

Twilight Los Angeles Script

Johnny Saldaña

Twilight--Los Angeles, 1992 Anna Deavere Smith,2003 THE STORY: Acclaimed as an American masterpiece (Newsweek), TWILIGHT: LOS ANGELES, 1992 is a stunning new work of documentary theatre in which Anna Deavere Smith uses the verbatim words of people who experienced the Los Angeles riots to

Twilight: Los Angeles, 1992 Anna Deavere Smith,2014-11-26 Anna Deavere Smith's stunning new work of documentary theater in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

Notes from the Field Anna Deavere Smith,2019-05-21 Smith's powerful style of living journalism uses the collective, cathartic nature of the theater to move us from despair toward hope." —The Village Voice Anna Deavere Smith's extraordinary form of documentary theater shines a light on injustices by portraying the real-life people who have experienced them. One of her most ambitious and powerful works on how matters of race continue to divide and enslave the nation" (Variety). Smith renders a host of figures who have lived and fought the system that pushes students of color out of the classroom and into prisons. (As Smith has put it: "Rich kids get mischief, poor kids get pathologized and incarcerated.") Using people's own words, culled from interviews and speeches, Smith depicts Rev. Jamal Harrison Bryant, who eulogized Freddie Gray; Niya Kenny, a high school student who confronted a violent police deputy; activist Bree Newsome, who took the Confederate flag down from the South Carolina State House grounds; and many others. Their voices bear powerful witness to a great iniquity of our time—and call us to action with their accounts of resistance and hope.

BLKS Aziza Barnes,2020-07-14 When shit goes down, your girls show up. Waking up to a shocking and personal health scare, Octavia and her best friends, June and Imani, go on a crusade to find intimacy and joy in a world that could give a fuck less about them or their feelings. This 24-hour blitz explores what it is to be a queer blk woman in 2015 New York, how we survive and save ourselves from ourselves.

The Complete Book of Scriptwriting J. Michael Straczynski,1982 To survive and thrive in the fantasyland that is show business, you need to know the realities of writing and selling. J. Michael Straczynski learned these realities the hard way. With his help, you'll learn them the easy way. Here the writer/producer of *Murder, She Wrote* and creator of *Babylon 5* tells you how it really is - and how you can really succeed writing scripts. Straczynski shows you the importance of distinguishing

yourself, through professionalism and discipline, from the wannabes. He helps you strengthen your writing technique while urging you to bring your own vision to your work, avoid formula, and create from passion. And he takes you in for a close look at every entertainment medium hungry for good scriptwriters.

Twilight--Los Angeles, 1992 on the Road Anna Deavere Smith, 1994 Combining Smith's introduction exploring Twilight's evolution from the streets to the stage, the complete play script, and photos of the author in character, Twilight is a captivating work of dramatic literature - and a unique first-person portrait of a pivotal moment in current history.

Reginald Rose and the Journey of 12 Angry Men Phil Rosenzweig, 2021-10-05 Finalist, 2021 Wall Award (Formerly the Theatre Library Association Award) The untold story behind one of America's greatest dramas In early 1957, a low-budget black-and-white movie opened across the United States. Consisting of little more than a dozen men arguing in a dingy room, it was a failure at the box office and soon faded from view. Today, 12 Angry Men is acclaimed as a movie classic, revered by the critics, beloved by the public, and widely performed as a stage play, touching audiences around the world. It is also a favorite of the legal profession for its portrayal of ordinary citizens reaching a just verdict and widely taught for its depiction of group dynamics and human relations. Few twentieth-century American dramatic works have had the acclaim and impact of 12 Angry Men. Reginald Rose and the Journey of "12 Angry Men" tells two stories: the life of a great writer and the journey of his most famous work, one that ultimately outshined its author. More than any writer in the Golden Age of Television, Reginald Rose took up vital social issues of the day—from racial prejudice to juvenile delinquency to civil liberties—and made them accessible to a wide audience. His 1960s series, The Defenders, was the finest drama of its age and set the standard for legal dramas. This book brings Reginald Rose's long and successful career, its origins and accomplishments, into view at long last. By placing 12 Angry Men in its historical and social context—the rise of television, the blacklist, and the struggle for civil rights—author Phil Rosenzweig traces the story of this brilliant courtroom drama, beginning with the chance experience that inspired Rose, to its performance on CBS's Westinghouse Studio One in 1954, to the feature film with Henry Fonda. The book describes Sidney Lumet's casting, the sudden death of one actor, and the contribution of cinematographer Boris Kaufman. It explores the various drafts of the drama, with characters modified and scenes added and deleted, with Rose settling on the shattering climax only days before filming began. Drawing on extensive research and brimming with insight, this book casts new light on one of America's great dramas—and about its author, a man of immense talent and courage. Author royalties will be donated equally to the Feerick Center for Social Justice at Fordham Law School and the Justice John Paul Stevens Jury Center at Chicago-Kent College of Law.

