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**New Acquisitions**

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Books

	<b>1616: Shakespeare and Tan Xianzu's China.</b> <i>The year is 1616. William Shakespeare has just died and the world of the London theatres is mourning his loss. 1616 also saw the death of the famous Chinese playwright Tang Xianzu. Four hundred years on and Shakespeare is now an important meeting place for Anglo-Chinese cultural dialogue in the field of drama studies. In June 2014 (the 450th anniversary of Shakespeare's birth), SOAS, The Shakespeare Birthplace Trust and the National Chung Cheng University of Taiwan gathered 20 scholars together to reflect on the theatrical practice of four hundred years ago and to ask: what does such an exploration mean culturally for us today? This ground-breaking study offers fresh insights into the respective theatrical worlds of Shakespeare and Tang Xianzu and asks how the brave new theatres of 1616 may have a vital role to play in the intercultural dialogue of our own time.</i>	E 170 S59 A1 2016
	<b>A critical companion to Lynn Nottage.</b> <i>Places the playwright's contribution to American theatre in scholarly context. The volume covers her plays, productions, activism, and artistic collaborations to display the extraordinary breadth and depth of her work. The collection contains chapters on each of her major works, and includes a special three-chapter section devoted to Ruined, winner of the 2009 Pulitzer Prize. The anthology also features an interview about collaboration and creativity with Nottage and two of her most frequent directors, Seret Scott and Kate Whoriskey.</i>	E 240 N645 Z8 2016
Clifton, Alex	<b>The actor's workbook: a practical guide to training, rehearsing and devising + video.</b> <i>The book presents a system of exercises which will develop core acting skills, offers techniques for developing an authored role and models for devising new work. These techniques are based on the practices of Konstantin Stanislavski and his recent theatrical descendants including Uta Hagen, Sanford Meisner, Michael Chekhov and others. The workbook and video provide a clear, step-by-step guide to learning techniques in acting.</i>	H 55 C5 A3 2016
Henry, Mary Ly and Lynne Rogers	<b>How to be a working actor.</b> <i>The fifth edition of this book remains a no-nonsense approach to the whole business of being a working actor, with detailed information on how to live on a budget in New York and Los Angeles, what the acting jobs are and what they pay, even how to find a survival strategy that will augment your career. And extensive section on script analysis shows you how to investigate the depth of a character to create a memorable audition for roles in theatre, film, and television.</i>	H 57 H4 H6 2008
Jory, Jon	<b>Teaching the actor craft.</b> <i>It deals with the tricks of the trade that have been passed from actor to actor for hundreds of years. The book breaks the subject into fifty categories with scripted exercises coaching tips for the teacher, and advice to the actor in training. It can lay out both beginning and advanced class work in the subject- all in an easily absorbed manner.</i>	H 55 J7 T4 2013
Mamet,	<b>Theater.</b> <i>Calls for no less than the death of the director and the end to</i>	H 55

David	<i>acting theory, arguing that either actors are good or they are non-actors, and that good actors work best without the interference of a director.</i>	M2 T4 2010
Miranda, Lin-Manuel and Jeremy McCarter	<b>Hamilton: the revolution ; being the complete libretto of the Broadway musical, with a true account of its creation, and concise remarks on hip-hop, the power of stories, and the new America.</b> <i>Miranda, along with Jeremy McCarter, a cultural critic and theater artist who was involved in the project from its earliest stages--"since before this was even a show," according to Miranda--traces its development from an improbable performance at the White House to its opening night on Broadway six years later. In addition, Miranda has written more than 200 funny, revealing footnotes for his award-winning libretto, the full text of which is published here. Their account features photos by the renowned Frank Ockenfels and veteran Broadway photographer, Joan Marcus; exclusive looks at notebooks and emails; interviews with Questlove, Stephen Sondheim, leading political commentators, and more than 50 people involved with the production; and multiple appearances by President Obama himself.</i>	E 240 M583 H3 2016
Moore, Rachel S.	<b>The artist's compass: the complete guide to building a life and a living in the performing arts.</b> <i>The author shares how to make life as a performer more successful, secure, and sustainable by approaching a career in the arts like an entrepreneur. A former dancer in the American Ballet Theatre's corps de ballet, she knows firsthand what it's like to struggle and succeed as an artist. Now in an offstage role as CEO, the author shares the hard-won lessons she's learned about making one's own success and encourages every performer to develop creative talent alongside marketable skills.</i>	H 57 M6 A7 2016
Shapiro, James	<b>The year of Lear.</b> <i>In the years leading up to 1606, since the death of Queen Elizabeth and the arrival in England of her successor, King James of Scotland, Shakespeare's great productivity had ebbed, and it may have seemed to some that his prolific genius was a thing of the past. But that year, at age forty-two, he found his footing again, finishing a play he had begun the previous autumn--King Lear--then writing two other great tragedies, Macbeth and Antony and Cleopatra. It was a memorable year in England as well--and a grim one, in the aftermath of a terrorist plot conceived by a small group of Catholic gentry that had been uncovered at the last hour. The foiled Gunpowder Plot would have blown up the king and royal family along with the nation's political and religious leadership. The aborted plot renewed anti-Catholic sentiment and laid bare divisions in the kingdom. It was against this background that Shakespeare finished Lear, a play about a divided kingdom, then wrote a tragedy that turned on the murder of a Scottish king, Macbeth. He ended this astonishing year with a third masterpiece no less steeped in current events and concerns: Antony and Cleopatra.</i>	E 170 S55 S39 2015
Stein, Tobie S.	<b>Leadership in the performing arts.</b> <i>What does it mean to be a performing arts leader? Leadership in the Performing Arts addresses and analyzes this question by presenting the wisdom and expertise of eleven men and women with experience leading nonprofit performing arts institutions in the United States. These successful leaders provide many real-world examples of business practices that may be generally applied by practitioners in our field, and throughout the nonprofit sector. Interviewees include: Kathy Brown, executive director of the New York City Ballet; Peter Gelb, general manager of the Metropolitan Opera; Heather Hitchens, president of the</i>	H 45 S8 L4 2015

