

LOUIS: I just think when you see disgusting lines of oppression it gets very complicated and . . .

REXIE: Oh is that a fact? You know, we black drag queens have a rather intimate knowledge of the complexity of the lines of . . .

LOUIS: *Ex-black drag queen.*

REXIE: Actually ex-ex.

LOUIS: You're doing drag again?

REXIE: I don't. . . . Maybe. I don't have to tell you. Maybe.

LOUIS: I think it's sciss.

REXIE: I didn't ask you.

LOUIS: Well it is. The gay community, I think, has to adopt the same attitude towards drag as black women have to take towards black women blues singers.

REXIE: Oh my we are walking dangerous tonight.

LOUIS: Well, it's all internalized oppression, right, I mean the machoism, the stereotypes, the . . .

REXIE: Louis, are you deliberately trying to make me hate you?

LOUIS: No, I . . .

REXIE: I mean, are you deliberately transforming yourself in to an arrogant, sexual-political Stalinist-slash-racist flag-waving thug for my benefit?

*(Pause.)*

LOUIS: You know what I think?

REXIE: What?

LOUIS: You hate me because I'm a Jew.

REXIE: I'm leaving.

LOUIS: It's true.

REXIE: You have no basis except your . . .

Louis, it's good to know you haven't changed; you are

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## ANGELS IN AMERICA

LOUIS: I was never ambivalent about Prior. I love him. I do. I really do.

REXIE: Nobody said different.

LOUIS: Love and ambivalence are. . . . Real love isn't ambivalent.

REXIE: "Real love isn't ambivalent." I'd swear that's a line from my favorite bestselling paperback novel, *In Love with the Night Mystricians*, except I don't think you ever read it.

*(Pause.)*

LOUIS: I never read it, no.

REXIE: You ought to. Instead of spending the rest of your life trying to get through *Democracy in America*. It's about this white woman whose Daddy owns a plantation in the Deep South in the years before the Civil War—the American one—and her name is Margaret, and she's in love with her Daddy's number-one slave, and his name is Thaddeus, and she's married but her white slave-owner husband has AIDS: Antibellum Insufficiently Developed Scroogans. And there's a lot of hot stuff going down when Margaret and Thaddeus can catch a spare torrid ten under the cotton-picking moon, and then of course the Yankees come, and they set the slaves free, and the slaves string up old Daddy, and so on. Historical fiction. Somewhere in there I recall Margaret and Thaddeus find the

still an honorary citizen of the Twilight Zone, and after your pale, pale white polemics on behalf of racial insensitivity you have a flaming fist of a lot of nerve calling me an anti-Semite. Now I really gotta go.

LOUIS: You called me Lou the Jew.

REXIE: That was a joke.

LOUIS: I didn't think it was funny. It was hostile.

REXIE: It was three years ago.

LOUIS: So?

REXIE: You just called yourself Sid the Yid.

LOUIS: That's not the same thing.

REXIE: Sid the Yid is different from Lou the Jew.

LOUIS: Yes.

REXIE: Someday you'll have to explain that to me, but right now . . .

You hate me because you hate black people.

LOUIS: I do not. But I do think most black people are anti-Semitic.

REXIE: "Most black people." That's racist, Louis, and I think most Jews . . .

LOUIS: Louis Farrakhan.

REXIE: Ed Koch.

LOUIS: Jesse Jackson.

REXIE: Jackson. Oh really, Louis, this is . . .

LOUIS: Hymietown! Hymietown!

REXIE: Louis, you voted for Jesse Jackson. You send checks to the Rainbow Coalition.

LOUIS: I'm ambivalent. The checks bounced.

REXIE: All your checks bounce, Louis; you're ambivalent about everything.

LOUIS: What's that supposed to mean?

REXIE: You may be dumber than shit but I refuse to believe you can't figure it out. Try.

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## MILLENNIUM APPROACHES

REXIE: Thaddeus looks at her; he's contemplating her thesis and he isn't sure he agrees.

EMILY *(Removing IV drip from Prior's arm)*: Treatments number . . . *(Consulting chart)* four.

PRIOR: Pharmacological miracle. Lanasus breathes again.

LOUIS: Is he. . . . How bad is he?

REXIE: You want the laundry list?

EMILY: Shirt off, let's check the . . .

*(Prior takes his shirt off. She examines his lesions.)*

REXIE: There's the weight problem and the shit problem and the morale problem.

EMILY: Only six. That's good. Pants.

*(He drops his pants. He's naked. She examines.)*

REXIE: And. He thinks he's going crazy.

EMILY: Looking good. What else?

