Jitney by August Wilson

August Wilson's Jitney

An exhilarating biographical play about international icon Bruce Lee from three-time Pulitzer finalist David Henry Hwang. Following Bruce Lee's journey from troubled Hong Kong youth to martial arts legend, Kung Fu paints a portrait of Lee as he struggles to prove himself as a fighter, a husband, a father, and a man. David Henry Hwang's play fluidly blends dance, Chinese opera, martial arts, and drama into a bold new theatrical form.

Fences U.S. Army Captain Jack Ludwigs, a military doctor stationed in Oregon, begins writing to Louise Rabiner, an aspiring actress and dancer in New York City, hoping to meet her someday if the war will allow. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (Baskerville: A Sherlock Holmes Mystery, Lend Me a Tenor) tells the joyous, heartwarming story of his parents' courtship during World War II and the results are anything but expected. "Ludwing's play, thought-provoking and personal, is a moment in his personal moment in history that also resonates today. Dear Jack, Dear Louise is a moving, funny, and heartbreaking reminder of what we should strive to become, individually and as a country." - BroadwayWorld "Moving and cinematic The play, based on the correspondence of Ludwing's parents-to-be, crackles with humor and real feeling." - DC Theatre Scene "An intimate play with tremendous breadth Ken Ludwing's Dear Jack, Dear Louise plunges the depths of human courage, commitment, and connection when the world and your heart are at stake." - DC Metro Theater Arts "Strikes the touchstones of the online dating age with uncanny precision." - The Washington Post

Jitney Bella Chloe Monroe couldn't have imagined a better life for herself. Blessed with a doting mother, compassionate lover, and fast-paced career as a flight attendant for one of the most prestigious airlines in the world, Bella simply can't believe the life she dreamed of is the one she's finally living. But as every rose has its thorns, Bella's about to discover the worst of them never stray far away. Bella's mother, Blossom Monroe, is an acclaimed playwright, adored for her exemplary works of art and praised by all but one, who welled with jealousy in the shadows and away from the adoring spotlight Bella's humble mom basked in as her career skyrocketed. With her career exploding, Blossom's light draws everyone to her even those who seek to put her light out. Before long, Bella and Blossom discover the glitter they crave is just a cover for the darkness looming beneath it, and danger is closer than they'll ever admit. Murder, paranoia, and deception cast the women into chaos as their fairytale dissolves in the nightmare. Family as Bella once knew it would be no more, trust becomes a luxury, while incessant worrying becomes the new norm. Will Bella and Blossom be able to recover the lavish life and luxuries they've grown accustomed to or will vengeance and bloodshed hand them over to a fate they can't return from? Follow a daughter's journey for avengement and redemption at the risk of losing her soul while a dastardly future peaks on the gloomy horizon. With breakneck pacing and dazzling twists, "MOTHERLESS" is a riveting story bound to hypnotize you on how deeply connected family, a daughter's love, ruthlessness, and betrayal can be.

August Wilson

Jitney Winner of the Pulitzer Prize for Drama and winner of the New York Drama Critics Circle Award for Best Play, this modern American classic is about family, and the legacy of slavery in America. August Wilson has already given the American theater such spell-binding plays about the black experience in 20th-century America as Ma Rainey's Black Bottom, Joe Turner's Come and Gone, and the Pulitzer Prize-winning Radio Golf. His Pulitzer Prize-winning The Piano Lesson, Wilson has fashioned perhaps his most haunting and dramatic work. At the heart of the play stands the ornately carved upright piano which, as the Charles family's prized, hard-won possession, has been gathering dust in the parlor of Berniece Charles's Pittsburgh home. When Boy Willie, Berniece's exuberant brother, bursts into her life with his dream of buying the same Mississippi land that his family had worked as slaves, he plans to sell their antique piano for the hard cash he needs to stake his future. But Berniece refuses to sell, clinging to the piano as a reminder of the history that is their family legacy. This dilemma is the real "piano lesson," reminding us that blacks are often deprived both of the symbols of their past and of opportunity in the present.

Two Trains Running Literacy experts Pam Allyn and Ernest Morrell maintain that when we build on children's key strengths and immerse them in an intellectually invigorating, emotionally nurturing, literature-rich community, we grow "super readers" - avid readers who consume texts with passion, understanding, and a critical eye. Organized around the 7 Strengths inherent in super readers (belonging, curiosity, friendship, kindness, confidence, courage, and hope), this powerful resource helps children: Develop reading, writing, speaking, and listening skills Learn comprehension strategies Build a robust vocabulary Deepen analytical processes and an ability to talk and write about text Develop a strong identity as a reader, and an expanded understanding of the world Featuring stirring reading and writing lessons, robust assessment tools, ready-to-share Family Guides, and embedded videos that illuminate the 7 strengths and more, Every Child a Super Reader shows teachers, parents, caregivers, and out-of-school providers why reading is the ultimate super power, opening a world of possible for every student. For use with Grades K-8."

