

Laughing Wild

An interdisciplinary study of the interconnected subtexts of erotic attraction, illness, and death in several 19th- and 20th-century operatic texts. This is an examination of how opera uses the singing body to give voice to the suffering person. It presents medical and literary sources to make sense of the changing depiction of disease in opera. *Comparative Literary Dimensions*, like its companion volume *American Literary Dimensions*, honors the memory of Melvin J. Friedman. The authors studied include James Joyce, Robert Graves, and Virginia Woolf. A wide range of classical and modern writers and literary themes and concepts are discussed by international scholar-critics such as Haskell Block, Zack Bowen, and Owen Aldrich. The volume concludes with Jackson Bryer's detailed bibliography of Melvin Friedman's singular contribution to the study of modern literature.

THE STORY: In the first section of the play, a Woman enters and embarks on an increasingly frenetic (and funny) recital of the perils and frustrations of daily life in urban America--waiting in line, rude taxi drivers, inane talk shows and the selfi

From one of theater's most outrageous comic talents, two plays—one a Pulitzer Prize in Drama finalist, the other a twisted take on Christmas classics. In this book, Christopher Durang, the criminally funny author of *Sister Mary Ignatius Explains It All for You*, presents two plays about death, religion, and a creamy Christmas pudding. In *Miss Witherspoon*—named one of the Ten Best Plays of 2005 by both *Time* and *Newsday*—Veronica, a recent suicide whose cantankerous attitude has not improved in the afterlife, discovers that the one thing worse than the world she left behind is having to go back for seconds. Ordered to cleanse her “brown tweedy aura,” Veronica resists being reincarnated (as a trailer-trash teen or an overexcited Golden Retriever), only to find that she may be mankind's last, best hope for survival. In *Mrs. Bob Cratchit's Wild Christmas Binge*, a sassy ghost once again attempts to shake Scrooge from his holiday humbug, but the whole family-friendly affair is deliciously derailed by Mrs. Cratchit's drunken insistence on stepping out of her miserable, treacly role. Morals are subverted, starving yet plucky children sing carols, and somebody's goose is cooked as Durang lovingly skewers *A Christmas Carol*, *It's a Wonderful Life*, and many more to create a brand-new, cracked Christmas classic.

Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. In this volume, leading scholars assess the contribution of James Joyce, T.S. Eliot, W.H. Auden and Samuel Beckett to the afterlife and reception of Shakespeare and his works. Each essay assesses the double impact of Shakespeare on the figure covered and of that figure on the understanding, interpretation and appreciation of Shakespeare, providing a sketch of its subject's intellectual and professional biography and an account of the wider cultural context.

In this book, leading international scholars explore the major ideas and debates that have made the study of modernist literature one of the most vibrant areas of literary studies today. *The Bloomsbury Companion to Modernist Literature* offers a comprehensive guide to current research in the field, covering topics including: · The modernist everyday: emotion, myth, geographies and language scepticism · Modernist literature and the arts: music, the visual arts, cinema and popular culture · Textual and archival approaches: manuscripts, genetic criticism and modernist magazines · Modernist literature and science: sexology, neurology, psychology, technology and the theory of relativity · The geopolitics of modernism: globalization, politics and economics · Resources: keywords and an annotated bibliography

All actors and acting teachers need *The Ultimate Scene and Monologue Sourcebook*, the invaluable guide to finding just the right piece for every audition. The unique format of the book is ideal for acting teachers who want their students to understand each monologue in context. This remarkable book describes the characters, action, and mood for more than 1,000 scenes in over 300 plays. Using these guidelines, the actor can quickly pinpoint the perfect monologue, then find the text in the Samuel French or Dramatist Play Service edition of the play. Newly revised and expanded, the book includes the author's own assessment of each monologue.

The Theatre of Christopher Durang considers the works of one of the foremost comedic writers for the American stage. From Durang's early success with the controversial *Sister Mary Ignatius Explains It All for You* (1974) to his recent Tony Award-winning play, *Vanya and Sonia and Masha and Spike* (2012), he has been an original theatrical voice in American theatre. Edith Oliver, long-time theatre critic for *The New Yorker*, described Durang as “one of the funniest men in the world.” Durang challenges traditional dramatic idioms with his irreverent comedies that are as shocking as they are prescient and compassionate. This volume provides the first comprehensive examination of Durang's works and incorporates comedic theory to examine how laughter in performance subverts social conventions and hierarchies. Through a clear, detailed discussion of the plays, Miriam Chirico considers Durang's use of black comedy, satire, and parody to explode such topics as: western literature, religion, dysfunctional families, and American social malaise. Robert Combs and Jay Malarcher provide additional critical perspectives about Durang's works, detailing his use of alienation techniques and locating his place within the American parodic tradition. The book also includes a warm introduction by Durang's former student, Pulitzer Prize-winner, David Lindsay-Abaire. *The Theatre of Christopher Durang*, in demonstrating how Durang has shaped contemporary theatrical possibilities, offers a valuable guide for students of American drama and comedy.