	<p><i>American Theatre Wing; Karen Brooks Hopkins, president and chief executive officer of the Brooklyn Academy of Music; Timothy J. McClimon, president of the American Express Foundation; Laura Penn, executive director of the Stage Directors and Choreographers Society; Arlene Shuler, president and chief executive officer of New York City Center; Paul Tetreault, director of Ford's Theatre; Nancy Umanoff, executive director of the Mark Morris Dance Group; Patrick Willingham, executive director of The Public Theater; and Harold Wolpert, managing director of the Roundabout Theatre Company.</i></p>	
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Collections

	<p><b>Audition speeches for Black, South Asian and Middle Eastern actors: monologues for men.</b> <i>Aims to provide new and exciting audition and showcase material for actors of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actors in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Lemn Sissay, Katori Hall, Rajiv Joseph, Philip Ridley and Naomi Wallace.</i></p>	<p>E 10 M6 A77 2016</p>
	<p><b>Audition speeches for Black, South Asian and Middle Eastern actors: monologues for women.</b> <i>Aims to provide new and exciting audition and showcase material for actresses of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actresses in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Sudha Bhuchar, Jackie Sibblies Drury, Marcus Gardley, Mona Mansour and Naomi Wallace.</i></p>	<p>E 10 M6 A78 2016</p>
	<p><b>The best ten-minute plays: 2015.</b> <i>Plays for 2 actors. Annabel Lee / Don Nigro -- Bang for the buck / Shari D. Frost -- A bottle of vodka / Connie Schindewolf -- Casey229 / Elin Hampton -- The craft / Andrew Biss -- Crooked Fork / John Yukich -- Dream lover / Michael Weems -- Drinks before flight / Lisa Kenner Grissom -- Geniuses / Abbey Fenbert -- Glamping / Carey Crim -- The happy F&amp;#@!g blind guy / Bruce Graham -- Home going / Liv Matthews -- Kill me, please! / Rhea MacCallum -- Love, theatre, and Damn Yankees / E. Scott Icenhower -- Mistress Marlene / Margo Hammond -- New Year's Eve / David MacGregor -- One monkey more or less / Rod McFadden -- A piece of advice / Samuel Toll -- Post mortem / Cheri Magid -- Raghead / Tom Coash -- Smart bra / Sylvia Reed - - Smitten / Mark Harvey Levine -- This is not a play / Chas Belov -- What remains of youth / Erik Gernand -- Winter games / Rachel Bonds -- Plays for 3 or more actors. Bread / Randy Lee Gross -- Café d'Automatique / Dave Hanson -- Cake / Sherry Kramer -- Call me / Michele Markarian -- The day Tower Pizza stood still / Darrah Cloud -- Doctors and lawyers (1st edition rules) / David Strauss -- Film appreciation / David Susman -- Happenstance / Craig Pospisil -- How I met the Sopranos / Irene L. Pynn -- The joke about the small bird / Luc Reid -- Kiss a squid / Andy Rassler --</i></p>	<p>E10 O6 B49 2015</p>