August Wilson's Jitney

Kung Fu Only one of the plays in two-time Pulitzer Prize winner August Wilson's masterful The American Century Cycle has never been seen on Broadway—until now. In his preface to this Broadway edition of Jitney, director Ruben Santiago-Hudson writes: "There had been nine jewels placed in August Wilson's formidable crown, each had changed the landscape of Broadway in their respective seasons. Until now, only one gem was missing. With this production of Jitney at the Manhattan Theatre Club's Samuel J. Friedman Theatre the final gem is in place." Set in the 1970s, this richly textured piece follows a group of men trying to eke out a living by driving unlicensed cabs, or jitneys. When the city threatens to board up the business and the boss's son returns from prison, tempers flare, potent secrets are revealed and the fragile threads binding these people together may come undone at last. In addition to the essential and insightful preface by Ruben Santiago-Hudson, this edition boasts production stills from the Manhattan Theatre Club's Broadway production, directed by Santiago-Hudson and featuring Harvey Blanks, Anthony Page 1/4
Chisholm, Brandon J. Dirden, André Holland, Carra Patterson, Michael Potts, Keith Randolph Smith, Ray Anthony Thomas, and John Douglas Thompson.

Every Child a Super Reader Pamela has the best birthday ever when her glamorous Aunt Louise takes her to see a Broadway musical.

The Ground on which I Stand Providing a detailed study of American playwright August Wilson (1945–2005), this collection of new essays explores the development of the author's ethos across his twenty-five-year creative career—a process that transformed his life as he retracted the lives of his fellow “Africans in America.” While Wilson’s narratives of Pittsburgh and Chicago are microcosms of black life in America, they also reflect the psychological trauma of his disconnection with his biological father, his impassioned efforts to discover and reconnect with the blues, with Africa and with poet/activist Amiri Baraka, and his love for the vernacular of Pittsburgh.

King Hedley II Pulitzer Prize-winning author of Fences and The Piano Lesson Winner of the New York Drama Critics Circle Award for Best Play It is the spring of 1948. In the still cool evenings of Pittsburgh’s Hill district, familiar sounds fill the air. A rooster crows. Screen doors slam. The laughter of friends gathered for a backyard card game rises just above the wail of a mother who has lost her son. And there's the sound of the blues, played and sung by young men and women with little more than a guitar in their hands and a dream in their hearts. August Wilson’s Seven Guitars is the sixth chapter in his continuing theatrical saga that explores the hope, heartbreak, and heritage of the African-American experience in the twentieth century. The story follows a small group of friends who gather following the untimely death of Floyd “Schoolboy” Barton, a local blues guitarist on the edge of stardom. Together, they reminisce about his short life and discover the unspoken passions and undying spirit that live within each of them.

Straight White Men A new play by the Pulitzer Prize-winning author of Topdog/Underdog.

August Wilson “Regular cabs will not travel to the Pittsburgh Hill District of the 1970s, and so the residents turn to each other. Jitney dramatizes the lives of men hustling to make a living as jitneys—unofficial, unlicensed taxi cab drivers. When the boss Becker's son returns from prison, violence threatens to erupt. What makes this play remarkable is not the plot; Jitney is Wilson at his most real—the words these men use and the stories they tell form a true slice of life.”--The Wikipedia entry, accessed 5/22/2014.

Seven Guitars Major new African-American anthology of drama.

Barber Shop Chronicles Just prior to his death in 2005, August Wilson, arguably the most important American playwright of the last quarter-century, completed an ambitious cycle of ten plays, each set in a different decade of the twentieth century. Known as the Twentieth-Century Cycle or the Pittsburgh Cycle, the plays, which portrayed the struggles of African-Americans, won two Pulitzer Prizes for Drama, a Tony Award for Best Play, and seven New York Drama Critics Circle Awards. August Wilson: Completing the Twentieth-Century Cycle is the first volume devoted to the last five plays of the cycle individually—Jitney, Seven Guitars, King Hedley II, Gem of the Ocean, and Radio Golf—and in the context of Wilson’s entire body of work. Editor Alan Nadel's May All Your Fences Have Gates: Essays on the Drama of August Wilson, a work Henry Louis Gates called definitive, focused on the first five plays of Wilson’s cycle. This new collection examines from myriad perspectives the way Wilson’s final works give shape and focus to his complete dramatic opus. It contains an outstanding and diverse array of discussions from leading Wilson scholars and literary critics. Together, the essays in Nadel's two volumes give Wilson's work the breadth of analysis and understanding that this major figure of American drama merits. Contributors Herman Beavers Yvonne Chambers Soyica Diggs Colbert Harry J. Elam, Jr. Nathan Grant David LaCroix Barbara Lewis Alan Nadel Donald E. Pease Sandra Shannon Vivian Gist Spencer Anthony Stewart Steven C. Tracy Dana Williams Kimimka L. H. Williams-Witherspoon

