

Gloria Branden Jacobs Jenkins

Branden Jacobs-Jenkins

Gloria (TCG Edition) Branden Jacobs-Jenkins, 2020-08-25 “The biting funny and fierce Gloria is one of the year’s best shows...Gloria is an adrenaline rush of a show, but it also makes you think. Let’s just say it hits the bull’s-eye.” —Elisabeth Vincentelli, New York Post “Funny, blistering tragicomedy...along with a delightfully omnipresent, biting wit...You’ll be unsettled by Gloria, perhaps even haunted.” —Peter Marks, Washington Post An ambitious group of editorial assistants at a prestigious Manhattan-based literary magazine are each chasing the same dream: a life as successful writers—and to get out of their cubicles before they turn thirty. When a regular day at the office suddenly becomes anything but, the stakes for who will get to tell the career-making story are higher than ever.

The Comeuppance Branden Jacobs-Jenkins, 2026-06-09 A hauntingly surreal play that plumbs the depths of a group of close friends reuniting for the first time in decades. Twenty years after graduating from a Catholic academy in Washington, DC, a group of old friends gathers on a porch to pregame their high school reunion. Bonded by a shared sense of alienation and by the traumatic events of their high school years, including the Columbine massacre and 9/11, as well as their own self-proclaimed “Multi-Ethnic Reject” status, the friends are nonetheless surprised to find their memories of core teenage experiences no longer match up. What they do share is a sense that their lives have been continually put on hold by one tragedy or another, up to and including the still-lingering Covid-19 pandemic. Haunting the group is the specter of Death, who serially inhabits each character throughout the play to reveal the substance beneath their chatter. As the friends’ competing versions of their teenage years lead to an increasingly charged encounter, they find themselves facing the difficult reckoning that their past actions may have irrevocably sealed their present fates.

Four Contemporary American Playwrights Christopher Bigsby, 2025-10-16 The fourth in a series of books exploring the careers of 28 contemporary American playwrights, this book covers the work of four male writers, Lucas Hnath, Brandon Jacobs-Jenkins, Stephen Karam and Tarell Alvin McCraney. The dramatic strategies of these award-winning playwrights range widely in styles and approach. Christopher Bigsby interweaves critical analysis of their work with biographical information, contemporary responses and the writers' own comments, drawn from interviews. At a time when the question of identity is central in America, at both a personal and national level, how far do these playwrights see this as central or incidental to their work? Bigsby argues that Brandon Jacobs-Jenkins' work often asks to what extent race is a construct, in

work including neighbors, An Octoroon and Appropriate, while stepping away from race in Everybody. Tarell Alvin McCraney, conscious that being labelled as gay or black can influence the reception of his work, nonetheless embraces both in The Brothers Size, Choir Boy, Wig Out and his Oscar-winning film Moonlight. If Stephen Karam, from a Lebanese-American family, engages with gay characters in Speech and Debate and The Humans, this book posits that he is also interested in suffering, something of which he has personal experience. Finally, Lucas Hnath approaches identity in another way, appropriating the lives of real characters, historical and contemporary, inhabiting and deconstructing them.

The Lines Between the Lines Bess Rowen, 2021-10-18 What is the purpose of a stage direction? These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play's genre, mood, tone, visual setting, cast of characters, and more. Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights, while scholars have either treated them as problems to be solved or as silent lines of dialogue. Stage directions can be all of these things, and yet there are examples from over one-hundred years of American playwriting that show that stage directions can also be so much more. *The Lines Between the Lines* focuses on how playwrights have written stage directions that engage readers, production team members, and scholars in a process of embodied creation in order to determine meaning. Author Bess Rowen calls the products of this method "affective stage directions" because they reach out from the page and affect the bodies of those who encounter them. Affective stage directions do not tell a reader or production team what a given moment looks like, but rather how a moment feels. In this way, these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience, geographic location, and identity-markers. Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage, allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly. The tools provided in this book are as useful for the theater scholar as they are for the theater audience member, casting director, and actor. Each chapter covers a different function of stage directions (spoken, affective, choreographic, multivalent, impossible) and looks at it through a different practical lens (focusing on actors, directors, designers, dramaturgs, and readers). Every embodied person will have a slightly different understanding of affective stage directions, and it is precisely this diversity that makes these stage directions crucial to understanding theater in our time.