PROOF: Ankles sore and swollen, but the leg's better. The nanna's mostly gone with the little orange pills. BM's pure liquid but not bloody anymore, for now, my eye doctor says everything's OK, for now, my dentist says "Yuck!" when he sees my fuzzy tongue, and now he wears little condoms on his thumb and forefinger. And a mask. So what? My dermatologist is in Hawaii and my moth-

# Angels In America Script

**Rüdiger Heinze**



## **Angels In America Script :**

*Script Analysis for Actors, Directors, and Designers* James Michael Thomas, 2009 Script Analysis specifically for Actors Directors and Designers the only book on this subject that covers the growing area of unconventional plays **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 **Ethics of Literary Forms in Contemporary American Literature** Rüdiger Heinze, 2005 This work links ethics and the formal arrangement of literary texts It shows that specific formal techniques and devices and the overall form of literary texts always have an ethical dimension and beg certain ethical questions Covering the three main genres of narrative drama and poetry the discussion addresses aspects of syntax line breaks mise en scene and narrative situation as well as the table of contents list of characters and chapter structure in six texts by contemporary American authors Paul Auster Don DeLillo Tony Kushner Suzan Lori Parks John Ashbery and Jorie Graham **Playwriting Seminars 2.0** Richard Toscan, 2012-03-16 Playwriting Seminars is a treasure trove of information philosophy and inspiration Theatre Journal an absolutely essential guide to all aspects of playwriting and a valuable whitewater raft trip down the rapids of Hollywood screenwriting Magellan and a terrific learning environment for writers WebCrawler Select It was also a recommended resource for playwrights at New Dramatists NYC The Handbook s initial concepts came from the author s work with Lucasfilm and the BBC It was originally developed for playwrights and screenwriters but has since been used by writers of fiction and nonfiction books This new edition covers all aspects of writing full length plays with an expanded treatment of screenwriting for Hollywood and independent film as well as diagrams of key elements of dramatic structure Playwriting techniques are explained with many examples from classic and contemporary

plays performed today by America's regional theatres as well as on Broadway and Off Broadway The 392 page Handbook explains the interconnections between characters and plot and the importance of subtext to character development in the contemporary theatre what characters don't tell us matters as much as what they say in dialogue Key exercises are included for developing voice as a writer and for creating the essential dual plot structure that supports intriguing characters in today's theatre Many professionals in theatre and film are quoted on key parts of the art and craft of playwriting and screenwriting to help explain effective techniques Special sections of the Handbook focus on getting inspiration and avoiding writer's block editing first drafts professional script formats for theatre and film including software how to launch new scripts putting together submission packages for theatres and competitions how to write an effective script synopsis and writer's bio working with directors actors and agents how to survive audience talkbacks following readings and workshop productions methods to adjust your playwriting skills for screenwriting and television work and options for making a living at the craft of dramatic writing

**Mainstream AIDS Theatre, the Media, and Gay Civil Rights** Jacob Juntunen, 2016-01-29 This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century tracing ideological change over time in the reception of US mainstream plays taking HIV AIDS as their topic from 1985 to 2000 This is the first study to combine the topics of the politics of performance LGBT theatre and mainstream theatre's political potential a juxtaposition that shows how radical ideas become mainstream that is how the dominant ideology changes Using materialist semiotics and extensive archival research Juntunen delineates the cultural history of four pivotal productions from that period Larry Kramer's *The Normal Heart* 1985 Tony Kushner's *Angels in America* 1992 Jonathan Larson's *Rent* 1996 and Moises Kaufman's *The Laramie Project* 2000 Examining the connection between AIDS mainstream theatre and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study the volume demonstrates that reviews are valuable evidence of how a production was hailed by society's ideological gatekeepers Mixing this new use of reviews alongside textual analysis and material study such as the theaters locations architectures merchandise program notes and advertising creates an uncommonly rich description of these productions and their ideological effects This book will be of interest to scholars and students of theatre politics media studies queer theory and US history and to those with an interest in gay civil rights one of the most successful social movements of the late twentieth century

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**Modern American Drama on Screen** William Robert Bray, R. Barton Palmer, 2013-08-08 From its beginnings the American film industry has profited from bringing popular and acclaimed dramatic works to the screen This is the first book to offer a comprehensive account focusing on key texts of how Hollywood has given a second and enduring life to such classics of the American theater as *Long Day s Journey into Night* *A Streetcar Named Desire* and *Who s Afraid of Virginia Woolf* Each chapter is written by a leading scholar and focuses on Broadway s most admired and popular productions The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike

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**Censorship of the American Theatre in the Twentieth Century** John H. Houchin, 2003-06-26 John Houchin explores the impact of censorship in twentieth century American theatre He argues that theatrical censorship coincides with significant challenges to religious political and cultural traditions Along with the well known instance of the House Un American Activities Committee in the 1950s other almost

equally influential events shaped the course of the American stage during the century The book is arranged in chronological order It provides a summary of censorship in eighteenth and nineteenth century America and then analyses key political and theatrical events between 1900 and 2000 These include a discussion of the 1913 riot after the Abbey Theatre touring production of *Playboy of the Western World* protests against Clifford Odets' *Waiting for Lefty* performed by militant workers during the Depression and reactions to the recent play *Angels in America*