How I Learned What I Learned From legendary playwright August Wilson comes the powerful, stunning dramatic bestseller that won him critical acclaim, including the Tony Award for Best Play and the Pulitzer Prize. Troy Maxson is a strong man, a hard man. He has had to be to survive. Troy Maxson has gone through life in an America where to be proud and black is to face pressures that could crush a man, body and soul. But the 1950s are yielding to the new spirit of liberation in the 1960s, a spirit that is changing the world Troy Maxson has learned to deal with the only way he can, a spirit that is making him a stranger, angry and afraid. In a world he never knew and to a wife and son he understands less and less. This is a modern classic, a book that deals with the impossibly difficult themes of race in America, set during the Civil Rights Movement of the 1950s and 60s. Now an Academy Award-winning film directed by and starring Denzel Washington, along with Academy Award and Golden Globe winner Viola Davis.

Alexander Payne August Wilson's radical and provocative call to arms.

Ma Rainey’s Black Bottom (Movie Tie-In) Two stunning, intensely powerful modern classics about race in 20th century America from the legendary Pulitzer Prize and Tony Award-winning playwright August Wilson. InMa Rainey's Black Bottom, the great blues diva Ma Rainey is due to arrive at a run-down Chicago recording studio with her entourage to cut new sides of old favourites. Waiting for her are the black musicians in her band - and the white owners of the record company. A tense, searing account of racism in jazz-era America that the New Yorker called ‘a genuine work of art’. Fencescentres on Troy Maxson, a garbage collector, an embittered former baseball player and a proud, dominating father, in 1950s Pittsburgh. When college athletic recruiters scout his teenage son, Troy struggles against his young son's ambition, his wife, who he understands less and less, and his own frustrated dreams.

The Piano Lesson THE STORY: On a balmy night in Miami, soon-to-be mother Sula floats ashore on a car tire. Having survived the perilous journey to escape her native Haiti, Sula is determined to forge a better life in America for her unborn son. She finds safety in an apartment building dedicated to sheltering refugees, joining a diverse community of immigrants, each with their own unique dreams and dilemmas. But even though the life she has hoped for seems within reach, Sula knows she can’t outrun her demons forever. LITTLE CHILDREN DREAM OF GOD is a darkly lovely drama about learning to start a new life by facing the one you left behind.

Fences and Ma Rainey's Black Bottom ""Zooman"" is black teen in Philadelphia who senselessly terrorizes his community wit hour regard to race. His most recent crime is killing a 12 year-old girl on a street filled with witnesses, all of who are afraid to talk. The dead girl's father posts a sign accusing the entire community of cowardice in the face of the ever escalating violence."" -- Cover [p. 4].

August Wilson Century Cycle Collects a selection of the many interviews Wilson gave from 1984 to 2004. In the interviews, the
playwright covers at length and in detail his plays and his background. He comments as well on such subjects as the differences between African Americans and whites, his call for more black theater companies, and his belief that African Americans made a mistake in assimilating themselves into the white mainstream. He also talks about his major influences, what he calls his “four B’s”—the blues, writers James Baldwin and Amiri Baraka, and painter Romare Bearden. Wilson also discusses his writing process and his multiple collaborations with director Lloyd Richards—Publisher description.

Paul Sills' Story Theater Contains three plays about twentieth century African-American lives.

Joe Turner's Come and Gone jitney is the seventh in Wilson's American Century cycle of plays on the black experience in twentieth-century America. He writes not about historical events or the pathologies of the black community, but the unique particulars of black culture. Currently on Broadway, it was first produced in New York in the spring of 2000, with a London run following in 2001, with favorable reviews and the accolade of the as the best play of the year. Set in the 1970s, this richly textured piece follows a group of men trying to eke out a living by driving unlicensed cabs (‘jitneys’). When the city threatens to board up the business and the boss’s son returns from prison, tempers flare, potent secrets are revealed and the fragile threads binding these people together may come undone. In addition to the essential and insightful preface by Ruben Santiago-Hudson, this edition includes production stills from the Manhattan Theatre Club's Broadway production, directed by Santiago-Hudson and featuring Harvy Blanks, Anthony Chisholm, Brandon J. Dirden, André Holland (Moonlight), Carra Patterson (Straight Outta Compton), Michael Potts (The Book of Mormon), Keith Randolph Smith, Ray Anthony Thomas and John Douglas Thompson.