Chartism in the Select Novels of Thomas Martin Wheeler Sujeet Mandal, 2023-11-04 N/A

Words on Plays, 2020

(M)Other Perspectives Lynn Deboeck, Aoise Stratford, 2023-06-01 This anthology examines maternity in contemporary performance at the intersection of a wide range of topics from nationhood to mental health, queer parenting, embodied dramaturgy, cultural practice, and immigration. Across the breadth of these themes, we interrogate the cultural implications

and politics of how we script, perform, receive, and define mothers, challenging many of the normalizing and patriarchal tropes associated with the mother-as-character. This book includes critical essays examining twenty-first century dramatic literature, first-hand ethnographic accounts of motherhood in practice, interviews, feminist manifestos, and artist reflections. In its deliberately curated variety, this collection seeks to resist homogeneity and offer instead a range of approaches to key questions: what versions of motherhood get staged, and why? And what do dramatic representations tell us about the role of mothers in our own fraught contemporary moment? This collection will be of great interest to those in academia who are teaching, researching, or studying in the fields of Theatre and Performance Studies, American Studies, and Feminist and Gender Studies.

Everybody (TCG Edition) Branden Jacobs-Jenkins, 2024-04-23 An innovative new play from the award-winning author of *Appropriate* and *An Octoroon*.

Appropriate/An Octoroon: Plays (Revised Edition) Branden Jacobs-Jenkins, 2024-07-16 Includes Revised Broadway version of *Appropriate*. Winner of three 2024 Tony Awards including Best Revival of a Play. A double-volume containing two astonishing breakout plays from one of the theatre's most exciting and provocative young writers. In *Appropriate*, strained familial dynamics collide with a tense undercurrent of socio-political realities when the Lafayettes gather at a former plantation home to sift through the belongings of their deceased patriarch. *An Octoroon* is an audacious investigation of theatre and identity, wherein an old play gives way to a startlingly original piece. Also includes the short play *I Promise Never Again to Write Plays About Asians...*

Appropriate/An Octoroon: Plays (Revised Edition) BRANDEN. JACOBS-JENKINS, 2024-06-18 Includes Revised Broadway version of *Appropriate* A double-volume containing two astonishing breakout plays from one of the theatre's most exciting and provocative young writers. In *Appropriate*, strained familial dynamics collide with a tense undercurrent of socio-political realities when the Lafayettes gather at a former plantation home to sift through the belongings of their deceased patriarch. *An Octoroon* is an audacious investigation of theatre and identity, wherein an old play gives way to a startlingly original piece. Also includes the short play *I Promise Never Again to Write Plays About Asians...*

Appropriate BRANDEN. JACOBS-JENKINS, 2019-08-22 'So I thought, since we can't do Europe this summer, why don't the kids and I just do a little Southern History road trip? We're going to drive back home through Mississippi, Louisiana - all those places - experience some of Daddy's heritage.' The Lafayette family gather at their late father's home in Arkansas to bury the hatchet and prepare the former plantation for its Estate Sale. Until, that is, they make a discovery which changes everything. Branden Jacobs-Jenkins' *Appropriate* is a gripping play about ghosts and the legacies we are left with, and a wickedly subversive appropriation of the great American family drama. *Appropriate* premiered Off-Broadway in 2014, and won the Obie Award for Best New American Play. It had its UK premiere at the Donmar Warehouse, London, in August 2019,

directed by Ola Ince and featuring Monica Dolan. This edition also features his short play *I Promise Never Again to Write Plays About Asians...*

