

Mr Burns A Post Electric Play

Typescript draft, dated 9.3.13. Unmarked script of a play that opened September 15, 2013, at Playwrights Horizons, New York, N.Y. The last 28 pages of the script are peopled by characters from The Simpsons television program. Bart Simpson is the son of Homer Simpson, whose mendacious boss is Mr. Burns.

Theater on the Cape began in 1916 when a group of artists and writers in Provincetown mounted a production of a one-act play, Bound East for Cardiff, by a little-known playwright, Eugene O'Neill. They staged the play in a rickety old theater on a wharf in what was then little more than a sleepy fishing village. From that artists' colony--and others like it across the Cape and Islands--it grew into the constantly expanding theater universe it is today. The theatrical descendants of O'Neill and the Provincetown Players continue to present classical drama, contemporary hits and new, experimental works to audiences that have come to expect the best. In her tour of the theaters from Provincetown to Falmouth, author and entertainment columnist Sue Mellen reveals the rich past behind a unique cultural treasure.

This book addresses theatres contribution to the way we think about ecology, our relationship to the environment, and what it means to be human in the context of climate change. It offers a detailed study of the ways in which contemporary performance has critiqued and re-imagined everyday ecological relationships, in more just and equitable ways. The broad spectrum of ecologically-oriented theatre and performance included here, largely from the UK, US, Canada, Europe, and Mexico, have problematised, reframed, and upended the pervasive and reductive images of climate change that tend to dominate the ecological imagination. Taking an inclusive approach this book foregrounds marginalised perspectives and the multiple social and political forces that shape climate change and related ecological crises, framing understandings of the earth as home. Recent works by Fevered Sleep, Rimini Protokoll, Violeta Luna, Deke Weaver, Metis Arts, Lucy + Jorge Orta, as well as Indigenous activist movements such as NoDAPL and Idle No More, are described in detail.

The second print edition of the popular, award-winning, online publication -- a handsomely art-directed digest magazine that mixes art, photography and literature with pop culture, comix and reporting on the news of the day. Hazlitt #2 is a grim but playful take on the idea of a summer reading issue. Featuring Heather O'Neill, Tao Lin, Lorrie Moore, Daniel Galera, Owen Pallett, Richard Maxwell, Mary Jo Bang and many more. What's inside: · Heather O'Neill sets her house on fire · Tao Lin on your body as vessel or spaceship · The Black Notes of Owen Pallett · Franz Kafka's Josef K. is channeled through Justin Bieber · Nick Hune-Brown on the horrors of teenage embarrassment · Ebola: Nature's most perfect killing machine · Linda Besner on arts funding in the U.S. and Canada · Eating the Heart of Richard Maxwell—talking with the innovative playwright and theatre director · How to be a Woman, or, Lorrie Moore as the mother you never had · The Life They Planned For You: aerial photography by Christoph Gielen · Poetry by Mary Jo Bang and David Hernandez · New Brazilian fiction by Daniel Galera and Fernanda Torres Also featuring art from Julia Dault, Stephen Appleby-Barr, Kristin Cammermeyer, Lorne Bridgman, and Marman and Borins. General Editor: Chris Frey Art Director: Jeremy Laing

Why does the way we think about urban children and urban nature matter? This volume explores how dichotomies between nature/culture, rural/urban, and child/adult have structured our understandings about the place of children and nature in the city. By placing children and youth at the center of re-theorising the city as a socio-natural space, the book illustrates how children and youth's relations to and with nature can change adultist perspectives and help create more ecologically and socially just cities. As a key contribution to children's studies, the book engages and enlivens debates in urban political ecology and urban theory, which have not yet treated age as an important axis of difference. With examples from ten localities, the chapters in this volume ask how we can subvert both romanticized and modernist conceptualizations of nature and childhood that conflate innocence and purity with children and nature; the volume asks what happens when we re-invent urban natures with children's needs and perspectives in mind.

Since their introduction in 1964, American muscle cars have been closely associated with masculinity. In the 21st century, women have been a growing presence in the muscle car world, exhibiting classic cars at automotive events and rumbling to work in modern Mustangs, Camaros and Challengers. Informed by the experiences of 88 female auto enthusiasts, this book highlights women's admiration and passion for American muscle, and reveals how restoring, showing and driving classic and modern cars provides a means to challenge longstanding perceptions of women drivers and advance ideas of identity and gender equality.

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.