	<i>Maid service / David Fleisher -- Make John Patrick Shanley go home / Holli Harms -- Mary Jane's last dance / Nicole Pandolfo -- Polly / Ron Burch -- Research subject or that creepy guy taping me in my sleep / Erin Moughon -- Sarah Stein sends a selfie / Michael McKeever -- The Scottish play / Theo Reyna -- Supernatural seminar / Jenny Lyn Bader -- Teeming shore / Nick Gandiello -- Too too solid flesh / Peter M. Floyd -- Transferring Kyle / Jonathan Cook -- 2 + 1 = murder / C. J. Ehrlich -- Wandering poles / Brent Englar.</i>	
	<b>Monologues for actors of color: men.</b> <i>Carefully selected monologues that represent African-American, Native American, Latino, and Asian-American identities. Each monologue comes with an introduction and notes on the characters and stage directions to set the scene for the actor. Includes more of the most exciting and accomplished playwrights to have emerged over the past 15 years, from new, cutting edge talent to Pulitzer winners.</i>	E 10 M6 M6524 2016
	<b>Monologues for actors of color: women.</b> <i>Carefully selected monologues that represent African-American, Native American, Latino, and Asian-American identities. Each monologue comes with an introduction and notes on the characters and stage directions to set the scene for the actor.</i>	E 10 M6 M6525 2016
	<b>Nero and other plays.</b> <i>This book was digitized and reprinted from the collections of the University of California Libraries. It includes the plays <u>Nero</u> (author unknown), <u>The two angry women of Abington</u> (by Henry Porter), <u>The parliament of bees</u> (by John Day), <u>Humour out of breath</u> (by John Day), <u>A woman is a weathercock</u> (by Nathaniel Fields), and <u>Amends for ladies</u> (by Nathaniel Fields).</i>	E 170 A2 N4 1988
	<b>National Theatre connections monologues: speeches for young actors.</b> <i>The annual National Theatre Connections anthologies offer young performers between the ages of 13 and 19 an engaging selection of plays to perform, read or study. This anthology of 100 monologues is the ideal resource for teenagers and young people attending auditions either in the amateur or professional theatre world; students leaving secondary school to audition for drama school; as well as teachers of English and Drama looking for suitable dramatic for their students to engage with and perform.</i>	E 10 M6 N3 2016
	<b>New monologues for men.</b> <i>Features forty monologues from plays published by Bloomsbury Methuen Drama recently. Each monologue is preceded by an introductory paragraph, written by the editor, outlining the setting, character type, and point in the plot. Suggestions are offered for staging, performance decisions, points of significance in the text, and drawing on decisions made in professional production/s.</i>	E 10 M6 N4 2016
	<b>New monologues for women.</b> <i>Features forty monologues from plays published by Bloomsbury Methuen Drama recently. Each monologue is preceded by an introductory paragraph, written by the editor, outlining the setting, character type, and point in the plot. Suggestions are offered for staging, performance decisions, points of significance in the text, and drawing on decisions made in professional production/s.</i>	E 10 M6 N48 2016
Inge William	<b>The apartment complex: seven one-act plays.</b> <i>Margaret's Bed. Elsie picks up Ben at the symphony and brings him back to the apartment she shares with Margaret, who is away for the night. Ben assumes that this is a prelude to sex, but truly Elsie is just desperate for Ben to sleep in Margaret's empty bed, because she has a pathological fear of sleeping in an empty apartment. (1 man, 1 woman.) The Killing.. Mac meets Huey at a bar and brings him home to his apartment to share a bottle of whiskey, but</i>	E 240 I6 A4 2016