The Original Broadway Cast Recording's Hamilton Branden Jacobs-Jenkins, 2025-03-20 Branden Jacobs-Jenkins carefully retraces Hamilton's origins as the musical that brought politicians "from both sides of the aisle," from Michelle Obama calling it "the best work of art [she's] ever seen in any medium" to Hillary Clinton's quoting it at the end of her 2016 speech at the Democratic National Convention. This book squares the emergence of Hamilton as a cultural darling of the American leftist political classes with its portraits of a morally-questionable political figures in history told through the merging of two forms with notoriously radical roots. It parses how and why this Broadway musical reached the height of visibility that it has and what this communicates about the American sociopolitical climate and culture at the beginning of the 21st century - especially after one of the most discordant and alarming sociopolitical showdowns since the 19th century. And ultimately, though Hamilton is a perfectly enjoyable and impressively crafty piece of musical theater, it argues that it in many ways is not, in fact, revolutionary. Does Hamilton engage seriously with politics? Or is politics merely the backdrop for the same-old show business?

Gloria, 2017

Theatre World Daniel C. Blum, John A. Willis, 2009

Purpose Branden Jacobs-Jenkins, 2027-03-30 From one of America's greatest playwrights, the winner of the 2025 Pulitzer Prize for Drama and the Tony Award for Best Play: a searing and shockingly funny story of a proud American family whose complex legacy is put on full display over the course of a single shattering evening The Jaspers are American royalty — the Reverend Solomon "Sonny" Jasper a giant of the civil rights movement who would like nothing more in his sunset years than to enjoy the reputational fruits of a life of noble purpose in the struggle. But his two sons mar his peace of mind. They are both disappointments — Nazareth for abandoning the ministry and keeping his personal life cloaked in mystery, and Junior, more keenly, for professional corruption that leads to the collapse of his political career and a criminal conviction. Now Junior has come home with his wife Morgan to celebrate his release from prison, and Nazareth has joined them for the occasion. The stage is set for an evening laced with bitterness and recrimination even if everyone was on their best behavior. They are not. Adding fuel to the fire is the surprise arrival of Nazareth's friend Aziza, who is forced to join the family dinner by its matriarch, Claudine, who can't resist the chance to find out what her son is hiding. Aziza's blind, innocent flailing breaks open all the fresh wounds, and many old and deep ones. Before the night is over, a family's history has been laid bare, all the bees have left the hive, and the stings are unrelenting.

GLORIA. BRANDEN. JACOBS-JENKINS, 2024

An Octoroon Branden Jacobs-Jenkins, 2017 'What you gonna do once you free? You just gonna walk up in somebody house

and be like, 'Hey. I'm a slave. Help me?' Judge Peyton is dead, and his plantation Terrebonne is in financial ruins. Peyton's handsome nephew George arrives as heir apparent, and quickly falls in love with Zoe, a beautiful 'octoroon'. But the dastardly M'Closky has other plans - for both Terrebonne and Zoe. Branden Jacobs-Jenkins' exhilarating play, *An Octoroon*, draws on Dion Boucicault's 1859 melodrama *The Octoroon* to explore issues about race and identity in America today. The play won an OBIE Award when it was first seen in New York in 2014, and had its European premiere at the Orange Tree Theatre, Richmond, in 2017. It transferred to the National Theatre, London, in 2018. *An Octoroon* won Branden Jacobs-Jenkins the Most Promising Playwright Award at the Evening Standard Awards in 2017. He was also named Most Promising Playwright at the Critics' Circle Awards in 2018 for his plays *Gloria* and *An Octoroon*.

Biographical Directory American Psychological Association, 1975

"Gloria" (Vivaldi) Branden Jacobs-Jenkins,

Land Atlas & Plat Book, Alpena County, Michigan Rockford Map Publishers, 1989

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