A companion to American Theatre Ensembles Volume 1, this volume charts the development and achievements of theatre companies working after 1995, bringing together the diffuse generation of ensembles working within a context of media saturation and epistemological and social fragmentation. Ensembles examined include Rude Mechs, The Builders Association, Pig Iron, Radiohole, The Civilians and 600 Highwaymen. Introductory chapters provide a sweeping overview of ensemble-based creation within the general historical and cultural contexts of the period, followed by a detailed study of the evolution of ensemble-based work. Contributors examine matters such as influence, funding, production and legacies, as well as the forms of collective devising and creation, while presenting close readings of the companies' most prominent works. The volume features detailed case studies of the 6 companies from the period and cover: * A history of development and methods * Key productions and projects * Critical reception * A chronology of significant productions US ensemble companies since 1995 have revolutionized the form and content of contemporary performance, influencing experimental as well as mainstream practice. This volume provides the first encompassing study of this vital development in contemporary American theatre by mapping its evolution and key developments.

Martin Scorsese's Cape Fear (1991) opens with a shot of water and climaxes on a raging river. Despite, or perhaps because of, the film's great commercial success, critical analysis of the film typically does not delve beneath the surface of Scorsese's first major box office hit. As it reaches its 30th anniversary, Cape Fear is now ripe for a full appraisal. The remake of J. Lee Thompson's 1962 Cape Fear was originally conceived as a straightforward thriller intended for Steven Spielberg. Author Rob Daniel investigates the fascinating ways Scorsese's style and preoccupations transform his version into a horror epic. The director's love of fear cinema, his Catholicism and filmmaking techniques shift Cape Fear into terrifying psychological and psychosexual waters. The analysis also examines the influence of Gothic literature and fairy tales, plus how academic approaches to genre aid an understanding of the film.

Is The Wire better than Breaking Bad? Is Cheers better than Seinfeld? What's the best high school show ever made? Why did Moonlighting really fall apart? Was the Arrested Development Netflix season brilliant or terrible? For twenty years--since they shared a TV column at Tony Soprano's hometown newspaper--critics Alan Sepinwall and Matt Zoller Seitz have been debating these questions and many more, but it all ultimately boils down to this: What's the greatest TV show ever? That debate reaches an epic conclusion in TV (THE BOOK). Sepinwall and Seitz have identified and ranked the 100 greatest scripted

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shows in American TV history. Using a complex, obsessively all-encompassing scoring system, they've created a Pantheon of top TV shows, each accompanied by essays delving into what made these shows great. From vintage classics like *The Twilight Zone* and *I Love Lucy* to modern masterpieces like *Mad Men* and *Friday Night Lights*, from huge hits like *All in the Family* and *ER* to short-lived favorites like *Firefly* and *Freaks and Geeks*, *TV (THE BOOK)* will bring the triumphs of the small screen together in one amazing compendium. Sepinwall and Seitz's argument has ended. Now it's time for yours to begin!

Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary Theatre responds to a rising tide of experimentation in theatre practice that eliminates or obscures light. It brings together leading and emerging practitioners and researchers in a volume dedicated to exploring the phenomenon and showcasing a range of possible critical and theoretical approaches. This book considers the aesthetics and phenomenology of dark, gloomy and shadow-strewn theatre performances, as well as the historical and cultural significances of darkness, shadow and the night in theatre and performance contexts. It is concerned as much with the experiences elicited by darkness and obscured or diminished lighting as it is with the conditions that define, frame and at times re-shape what each might 'mean' and 'do'. Contributors provide surveys of relevant practice, interviews with practitioners, theoretical reflections and close critical analyses of work by key innovators in the aesthetics of light, shadow and darkness. The book has a particular focus on the work of contemporary theatre makers – including *Sound&Fury*, David Rosenberg and Glen Neath, Lundahl & Seitz, Extant, and *Analogue* – and seeks to deepen the engagement of theatre and performance studies with what might be called 'the sensory turn'. *Theatre in the Dark* explores ground-breaking areas that will appeal to researchers, practitioners and audiences alike.