**Apocalypse Now and Then** Catherine Keller, 2004-12-01 In her brilliant wide ranging nuanced study of apocalypse Keller has written a definitive cultural and theological essay In this book she is doing the work of the true intellectual providing learned passionate guidance for living the good life all of us together here and now on our planet Sallie McFague Distinguished Theologian in Residence Vancouver School of Theology A richly evocative exploration of apocalyptic's ambiguous possibilities Inspiring in the fullest personal political and religious senses of the term Kathryn Tanner University of Chicago Divinity School Catherine Keller is a poet among theologians Her writing attains imaginative heights and depths that expose the flatly prosaic character of most theological work One finds oneself lingering over sentences images and tropes hearing them resonate with connections and insights Peter Hodgson *Journal of the American Academy of Religion*

**100 Greatest American Plays** Thomas S. Hischak, 2017-03-06 Theatre in America has had a rich history from the first performance of the Lewis Hallam Troupe in September 1752 to the lively shows of modern Broadway Over the past few centuries significant works by American playwrights have been produced including *Abie's Irish Rose* *Long Day's Journey into Night* *A Streetcar Named Desire* *Death of a Salesman* *A Raisin in the Sun* *Fences* and *Angels in America* In *100 Greatest American Plays* Thomas S Hischak provides an engaging discussion of the best stage productions to come out of the United States Each play is discussed in the context of its original presentation as well as its legacy Arranged alphabetically the entries for these plays include plot details production history biography of the playwright literary aspects of the drama critical reaction to the play major awards the play's influence cast lists of notable stage and film versions The plays have been selected not for their popularity but for their importance to American theatre and include works by Edward Albee Harvey Fierstein Lorraine Hansberry Lillian Hellman Tony Kushner David Mamet Arthur Miller Eugene O'Neill Sam Shepard Neil Simon Gore Vidal Wendy Wasserstein Thornton Wilder Tennessee Williams and August Wilson This informative volume also includes complete lists of Pulitzer Prize winners for Drama the New York Drama Critics Circle Award for American Plays and the Tony Award for Best Play Providing critical information about the most important works produced since the eighteenth century *100 Greatest American Plays* will appeal to anyone interested in the cultural history of theatre

**Reconceptualizing American Literary/Cultural Studies** William E. Cain, 2014-04-04 Three extensively revised essays by Mailloux an influential proponent of cultural studies describe his approach in depth Following are ten essays nine of them written specifically for this volume by scholars who offer various perspectives on Mailloux's ideas Each essayist weighs the strengths and limitations of the cultural studies movement in

general and Mailloux's approach in particular      **Born to Be Hurt** Sam Staggs, 2024-06-04 In a passionate and witty behind the scenes expose the author of *All About All About Eve* takes on the classic 1959 Douglas Sirk film starring Lana Turner Few films inspire the devotion of *Imitation of Life* one of the most popular films of the 50s a split personality drama that's both an irresistible women's picture and a dark commentary on ambition motherhood racial identity and hope lost and found *Born to be Hurt* is the first in depth account of director Sirk's masterpiece Lana Turner on the brink of personal and professional ruin starred as Lora Meredith African American actress Juanita Moore played her servant and dearest friend and Sandra Dee and Susan Kohner their respective daughters caught up in the heartbreak of the black passing for white daughter in the 1950s Both Moore and Kohner were Oscar nominated as Best Supporting Actress Sam Staggs combines vast research extensive interviews with surviving cast members and superb storytelling into a masterpiece of film writing Entertaining saucy and incisive this is irresistible reading for every film fan      *The Other Orpheus* Merrill Cole, 2004-06-01 First published in 2003 This volume aims to re-establish an interest in poetry by integrating questions of prosody and aesthetics with political literary inquiry The broader theoretical goal is nothing less than a rehabilitation of the concepts of affect and imagination though the study also argues against anti-formalist approaches to literature      *Dramatists Sourcebook 26th Edition*, 2011-12-01 The fully updated new edition of this indispensable guide      **Troubling Violence** M. Heather Carver, Elaine J. Lawless, 2010-02-17 *Troubling Violence* A Performance Project follows the collaboration between performance studies professor M. Heather Carver and ethnographic folklorist Elaine J. Lawless The book traces the creative development of a performance troupe in which women take the stage to narrate true harrowing experiences of domestic violence and then invite audience members to discuss the tales Similar to the performances the book presents real life narratives as a means of heightening social awareness and dialogue about intimate partner violence *Troubling violence* refers not only to the cultures in our society that are troubling but also to the authors intent to trouble perceptions that enforce social cultural legal and religious attitudes that perpetuate abuse against women Performance this book argues enhances ethnographic research and writing by allowing ethnographers to approach both their field studies and their ethnographic writing as performance The book also demonstrates how ethnography enhances the study of performance The authors discuss the development of the *Troubling Violence* Performance Project in conjunction with their own performances within the academy      *The Scripts of Ethnic, Racial Feminist Writers* Deborah Rose Nason, 1995      **Re-dressing the Canon** Alisa Solomon, 1997 Solomon examines the relationship between gender and performance in a series of essays which combine the critique of specific live performances with an astute theoretical analysis      *Acts of Intervention* David Roman, 1998-02-22 *Acts of Intervention* traces the ways in which performance and theatre have participated in and informed the larger cultural politics of race sexuality citizenship and AIDS in the United States in the last fifteen years

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