Connected George E. Marcus, 1996-07-15 From the frontiers of cyberspace to Tibetans in exile, from computer bulletin boards to faxes, film, and videotape, the ongoing and often startling evolution of media continues to generate fresh new avenues for cultural criticism, political activism, and self-reflection. How is contemporary life affected by this stunning

proliferation of information technologies? How does the Internet influence, and perhaps alter, users' experience of community and their sense of self? In what way are giant media conglomerates implicated in these far-reaching developments? *Connected*, the third volume in the groundbreaking and highly acclaimed Late Editions series, confronts these provocative questions through unique experiments with the interview format. It explores both the new pathways being forged through media and the predicaments of those struggling to find their way in the twilight of the twentieth century.

The Best of Rod Serling's Twilight Zone Scripts Rod Serling, 2014 The best 10 of the 92 Twilight Zone Scripts Rod Serling wrote as chosen by Carol Serling.

Ethnotheatre Johnny Saldaña, 2016-06-16 Ethnotheatre transforms research about human experiences into a dramatic presentation for an audience. Johnny Saldaña, one of the best-known practitioners of this research tradition, outlines the key principles and practices of ethnotheatre in this clear, concise volume. He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production. Saldaña nurtures playwrights through adaptation and stage exercises, and delves into the complex ethical questions of turning the personal into theatre. Throughout, he emphasizes the vital importance of creating good theatre as well as good research for impact on an audience and performers. The volume includes multiple scenes from contemporary ethnodramas plus two complete play scripts as exemplars of the genre.

Trans Scripts Part I: The Women Paul Lucas, 2019 Based on over seventy interviews conducted around the world by playwright Paul Lucas, *Trans Scripts, Part I: The Women* is a compelling exploration of the lives of trans women, as told in their own words. These unique and compelling stories are honest, funny, moving, insightful, and inspiring, but most of all, they are human, shedding light not on our differences but on what we all, as humans, share.

Fires in the Mirror Anna Deavere Smith, 2015-01-21 Derived from interviews with a wide range of people who experienced or observed New York's 1991 Crown Heights racial riots, *Fires In The Mirror* is as distinguished a work of commentary on black-white tensions as it is a work of drama. In August 1991 simmering tensions in the racially polarized Brooklyn, New York, neighborhood of Crown Heights exploded into riots after a black boy was killed by a car in a rabbi's motorcade and a Jewish student was slain by blacks in retaliation. *Fires in the Mirror* is dramatist Anna Deavere Smith's stunning exploration of the events and emotions leading up to and following the Crown Heights conflict. Through her portrayals of more than two dozen Crown Heights adversaries, victims, and eyewitnesses, using verbatim excerpts from their observations derived from interviews she conducted, Smith provides a brilliant, Rashoman-like documentary portrait of contemporary ethnic turmoil.

Children of a Lesser God Mark Howard Medoff, 1980 *THE STORY*: After three years in the Peace Corps, James, a young speech therapist, joins the faculty of a school for the deaf, where he is to teach lip-reading. He meets Sarah, a school

dropout, totally deaf from birth, and estranged both from the w

The Secrets of Tenet James Mottram,2020-09-08 Behind-the-scenes photos and conceptual art from Christopher Nolan's time-bending espionage thriller Tenet. Also looks at Nolan's process and creative vision; actors share their experiences working with Nolan.

Worldmaking Dorinne Kondo,2018-12-24 In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect--structurally over-determined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes, and Kondo's original play, *Worldmaking* journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. *Worldmaking* performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.