WAT BLIJFT ER OVER ALS DE BESCHAVING TEN ONDER GAAT? EN HOEVER ZOU JE GAAN OM DIT TE BESCHERMEN? Op een winterse avond in Toronto sterft de beroemde acteur Arthur Leander op het toneel terwijl hij de rol van zijn leven speelt. Diezelfde avond strijkt een dodelijk griepvirus neer op het Noord-Amerikaanse continent. De wereld zal nooit meer hetzelfde zijn. Twintig jaar later trekt Kirsten, een actrice van het Reizende Symfonieorkest, langs de nieuwe nederzettingen rondom de Grote Meren om Shakespeare op te voeren voor de overlevenden van de ondergang. En dan wordt haar hoopvolle nieuwe wereld wederom bedreigd.

De in elkaar hakende verhalen in *Onder vrienden* spelen zich af in de fictieve kibboets Jikhat, halverwege de jaren vijftig. Ze schetsen wonderlijk subtiele portretten van een aantal inwoners van de kibboets, die eigen dromen hebben en persoonlijke pijn ervaren in de schaduw van een van de grootste collectieve dromen uit de geschiedenis van de twintigste eeuw. Een vader wiens jonge dochter gaat samenwonen met een kibboetslid van zijn eigen leeftijd; een echtgenote die een aangrijpende brief schrijft aan de vrouw voor wie haar man haar verlaten heeft; een vader die zich niet kan beheersen als zijn zoontje gepest wordt; en een oudere tuinman die alle rampen van de wereld op zijn schouders torst. Tezamen vormen de verhalen in deze bundel een onvergetelijk portret van een idee en een tijdperk. Louis Catron imbued experienced and fledgling playwrights with inspiration, guidance, and a passport to maximizing their writing skills as well as their overall ability to transform written words into a stage production. He understood that being a playwright is more than putting pen to paper. It involves expressing a personal point of view, bringing a vision to life, developing dimensional characters, structuring a play's action, and finding producers, directors, and actors to bring the work to life. In the second edition Norman Bert infuses the enduring merits of Catron's original work with examples, technological developments, and trends geared to today's readers. Bert's play references are familiar to contemporary students, including examples from plays written since 2000. He includes useful information on web-based research and the electronic submission process. A new chapter focuses on the playwright's responsibility to lay the groundwork for production elements like casting, design, theatre architecture as it impacts audience–performer relationships, staging modes, and the uses and expectations of stage directions. Also new to this edition are reading resources for delving deeper into topics discussed.

This book investigates the sustained engagement between American literature and sound recording technologies during the twentieth century.

Met 'De schoonheid van weerbarstig proza' reikt Lydia Davis ons de sleutel aan tot het lezen van haar werk – wat het leesplezier alleen maar zal vergroten. De korte verhalen van Davis tellen vaak minder dan tien regels, soms zelfs slechts één, en beschrijven alledaagse observaties en belevenissen in ongekunstelde, laconieke taal. Op het eerste gezicht dan. Bij een tweede lezing begint de goede verstaander nieuwe lagen te vermoeden. En wanneer Davis zelf haar werk analyseert, zoals in deze bundel vol verhelderende essays, dan openbaren zich de doordachte vorm en inhoudelijke diepgang. Vanaf de allereerste gedachte of zinsnede tot de maanden en zelfs jaren waarin ze aan een zkv slijpt en snoeit: Davis biedt inzicht in haar schrijf- en redactieproces. Ze vertelt over lievelingsschrijvers en visuele kunstenaars die haar werk hebben beïnvloed, en strooit ruimhartig met schrijftips.

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Twee samenhangende tragedies van de Griekse tragicus (ca. 480-406 v.Chr.).

Bea meets Aaron. He's intelligent, handsome, makes her laugh and, most importantly, has a high rating on his genetic profile. What's not to like? Char is on the brink of landing her dream job and has big plans to start a family - but her blood rating threatens it all. In a world where future happiness depends on a single, inescapable blood test – which dictates everything from credit rating to dating prospects - how far will people go to beat the system and let nature take its course? *The Phlebotomist* questions the value we place on one another, whether knowledge really is power, and if it's truly possible for love to conquer all.