	<p><i>this isn't the kind of pick-up you might think. Mac, who is a religious man and fears damnation, hopes to convince Huey, who does not believe, to kill him. (2 men.) <u>The Power of Silence</u> Teachers at the same school, Emma and Louise have been receiving mysterious phone calls, and when Emma answers, no one speaks. Louise is less disturbed by the calls, but they make Emma frantic, and she is sure that one of her students is responsible. After several silent calls, someone rings their door buzzer repeatedly. But who's there? (2 men, 2 women.) <u>Prodigal</u>. Terry is a troubled teen who's been arrested multiple times and is on probation. In fact, if his mother won't let him stay with her, Terry has to turn himself in and go back to "the farm." Nancy has a chance at a new life with a new husband, though, and she can't handle her son anymore. But her decision has dire consequences for others. (1 man, 2 women.) <u>The Call</u>. Joe has traveled to New York City from Billings, Montana for a Shriners-like convention and parade, but he is weighed down by his sense of failure and fear of a changing world. He can't even bring himself to stay with his successful actress sister and her husband in their tony apartment, preferring to drag his heavy suitcase to find a hotel room on a low floor. (2 men.) <u>The Love Death</u>. Byron is a successful writer, living alone in a well-decorated apartment, who makes a series of calls to his mother, friends, and the critic who gave his last book of short stories a terrible review to let them know that he is about to commit suicide. (1 man, voices.) <u>Moved In</u>. The super of the apartment complex, Mr. Flicker, is leaving, and the board has offered his job to Carlton. But Carlton, an African American who struggled to get admitted to the complex in the first place, isn't sure he wants to take the job and give up the hate he feels for many of his fellow tenants. (2 men, 1 woman.)</i></p>	
Logan, John	<b>Plays: one.</b> <i>Red – Peter and Alice – I'll eat you last.</i>	E 240 L557 A4 2016
O'Neal, John	<b>Don't start me talking...plays of struggle and liberation: the selected plays of John O'Neal.</b> <i>Artist and activist John O'Neal is best known for his Junebug Jabbo Jones cycle of plays, a remarkable collection of tales and anecdotes drawn from African American oral literature, which he has performed all over the globe. Four of these plays are included in this volume, along with four of O'Neal's other works: large-scale ensemble productions, first performed by his ensemble company Junebug Productions, as well as in collaboration other companies.</i>	E 240 O5 A4 2016
Williams, Tennessee	<b>Now the cats with jeweled claws and other one-act plays.</b> <i>Introduction -- A recluse and his guest -- Now the cats with jeweled claws -- Steps must be gentle -- Ivan's widow -- This is the peaceable kingdom -- Aimez-vous Ionesco? -- The demolition downtown -- Lifeboat drill -- Once in a lifetime - - The strange play.</i>	E 240 W5 A4 2016

#### Plays

Baker, Annie	<b>John.</b> <i>The week after Thanksgiving. A bed &amp; breakfast in Gettysburg, Pennsylvania. A cheerful innkeeper. A young couple struggling to stay together. Thousands of inanimate objects, watching.</i>	E 240 B2537 J6 2016
Bean, Douglas	<b>The Nance.</b> <i>In the 1930s, burlesque impresarios welcomed the hilarious comics and musical parodies of vaudeville to their decidedly lowbrow</i>	E 240 B365

Carter	<i>niche. A headliner called "the nance"—usually played by a straight man—was a stereotypically camp homosexual and master of comic double entendre. This play recreates the naughty, raucous world of burlesque's heyday and tells the backstage story of Chauncey Miles and his fellow performers. At a time when it was easy to play gay and dangerous to be gay, Chauncey's uproarious antics on the stage stand out in marked contrast to his offstage life.</i>	N3 2016
Bond, Rachel	<b>The Wolfe twins.</b> <i>Lewis invites his estranged sister, Dana, on a trip to Rome to reconnect. But when he befriends a beautiful stranger, old wounds fester and intimate secrets are revealed.</i>	E 240 B59 W6 2014
Chung, Mia	<b>You for me for you.</b> <i>In the closed world of North Korea, Yuna's sister Minjee is desperately sick. To save her, Yuna pays a Smuggler to help them flee North Korea -- but Minjee is too sick to make it across the border. Instructed by the Smuggler, Yuna races across time and space to New York, committed to returning for Minjee. Yet the free world is seductive and confounding: life suddenly offers Yuna a distracting bounty of choice, and time moves much faster than in North Korea.</i>	E 240 C495 UY6 2016
Hunter, Samuel D.	<b>Pocatello.</b> <i>Eddie manages an Italian chain restaurant in Pocatello—a small, unexceptional American city that is slowly being paved over with strip malls and franchises. But he can't serve enough Soup, Salad &amp; Breadstick Specials to make his hometown feel like home.</i>	E 240 H795 P6 2015
Hunter, Samuel D.	<b>Rest.</b> <i>A retirement home in northern Idaho is being shut down, and only three residents and a bare-bones staff remain. When a record breaking blizzard blows into town and an elderly resident disappears into the storm, everyone is brought to face their own mortality.</i>	E 240 H795 R4 2015
Jory, Jon adapted from Voltaire	<b>Candide.</b> <i>Naive Louisiana boy Candide finds himself booted from his home plantation after an indiscreet affair with the youthful Cunegonde. Thrust into a cruel world of betrayal and injustice, he struggles to hold fast his optimistic belief in the essential goodness of human nature. If only human nature didn't keep killing his friends and stealing his sheep...</i>	E 240 J673 C3 2015
Jory, Jon adapted from Jane Austen	<b>Northanger Abbey.</b> <i>Catherine Moreland would rather read her much-loved gothic mysteries than attend a cotillion. But a trip to the fashionable city of Bath places Catherine into society's inner circle, where she'll learn that relationships off the page are just as full of twists and turns as her novels.</i>	E 240 J673 N6 2015
Kapil, Aditi Brennan	<b>Agnes under the big top.</b> <i>The play explores the intersecting lives of several immigrants in a US city. It is a magical tale of hope and disappointment, identity and reinvention, narrated by an itinerant subway busker. Against the subterranean rhythms of a subway train, a Liberian home care worker, a former Bulgarian ringmaster and his wife, an Indian call center escapee, and a bed-ridden American woman, find and redefine themselves in today's America.</i>	E 240 K255 A4 2012
Kapil, Aditi Brennan	<b>Love person.</b> <i>The play is structured around four Sanskrit love poems that influence and reflect the journeys of the characters. Free, a Deaf woman in a relationship with Maggie, accidentally falls into a deceptive email correspondence with her sister Vic's love interest Ram, a Sanskrit professor. Free and Ram discover a connection, based largely on an affinity between their two languages. As a result of the deception, Vic and Ram also begin to fall in love. Meanwhile Free and Maggie's relationship struggles to survive.</i>	E 240 K255 L6 2010

