was sent to prison while Keller escaped punishment and went back to business, making himself very wealthy in the ensuing years. A love affair between Keller's son, Chris, and Ann Deever, Steve's daughter; the bitterness of George Deever, who returns from the war to find his father in prison and his father's partner free; and the reaction of Chris Keller to his father's guilt escalate toward a climax of electrifying intensity.

New edition created specially for high school performing groups! *She Kills Monsters* tells the story of high schooler Agnes Evans as she deals with the death of her younger sister, Tilly. When Agnes stumbles upon Tilly's *Dungeons & Dragons* notebook, she finds herself catapulted into a journey of discovery and action-packed adventure in the imaginary world that was her sister's refuge. In this high-octane dramatic comedy laden with homicidal fairies, nasty ogres, and '90s pop culture, acclaimed playwright Qui Nguyen offers a heart-pounding homage to the geek and warrior within us all.

This series collects the complete scripts of 100 selected, previously unpublished plays by 19th-Century American playwrights. Volume 4 features "Across the Continent," by J.J. McCloskey; "Rosedale," by Lester Wallack, "Davy Crockett," by Frank Murdock; "Our Boarding House," by Leonard Grover; and "Sam's of Posen," by G.H. Jessop.

Explores interconnections among early 20th-century visual, literary, and performance art

From the Children's Laureate of England, a stunning novel of the First World War, a boy who is on its front lines, and a childhood remembered. Includes *After Words* bonus features. As the enemy lurks in the darkness, Thomas struggles to stay awake through the night.

He has lived through the terror of gas attacks and watched friends die by his side. But in the morning, Thomas will be forced to confront an even greater horror. As the minutes tick by, Thomas remembers his childhood spent deep in the countryside with his mother, his brothers, and Molly, the love of his life. But each minute that passes brings Thomas closer to something he can't bear to think about--the moment when the war and its horrific consequences will change his life forever.

There's a moment. There's always a moment . . . Dan rescues Alice. Anna photographs Dan. Larry meets Anna online. Alice rescues Larry. This is London at the end of the twentieth century where lives collide and fates change in an instant. Strangers become lovers and lovers become strangers . . . On its premiere in 1997, *Closer* won Olivier, Evening Standard and New York Drama Critics' Circle Awards. Since then, the play has been produced in more than 200 cities across the world. This edition of the play was published to coincide with the production at the Donmar Warehouse, London, in February 2015.

THE STORY: This is the love story of Ethel and Norman Thayer, who are returning to their summer home on Golden Pond for the forty-eighth year. He is a retired professor, nearing eighty, with heart palpitations and a failing memory--but still as tart

Derived from *The Cambridge guide to theatre*_

(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*

In *Bodies and Transformance in Taiwanese Contemporary Theater*, Peilin Liang develops a theory of bodily transformation. Proposing the concept of transformance, a conscious and rigorous process of self-cultivation toward a reconceptualized body, Liang shows how theater practitioners of minoritized cultures adopt transformance as a strategy to counteract the embodied practices of ideological and economic hegemony. This book observes key Taiwanese contemporary theater practitioners at work in forging five reconceptualized bodies: the energized, the rhythmic, the ritualized, the joyous, and the (re)productive. By focusing on the development of transformance between the years of 2000–2008, a tumultuous political watershed in Taiwan's history, the author succeeds in bridging postcolonialism and interculturalism in her conceptual framework. Ideal for scholars of Asian and postcolonial theater, *Bodies and Transformance in Taiwanese Contemporary Theater* shows how transformance, rather than performance, calibrates with far greater precision and acuity the state of the body and the culture that it seeks to create.

In a very short time, John Green has become an icon of young adult literature. His first novel, *Looking for Alaska* (2005) won the Michael Prinz award, *Paper Towns* (2008) received an Edgar Allan Poe award, and in 2014, *Time* magazine named him one of its 100 Most Influential People. *The Fault in Our Stars* reached number one on the *New York Times* bestseller list, and the film adaptation was a worldwide hit. *John Green: Teen Whisperer* looks at the work of a versatile author whose works have fast become must-reads for teens and adults alike. After providing a biographical sketch of the author, subsequent chapters focus on different "types" of Green's writing: radio broadcasts, blogs, vlogs, YouTube videos, and, of course, his novels, including *An Abundance of Katherines* (2006) and *Will Grayson, Will Grayson* (2010). This volume concludes with an interview of Green and a unique final chapter that considers not only the young adult view of his work, but an adult perspective as well. Based on extensive research, this book captures the diverse elements of Green and his work: predictable, but surprising; stable, yet enigmatic; aloof, but deeply caring; hip, but homespun; irreverent, but deeply spiritual. Exploring why his writing reaches both teens and adults, *John Green: Teen Whisperer* will be of interest to librarians, scholars, and the author's many fans.