Shakespearean performance criticism has undergone a sea change in recent years, and strong tides of discovery are continuing to shift the contours of the discipline. The essays in this volume, written by scholars from around the world, reveal how these critical cross-currents are influencing the ways we now view Shakespeare in performance. The volume is organised in four Parts. Part I interrogates how Shakespeare continues to achieve contemporaneity for Western audiences by exploring modes of performance, acting styles, and aesthetic choices regarded as experimental. Part II tackles the burgeoning field of reception: how and why audiences respond to performances as they do, or actors to the conditions in which they perform; how immersive productions turn spectators into actors; how memory and cognition shape and reshape the performances we think we saw. Part III addresses the ways in which revolutions in technology have altered our views of Shakespeare, both through the mediums of film and sound recording, and through digitalizing processes that have generated a profound reconsideration of what performance is and how it is accessed. The final Part grapples with intercultural Shakespeare, considering not only matters of cultural hegemony and appropriation in a 'global' importation of non-Western productions to Europe and North America, but also how Shakespeare has been made 'local' in performances staged or filmed in African, Asian, and Latin American countries. Together, these ground-breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today, and they point the way to critical continents not yet explored.

"One of the most spectacularly original plays in recent memory."--*Entertainment Weekly* "Fascinating and hilarious . . . With each of its three acts, Mr. Burns grows grander."--*Village Voice* "When was the last time you met a new play that was so smart it made your head spin? . . . Mr. Burns has arrived to leave you dizzy with the scope and dazzle of its ideas . . . with depths of feeling to match its breadth of imagination."--*The New York Times* An ode to live theater and the resilience of *The Simpsons*, Anne Washburn's apocalyptic comedy *Mr. Burns*--"even better than its hype" (*New York Post*)--is an imaginative

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exploration of how the culture of one generation can evolve into the mythology of the next. Following an enthusiastic critical reception from New York critics for its world premiere, Mr. Burns will receive its London premiere in spring 2014. Also included in the collection are *The Small*, *I Have Loved Strangers*, and *Orestes*, all of which, together, develop a theme of destruction, from the personal to the city to civilization and, finally, to the destruction of form. Anne Washburn's plays include *The Internationalist*, *A Devil at Noon*, *Apparition*, *The Communist Dracula Pageant*, *I Have Loved Strangers*, *The Ladies*, *The Small*, and a transadaptation of Euripides's *Orestes*. Her awards include a Guggenheim, NYFA Fellowship, Time Warner Fellowship, and a Susan Smith Blackburn finalist. She is a member of 13P, The Civilians, and is a New Georges affiliated artist.

The Theatre of Nuclear Science theoretically explores theatrical representations of nuclear science to reconsider a science that can have consequences beyond imagination. Focusing on a series of nuclear science plays that span the twentieth and twenty-first centuries, and including performances of nuclear science in museums, film, and media, Jeanne Tiehen argues why theatre and its unique qualities can offer important perspectives on this imperative topic. This book will be of great interest to students and scholars of theatre, politics, and literature.

Imagining the End provides students and general readers with contextualized examples of how the apocalypse has been imagined across all mediums of American popular culture. Detailed entries analyze the development, influence, and enjoyment of end-times narratives. Provides readers with comprehensive and contextual essays on major apocalyptic themes and subjects Examines the source of most Western apocalyptic thought, The Book of Revelation and other Biblical apocalypses, in detail Includes descriptions, analysis, and context for apocalyptic films, novels, television programs, and video games Features a reader-friendly A–Z organization, with accessibly written entries

Theory for Theatre Studies: Emotion explores how emotion is communicated in drama, theatre, and contemporary performance and therefore in society. From Aristotle and Shakespeare to Stanislavski, Brecht and Caryl Churchill, theatre reveals and, informs but also warns about the emotions. The term 'emotion' encompasses the emotions, emotional feelings, affect and mood, and the book explores how these concepts are embodied and experienced within theatrical practice and explained in theory. Since emotion is artistically staged, its composition and impact can be described and analysed in relation to interdisciplinary approaches. Readers are encouraged to consider how emotion is dramatically, aurally, and visually developed to create innovative performance. Case studies include: *Medea*, *Twelfth Night*, *The Caucasian Chalk Circle*, Ibsen's *A Doll's House*, and performances by Mabou Mines, Robert Lepage, Rimini Protokoll, Anna Deavere Smith, Societas Raffaello Sanzio, Marina Abramovic, and The Wooster Group. By way of these detailed case studies, readers will appreciate new methodologies and approaches for their own exploration of 'emotion' as a performance component. Online resources to accompany this book are available at <https://www.bloomsbury.com/theory-for-theatre-studies-emotion-9781350030848/>.