Poulton, Mike; adapted from the novel by Hilary Mantel	<b>Wolf Hall.</b> <i>England in 1527. King Henry VIII needs a male heir, and his anger grows as months pass without the divorce he craves. Into this volatile court enters the commoner Thomas Cromwell. Once a mercenary and now a master politician, he sets out to grant King Henry's desire while methodically and ruthlessly pursuing his own Reforming agenda.</i>	E 190 P584 W6 2016
Taylor, Drew Hayden	<b>AlterNatives.</b> <i>A very liberal contemporary couple—Angel, an urban Native science fiction writer, and Colleen, a “non-practising” Jewish intellectual who teaches Native literature—hosts a dinner party. The guests at this little “sitcom” soirée are couples that represent what by now have become the clichéd extremes of both societies: Angel’s former radical Native activist buddies and Colleen’s environmentally concerned vegetarian / veterinarian friends. The menu is, of course, the hosts’ respectful attempt at shorthand for the irreconcilable cultural differences about to come to a head during the evening: moose roast and vegetarian lasagna.</i>	E 240 T2825 A7 2000
Taylor, Regina	<b>The dreams of Sarah Beedlove.</b> <i>Sarah Breedlove, the first freeborn child of emancipated slaves, had a mind for business and an aching for success. When her miracle hair salve not only wins over the hearts and heads of African Americans, but also the heart of an astute businessman, Madam C.J. Walker’s Wonderful Hair Grower takes flight. Following Madam’s financial gains with her business and emotional losses with her family, her story transformed the way African Americans were seen in the United States at the turn of the century.</i>	E 240 T288 D7 2005
Walker, George F.	<b>We the family: a play.</b> <i>Three plays on family and education: <u>Parents' Night</u> documents a teacher's response to an overbearing father; <u>The Bigger Issue</u> examines teacher-student violence; <u>We the Family</u> follows the ripple effects of a culturally diverse wedding.</i>	E 240 W22 W4 2016

#### Music Scores

Tesori, Jeanine and David Lindsay-Abaire	<b>Shrek, the musical.</b> <i>Big bright beautiful world -- Story of my life -- Don't let me go -- I know it's today -- Welcome to Duloc -- What's up, Duloc? -- Travel song -- Donkey pot pie -- This is how a dream comes true -- Who I'd be -- Morning person -- I think I got you beat -- The ballad of Farquaad -- Make a move -- When words fail -- Build a wall -- Freak flag -- Finale : This is our story -- More to the story.</i>	K 33 T455 S5 2009
Kirkpatrick, Wayne and Karey	<b>Something rotten!</b> <i>Welcome to the Renaissance -- God, I hate Shakespeare -- Right hand man -- A musical! -- The black death -- I love the way -- Will power -- Bottom's gonna be on top -- Hard to be the bard -- We see the light -- Make an omelette -- To thine own self (Reprise).</i>	K 33 K487 S6 2015

#### Audio Materials

Kirkpatrick, Wayne and Karey	<b>Something rotten! : a very new Broadway musical.</b> <i>Welcome to the Renaissance -- God, I hate Shakespeare -- Right hand man -- God, I hate Shakespeare (reprise) -- A musical -- The black death -- I love the way -- Will power -- Bottom's gonna be on top -- Welcome to the renaissance (reprise) -- Hard to be the bard -- It's eggs! -- We see the light -- To thine own self -- Right hand man (reprise) -- Something rotten!/Make an omelette -- To thine own self (reprise) -- Finale.</i>	CD 160
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