Disgraced by Ayad Akhtar is the winner of the Pulitzer Prize for Drama, 2013. *New York Today*. Corporate lawyer Amir Kapoor is happy, in love, and about to land the biggest career promotion of his life. But beneath the veneer, success has come at a price. When Amir and his artist wife, Emily, host an intimate dinner party at their Upper East Side apartment, what starts out as a friendly conversation soon escalates into something far more damaging. After taking US audiences by storm in a sold out run in New York, *Disgraced* transferred to the Bush Theatre in London in 2013.

TIME Magazine's Top Ten Children's Books of 2015 "Tiny Cooper stole our hearts." —*Entertainment Weekly* Especially for those of us who ordinarily feel ignored, a spotlight is a circle of magic, with the strength to draw us from the darkness of our everyday lives. Watch out, ex-boyfriends, and get out of the way, homophobic coaches. Tiny Cooper has something to say—and he's going to say it in song. Filled with honesty, humor, and "big, lively, belty" musical numbers, *Hold Me Closer* is the no-holds-barred (and many-bars-held) entirety of the beloved musical first introduced in *Will Grayson, Will Grayson*, the award-winning bestseller by John Green and David Levithan. Tiny Cooper is finally taking center stage . . . and the world will never be the same again. "Tiny will have readers falling out of their chairs laughing. . . . It's big. It's gay. It's outrageous and hilarious." —*Kirkus Reviews* "Levithan has turned in another star turn with a book that is witty, wise, and well worthy of an encore." —*Booklist*, starred review "Tiny's passion for composing a big, beautiful life and a big, beautiful show overflows in this thoroughly magical book." —*BCCB*, starred review "Tiny Cooper . . . gets his own star turn." —*Publishers Weekly*, starred review

Learning through play is a well-established principle that underpins much educational practice, yet it is often overlooked in association with children with autistic spectrum disorders. This book considers the wide-ranging benefits of developing play and taking it into drama with these children. The authors demonstrate how to implement such approaches via a highly practical, structured developmental framework, within which participants may gradually learn to be creative. They also discuss the psychology and pedagogy of autism in relation to play and drama and connect them to everyday learning situations using a wealth of examples. This accessible approach to play and drama can offer a powerful, memorable, integrating way forward for children with autistic spectrum disorders - and enjoyable, fun opportunities for teaching and learning.

This remarkable collection of resources shows teachers how to guide their students through the drama process. *Drama Schemes, Themes & Dreams* offers a comprehensive outline of improvisation and interpretation strategies that teachers can incorporate in classroom instruction. Organized around universal themes that invite students to make connections to texts and to each other, the book encourages students to consider their own identities and their place in the world. Each chapter is organized around a framework that will engage students as they experience a wealth of dramatic activity. This practical and useful book features a host of sources for improving classroom instruction, including scripts, monologues, poetry, novel excerpts, and visual images. Strategy Schemes provide a framework for structuring the learning. Pieces written expressly for inclusion in this book are contributed by experienced educators and artists. The selected strategies enrich the meaning-making, creative process, and critical skills that students need to succeed in school and in life. New and experienced teachers in all subject areas will find the help they need to create meaningful and innovative learning opportunities for all learners.

Perhaps the most important, difficult, and unresolved issue in Shakespeare studies is the question of Lear's last lines; the whole meaning of Shakespeare's greatest and most controversial tragedy depends upon it. In the 1608 Quarto, it is "O,o,o,o"—that zero to which the Fool compares Lear himself. In the 1623 Folio, the King's last words are "Look on her! Look, her lips! Look there, look there!" No one but Lear sees what he points us to envision. Is it epiphany or delusion? Is Lear's tragedy nihilistic or redemptive? In search of an answer, Hawkins deploys a wide spectrum of critical approaches: close scrutiny of the rival texts and comparison with the play's sources, the unique double structure of *Lear*, its symbols and imagery, its visual and verbal scriptural allusions, even its numerology. The book enlists its readers in a quest for final meaning, not unlike the movement of the play itself towards Dover and the extreme verge of its imagined cliff, that high place where life borders upon death and earth meets sky and sea.

Chloe Forrester has planned her life out perfectly. Newly engaged to her adoring boyfriend, Harrison Scott, she finally feels as if the pieces of

her life are coming together. But when Paxton Potter, a man with a grudge against her fiancé, accuses him of betrayal, Chole's trust in Harrison starts to waver. After a young woman's body is found, a dangerous and unlikely connection is formed between Chloe and Paxton. With each dark secret uncovered, Chole has a choice- turn a blind eye or dig deeper. But in order to understand something or someone, you have to look closer. Each decision she makes has a consequence, as new truths are revealed about her enemies and the people she loves. With Chole's future dangling by a thread, she must be ready to sever ties to the life she thought she knew in order to survive.

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