Seminar paper from the year 2014 in the subject English Language and Literature Studies - Literature, grade: 2,0, University of Cologne (Englisches Seminar), course: The London Stage, language: English, abstract: A main objective of The Simpsons series seems to be to take every day issues and world events as a part of its stories and to deal with them in a satirical way. While it also concerns itself with apparently banal issues like popular movies or bands, war, politics or nuclear power do not make an exception in the series' content. Mick Broderick points out, that "while many episodes ostensibly do not touch on nuclear themes, the ever-present influence and immanence of the atomic age pervades The Simpsons like a thematic half-life whose motifs contaminate the multi-layered, intertextual narratives of each episode, often as satire." At this background, Anne Washburn's decision to take The Simpsons, of all things, as the one part of popular culture that survives inside the people's memories throughout a nuclear apocalypse, seems even more peculiar and ironic. But that's just what happens in Washburn's "Mr. Burns – A post-electric play". The electric grid is destroyed and people have to adapt to a world without telephones, television, electric stoves or radiators. They have to revert to older ways of engagement, like storytelling, but instead of higher literature they reminisce about parts of popular culture everyone remembers. The following paper therefore will analyse Anne Washburn's play in regard to the way popular culture is represented in her post-apocalyptic world. Why is it important and why is The Simpsons Washburn's main representative of contemporary popular culture in the play? And, moreover, in which ways does the representational form of popular culture change throughout it?

What will happen to the theater when there are no more critics? With the decline of print media and the rise of online journalism, theater critics are facing hard times. As their influence fades, will the industry they cover be adversely affected or can bloggers and message boards fill the void? Can a new economic model be created for theater criticism? How can critics lucky enough to still have jobs stay relevant in the age of social media? Speaking of which, what does a theater critic really do, and how do you become one? In this book, Matt Windman, a theater critic himself, interviews more than 50 critics from New York and around the country, including Ben Brantley, Charles Isherwood, John Lahr, Terry Teachout, Linda Winer, Chris Jones, David Cote, John Simon and Peter Filichia. They discuss their long careers and the nightly process of evaluating plays and musicals, and offer their thoughts on the future of the profession.

The book examines the narratives of climate change which have developed and which are currently evolving in three areas: law, fiction and activism. Narratives of climate change generated by litigants, judges, writers of fiction and activists are having, and will have, a profound effect on the way we respond to the climate change crisis.

Acknowledging the prevalence of unreliable narrators, this book explores the reliability and significance of different forms of climate narrative. The author analyses overlapping themes and points of intersection, considering the recurrent motif of the trickster, the prominence of the child, the significance and ongoing viability of the rights discourse, and the increasingly prevalent emergency framing with its multiple implications for law's empire. She asks how law, fiction and activism measure up as textual and performative fora for telling the story of climate change and anticipating a climate-changed future. And, in addition, how can they help foster transformative narratives which empower us to confront the climate change crisis? This highly topical, cross-disciplinary work will be of interest to anyone concerned about the growing climate emergency and makes a valuable contribution to climate law, environmental law, the environmental humanities and ecocriticism.

Performances of Anne Washburn's "Mr Burns A Post-Electric Play" performed by the State Theatre Company of South Australia and Belvoir, play performed at the [Space

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Theatre], lyricist: Anne Washburn, music composed by Michael Friedman, play based on the "Simpsons" the animated television series, play directed by Imara Savage, musical direction by Carol Young, set and costume design by Jonathan Oxlade, choreography by Lucas Jervies, fight choreographer: Scott Witt, cast includes: Paula Arundell, Mitchell Butel, Esther Hannaford, Jude Henshall, Brent Hill, Ezra Juanta and Jacqy Phillips.

Directing Actors: A Practical Aesthetics Approach is the first book to apply the Practical Aesthetics acting technique to the craft of directing. Lee Cohn lays out a step-by-step, no-nonsense methodology for the director that includes a deep dive into the mechanics of storytelling, the rehearsal process, working with writers, and the practical realities of the director's job. Featuring end-of-chapter exercises, this book provides a clear and effective means of breaking down a script in order to tell a story with clarity, simplicity, and dramatic force and gives directors a clear working vocabulary that will allow effective communication with actors. The techniques in this book are applicable to any theatrical style and any media platform in which a director might work. Written in an accessible, conversational style, this book strips the process of directing down to its most essential components to explain how to become an "actor's director." A must-read for students in directing courses and professional directors working with actors who prescribe to the Practical Aesthetics technique, as well as anyone interested in the process of working with actors, *Directing Actors* will help directors to get the very best their actors are capable of while approaching the work with a joyful, open spirit.