Remembering D. Pollock,2005-10-07 Drawing on the work of scholars and practitioners such as Augusto Boal, Gloria Anzaldúa, and Trinh Minh-ha, these essays advocate oral history and oral history-based performance as means to challenge and expand upon traditional ways of transmitting historical knowledge. The contributors' central concerns are performative aspects of oral history itself and the theatrical or classroom re-performance of oral history. The essays detail classroom and public pedagogies, community-based interventions, processes of developing interview-based performances, and the ethical and political implications of oral history as an embodied form of representation. The essays collected in this volume present the most current scholarship straddling the rich intersection between oral history and performance, and together suggest ways for scholars and performers to use oral history to challenge more traditional modes of knowledge.

Tenet Christopher Nolan,2020-09-08 *Tenet* is a global thriller whose action stretches across time zones, and stars Robert Pattinson, Elizabeth Debicki and John David Washington. The film displays Nolan's preoccupations, especially how Time can shift from on moment to the next,The fact that the title - TENET - can be read forwards and backwards indicates the complexity of the film

In the Lurch Ryan Claycomb,2023-01-18 Some of theater's most powerful works in the past thirty years fall into the category of verbatim theater, socially engaged performances whose texts rely on word-for-word testimony. Performances such as *Fires in the Mirror*, *The Laramie Project*, and *The Vagina Monologues* have at their best demonstrated how to hold

hard conversations about explosive subjects in a liberal democracy. But in this moment of what author Ryan Claycomb terms the “rightward lurch” of western democracies, does this idealized space of democratic deliberation remain effective? In the Lurch asks that question in a pointed and self-reflexive way, tracing the history of this branch of documentary theater with particular attention to the political outcomes and stances these performances seem to seek. But this is not just a disinterested history—Claycomb reflects on his own participation in that political fantasy, including earlier scholarly writing that articulated with breathless hopefulness the potential of verbatim theater, and on his own theatrical attendance, imbued with a belief that witnessing this idealized public sphere was a substitute for actual public participation. In the Lurch also recounts the bumpy path towards its completion, two years marked by presidential impeachments, an insurrection, a national reckoning with racism, and a global pandemic. At the heart of the book is a central question: is verbatim theater any longer an effective cultural response to what can look like the possible end of democracy?

Scriptwork David Kahn, Donna Breed, 1995 Despite the popular myth that plays arrive at the theater fully formed and ready for production, the truth is that for centuries, most scripts have been developed through a collaborative process in rehearsal and in concert with other theater artists. David Kahn and Donna Breed provide the first codified approach to this time-honored method of play development, with a flexible methodology that takes into account differing environments and various stages of formation. Directors can use this unique guidebook for new play development from the beginning to the end of the process. Kahn and Breed explore ways of choosing new projects, talk about where to find new scripts, and explore the legal aspects of script development. They present a detailed system for theatrical analysis of the new script and show how to continue exploration and development of the script within the laboratory of the theater. Most importantly, they delineate the parameters of the relationship between the director and the playwright, offering proven methods to help the playwright and help facilitate the healthy development of the script. Breed and Kahn offer suggestions on casting, incorporating rewrites, and script handling plus how and when to use audience response and how to decide what step to take next. They also include extended interviews with developmental directors, dramaturgs, and playwrights, who give credence to the new script development process. In short, Kahn and Breed demystify a common, though often convoluted, theater process, providing a unique codification of ways to work on new plays.

Teaching Costume Design and Costume Rendering Jennifer Flitton Adams, 2024-01-12 *Teaching Costume Design and Costume Rendering: A Guide for Theatre and Performance Educators* clarifies the teaching process for Costume Design and Costume Rendering courses and offers a clear and tested path to success in the classroom. Drawing on the knowledge and experience of the author’s twenty-five years of teaching as well as many decades of work by multiple other educators, this book provides a clear roadmap for teaching these two popular Theatre courses. It includes information on pedagogical theory, creating syllabi, preparing and structuring classes, crafting lectures, and analyzing students’ work, with a heavy

focus on specific teaching projects that have been proven to work in the classroom. All aspects of teaching costume design and rendering are considered, including body awareness, cultural sensitivities, script analysis, elements and principles of design, psychology of dress, choosing fabrics, period styling, and requirements of dance costumes. Included in the appendices are sample syllabi, and additional reading and research resources. Teaching Costume Design and Costume Rendering is a guide for theatre and performance educators ranging from secondary education to undergraduate programs and graduate studies. It is a valuable resource both for costume educators approaching costume design and rendering classes for the first time and for experienced instructors looking for new material for these courses.

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