Longlisted for the National Book Award *The Newbery Honor*—winning author of *Hatchet* and *Dogsong* shares surprising true stories about his relationship with animals, highlighting their compassion, intellect, intuition, and sense of adventure. Gary Paulsen is an adventurer who competed in two Iditarods, survived the Minnesota wilderness, and climbed the Bighorns. None of this would have been possible without his truest companion: his animals. Sled dogs rescued him in Alaska, a sickened poodle guarded his well-being, and a horse led him across a desert. Through his interactions with dogs, horses, birds, and more, Gary has been struck with the belief that animals know more than we may fathom. His understanding and admiration of animals is well known, and in *This Side of Wild*, which has taken a lifetime to write, he proves the ways in which they have taught him to be a better person.

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History buffs, will enjoy the wealth of detail about the struggle between the monarchists under Chiang Kai Shek and the Communists in this collection of short stories about the development of China from the time of the Qing dynasty to when the U.S. first invaded North Korea. They describe the constant state of friction between supporters of the ruling Monarchy and the Communists down the years. Intensely varied stories describe scenes of great cruelty and sadness and a sense of the futility of life amongst the dirt-poor, struggling just to have a normal life. There is a strong sense of the macabre, as well as touches of black humour. Nevertheless, sexual depravity, the exploitation of young women and human trafficking pervade throughout, persisting until the present day.

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In 'Laughing Wild, ' two comic monologues evolve into a man's and an woman's shared nightmare of modern life and the isolation it creates.

Turned into a sideshow freak, Wild Boy, an abandoned child covered with hair, develops deductive skills while being dragged throughout the underworld of Victorian London before he is wrongly accused of murder.

In this rich and perceptive study of some of the most haunting fiction written in the late twentieth century, Beckett critic Enoch Brater continues his investigation of the tension between text and script, silence and associational sound. Brater argues with great learning that Beckett's fiction, like his radio plays, demands to be read aloud, since much of the emotional meaning lodges in its tonality. Here the rhythm of Beckett's "labouring heart" finds its performative voice as the reader, now turned listener, collaborates in the creation of a musical composition that must elucidate the stillness of the universe. The Drama in the Text is a book about reciting and recounting, about how we know and what we know when we read a lyrical "text" crafted in prose but sounding like something else instead. Brater ranges across all of Beckett's work, quoting from it liberally, and makes connections mainly with other writers, but also with details drawn from the whole Western cultural heritage. The only book that deals thoroughly with Beckett's complete late fiction, Brater's study opens to a wide literary audience the difficult and elliptical nature of Beckett's mature prose style. For those readers who find Beckett's late fiction "impossible to follow let alone describe", this book will be an authoritative and persuasive guide, providing recognition, insight, and accessibility.

A pair of plays from the comic genius who gave us the Tony Award-winning Vanya and Sonia and Masha and Spike. Baby and the Bathwater follows its main character from infancy to adulthood, in a confusing search for identity after an unusual upbringing. In Laughing Wild, two comic monologues evolve into a man and a woman's shared nightmare of modern life and the isolation it creates. From her turf battles at the supermarket to the desperate clichés of self-affirmation he learns at his "personality workshop," they run the gamut of everyday life's small brutalizations until they meet, with disastrous inevitability, at the Harmonic Convergence in Central Park. The fiercely ironic dark comedy of Christopher Durang can be perfectly described by the quotation—by Thomas Gray via Samuel Beckett—that inspired one of these play's titles: "Laughing wild amid severest woe." "One of the funniest dramatists alive, and one of the most sharply satiric."—The New Yorker

THE STORY: As the play begins Helen and John gaze proudly at their new offspring, a bit disappointed that it doesn't speak English and too polite to check its sex. So they decide that the child is a girl and name it Daisy--which leads to all manner

(Applause Books). What was the play that changed your life? What was the play that inspired you; that showed you something entirely new; that was so thrilling or surprising, breathtaking or poignant, that you were never the same? Nineteen of today's most gifted playwrights respond in this most revealing and personal book, published by Applause Books and presented by the American Theatre Wing, founder of The Tony Awards. From Edward Albee's 1935 visit to New York's Hippodrome Theatre to see Jimmy Durante (and an elephant) in Rodgers and Hart's Jumbo, to Diana Son's twelfth-grade field trip in 1983 to see Diane Venora play Hamlet at The Public Theater, from David Henry Hwang's seminal San Francisco encounter with Equus to a young Beth Henley's epiphany after seeing her mother in a "Green Bean Man costume," The Play That Changed My Life offers readers a unique peek into the theatrical influences of some of the nation's most important dramatists. The book is filled with tributes, memories, anecdotes and other insights that connect past to present and make this volume an instant "must have" for anyone who adores the theatre. Also in the book are pieces by David Auburn, Jon Robin Baitz, Nilo Cruz, Christopher Durang, Charles Fuller, A. R. Gurney, Tina Howe, David Ives, Donald Margulies, Lynn Nottage, Suzan-Lori Parks, Sarah Ruhl, John Patrick Shanley, Regina Taylor, and Doug Wright, as well as an introduction by Paula Vogel. All together, the playwrights featured here have won more than 40 Tony Awards, Pulitzer Prizes, Obies, and MacArthur genius grants.

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