Humanists, scientists, and artists collaborate to address the disjunctive temporalities of ecological crisis In 2016, Antarctica's Totten Glacier, formed some 34 million years ago, detached from its bedrock, melted from the bottom by warming ocean waters. For the editors of *Timescales*, this event captures the disjunctive temporalities of our era's—the Anthropocene's—ecological crises: the rapid and accelerating degradation of our planet's life-supporting environment established slowly over millennia. They contend that, to represent and respond to these crises (i.e., climate change, rising sea levels, ocean acidification, species extinction, and biodiversity loss) requires reframing time itself, making more visible the relationship between past, present, and future, and between a human life span and the planet's. *Timescales'* collection of lively and thought-provoking essays puts oceanographers, geophysicists, geologists, and anthropologists into conversation with literary scholars, art historians, and archaeologists. Together forging new intellectual spaces, they explore the relationship between geological deep time and historical particularity, between ecological crises and cultural expression, between environmental policy and social constructions, between restoration ecology and future imaginaries, and between constructive pessimism and radical (and actionable) hope. Interspersed among these essays are three complementary "études," in which artists describe experimental works that explore the various timescales of ecological crisis. Contributors: Jason Bell, Harvard Law School; Iemanjá Brown, College of Wooster; Beatriz Cortez, California State U, Northridge; Wai Chee Dimock, Yale U; Jane E. Dmochowski, U of Pennsylvania; David A. D. Evans, Yale U; Kate Farquhar; Marcia Ferguson, U of Pennsylvania; Ömür Harman?ah, U of Illinois at Chicago; Troy Herion; Mimi Lien; Mary Mattingly; Paul Mitchell, U of Pennsylvania; Frank Pavia, California Institute of Technology; Dan Rothenberg; Jennifer E. Telesca, Pratt Institute; Charles M. Tung, Seattle U.

This textbook provides a global, chronological mapping of significant areas of theatre, sketched from its deepest history in the evolution of our brain's 'inner theatre' to ancient, medieval, modern, and postmodern developments. It considers prehistoric cave art and built temples, African trance dances, ancient Egyptian and Middle-Eastern ritual dramas, Greek and Roman theatres, Asian dance-dramas and puppetry, medieval European performances, global indigenous rituals, early modern to postmodern Euro-American developments, worldwide postcolonial theatres, and the hyper-theatricality of today's mass and social media. Timelines and numbered paragraphs form an overall outline with distilled details of what students can learn, encouraging further explorations online and in the library. Questions suggest how students might reflect on present parallels, making their own maps of global theatre histories, regarding geo-political theatrics in the media, our performances in everyday life, and the theatres inside our brains.

Historical Dictionary of the Contemporary American Theater, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1,000 cross-referenced entries on plays, playwrights, directors, designers, actors, critics, producers, theaters, and terminology.

This book examines contemporary approaches to adaptation in theatre through seventeen international case studies. It explores company and directorial approaches to adaptation through analysis of the work of Kneehigh, Mabou Mines, Robert Le Page and Katie Mitchell. It then moves on to look at the transformation of the novel onto the stage in the work of Mitchell, and in *The Red Badge of Courage*, *The Kite Runner*, *Anne Frank*, and *Fanny Hill*. Next, it examines contemporary radical adaptations of *Trojan Women* and *The Iliad*. Finally, it looks at five different approaches to postmodern metatheatrical adaptation in early modern texts of *Hamlet*, *The Changeling*, and *Faustus*, as well as the work of the Neo-Futurists, and the mash-up *Medea/Macbeth/Cinderella*. Overall, this comprehensive study offers insights into key productions, ideas about approaches to adaptation, and current debates on fidelity, postmodernism and remediation.

First aired in 1989, *The Simpsons* has become America's most beloved animated show. It changed the world of television, bringing to the screen a cartoon for adults, a sitcom without a laugh track, an imperfect lower class family, a mixture of high and low comedy and satire for the masses. This collection of new essays explores the many ways in which *The Simpsons* reflects everyday life through its exploration of gender roles, music, death, food politics, science and religion, anxiety, friendship and more.

Toward the end of *Mr. Burns*, Bart is confronted by death and reaches within himself to find the hope and courage necessary to defeat his biggest fear, Mr. Burns. This newfound courage propels Bart to fight back and lead the citizens of Springfield to safety. Many times throughout the production process, I felt like Bart at this moment. Circumstances arose and I had to choose to face my fears or step aside and be defeated. As Bart realizes in the play, courage comes from a genuine need to protect and defend those you are leading. Throughout this process, I faced many fears and like Bart, found inspiration from my team and colleagues. Courage became essential in leading this production through the many fears and doubts of the unknown. During my graduate studies, I have been committed to developing a more assertive approach to my leadership style. I have challenged myself to trust my intuition and take courageous risks to create a safe space without fear of judgment and where trust and respect are given freely. I have learned the importance of building trusting and respectful relationships that support and inspire my team to do their best work. By being more assertive, I demonstrate to the collaborative team

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and the company that I am looking out for their needs. Moving forward I will continue to challenge myself to courageously follow my intuition and be assertive while supporting my collaborators and the production.

Based on interviews with over forty award-winning artists, *How to Rehearse a Play* offers multiple solutions to the challenges that directors face from first rehearsal to opening night. The book provides a wealth of information on how to run a rehearsal room, suggesting different paths and encouraging directors to shape their own process. It is divided into four sections: lessons from the past: a brief survey of influential directors, including Stanislavski's acting methods and Anne Bogart's theories on movement; a survey of current practices: practical advice on launching a process, analyzing scripts, crafting staging, detailing scene work, collaborating in technical rehearsals and previews, and opening the play to the public; rehearsing without a script: suggestions, advice, and exercises for devising plays through collaborative company creation; rehearsal workbook: prompts and exercises to help directors discover their own process. *How to Rehearse a Play* is the perfect guide for any artist leading their first rehearsal, heading to graduate school for intense study, or just looking for ways to refresh and reinvigorate their artistry.

The need to provide a healthy and sustainable future is inarguable. Theatre practices, in particular scenic design, must engage in this endeavor, but are a long way from addressing the numerous and significant environmental blind spots that lead to enormous amounts of waste bleeding into an already over taxed ecological system. Higher education at its core has a responsibility to not only be a part of this conversation but also lead the way in shifting mindsets and pursuing new avenues of sustainability and change. 'Sustainable Theatre' and 'Environmental Theatre' are terms that typically refer to the practice of creating plays that educate and promote ecological awareness in the of any theatrical production. This research aimed at creating an entirely sustainable and environmentally conscious design and construction methodology for a production of *Mr. Burns: A Post-Electric Play* by Anne Washburn. My goal was to produce a zero-waste set that falls in line with modern eco-conscious ethics. All methodologies and results were clearly documented and evaluated. The hope was that further research and practical implementation of these techniques might bolster a community of forward-thinking practitioners who could take on the mantle of 'Sustainable Theatre' in all its various forms, conditions and limitations

"Marvelous . . . A vital book about how to make political art that offers lasting solace in times of great trouble, and wisdom to audiences in the years that follow."- Washington Post NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR A STONEWALL BOOK AWARDS HONOR BOOK The oral history of *Angels in America*, as told by the artists who created it and the audiences forever changed by it--a moving account of the AIDS era, essential queer history, and an exuberant backstage tale. When Tony Kushner's *Angels in America* hit Broadway in 1993, it won the Pulitzer Prize, swept the Tonys, launched a score of major careers, and changed the way gay lives were represented in popular culture. Mike Nichols's 2003 HBO adaptation starring Meryl Streep, Al Pacino, and Mary-Louise Parker was itself a tour de force, winning Golden Globes and eleven Emmys, and introducing the play to an even wider public. This generation-defining classic continues to shock, move, and inspire viewers worldwide. Now, on the 25th anniversary of that Broadway premiere, Isaac Butler and Dan Kois offer the definitive account of *Angels in America* in the most fitting way possible: through oral history, the vibrant conversation and debate of actors (including Streep, Parker, Nathan Lane, and Jeffrey Wright), directors, producers, crew, and Kushner himself. Their intimate storytelling reveals the on- and offstage turmoil of the play's birth--a hard-won miracle beset by artistic roadblocks, technical disasters, and disputes both legal and creative. And historians and critics help to situate the play in the arc of American culture, from the staunch activism of the AIDS crisis through civil rights triumphs to our current era, whose politics are a dark echo of the Reagan '80s. Expanded from a popular Slate cover story and built from nearly 250 interviews, *The World Only Spins Forward* is both a rollicking theater saga and an uplifting testament to one of the great works of American art of the past century, from its gritty San Francisco premiere to its starry, much-anticipated Broadway revival in 2018.

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