The Book of Grace One of America's most powerful and original dramatists, August Wilson offered an alternative history of the twentieth century, as seen from the perspective of black Americans. He celebrates the lives of those seemingly pushed to the margins of national life, but who were simultaneously protagonists of their own drama and evidence of a vital and compelling community. Decade by decade, he told the story of a people with a distinctive history who forged their own future, aware of their roots in another time and place, but doing something more than just survive. Wilson deliberately addressed black America, but in doing so discovered an international audience. Alongside chapters addressing Wilson's life and career, and the wider context of his plays, this Companion dedicates individual chapters to each play in his ten-play-cycle, which are ordered chronologically, demonstrating Wilson’s notion of an unfolding history of the twentieth century.

Zooman and the Sign From Pulitzer Prize-winning playwright August Wilson comes a one-man show that chronicles his life as a Black artist in the Hill District in Pittsburgh. From stories about his first jobs to his first loves and his experiences with racism, Wilson recounts his life from his roots to the completion of The American Century Cycle. How I Learned What I Learned gives an inside look into one of the most celebrated playwriting voices of the twentieth century.

Three Plays Newsroom, political platform, local hot spot, confession box, preacher-pulpit and football stadium. For generations, African men have gathered in barber shops to discuss the world. These are places where the banter can be barbed and the truth is always telling. Barber Shop Chronicles, which was partly inspired by verbatim recordings, is a heart-warming, hilarious and insightful play that leaps from a barber shop in Peckham to Johannesburg, Harare, Kampala, Lagos and Accra over the course of a single day. It was first produced by the National Theatre, Fuel and Leeds Playhouse in 2017 and is here published as a Methuen Drama Student Edition with commentary and notes by Oladipo Agboluaje.

Slow Dance on the Killing Ground Set in 1904 Pittsburgh, Gem of the Ocean is chronologically the first play in Wilson's decade-by-decade cycle of the African American experience. It played across the country and on Broadway, with Phylicia Rachad as Aunt Esther, the drama's 287-year-old fiery matriarch.

Little Children Dream of God

Conversations with August Wilson When Ed and his three adult sons come together to celebrate Christmas, they enjoy cheerful trash-talking, pranks, and takeout Chinese. Then they confront a problem that even being a happy family can't solve: When identity matters, and privilege is problematic, what is the value of being a straight white man?

The Cambridge Companion to August Wilson

Radio Golf

Motherless Set in 1985, this is the ninth play of Wilson's Century Cycle.

Smoketown THE STORY: As the curtain rises, a poor, dusty shop with its dirty window obscuring the dark hos-tile night, with its mean little counter, and with its juke box glaring vulgarly from the side, the storekeeper is taking inventory. The door is flung

The Theatre of August Wilson

August Wilson's Pittsburgh Cycle NOW A NETFLIX FILM STARRING VIOLA DAVIS AND CHADWICK BOSEMAN From the Pulitzer Prize-winning author of Fences and The Piano Lesson comes the extraordinary Ma Rainey’s Black Bottom—winner of the New York Drama Critics’ Circle Award for Best Play. The time is 1927. The place is a run-down recording studio in Chicago. Ma Rainey, the legendary blues singer, is due to arrive with her entourage to cut new sides of old favorites. Waiting for her are her Black musician sidemen, the white owner of the record company, and her white manager. What goes down in the session to come is more than music. It is a riveting portrayal of black rage, of racism, of the self-hate that racism breeds, and of racial exploitation.

Pamela's First Musical The first comprehensive study of August Wilson's drama introduces the major themes and motifs that unite Wilson's ten-play cycle about African American life in each decade of the twentieth century. Framed by Wilson's life experiences and informed by his extensive interviews, this book provides fresh, coherent, detailed readings of each play, well-situated in the extant scholarship. It also provides an overview of the cycle as a whole, demonstrating how it comprises a compelling interrogation of American culture and historiography. Keenly aware of the musical paradigms informing Wilson's dramatic technique, Nadel shows how jazz and, particularly, the blues provide the structural mechanisms that allow Wilson to examine alternative notions of time, property, and law. Wilson's improvisational logics become crucial to expressing his notions of black identity and restating the relationship of literal to figurative in the African American community. The final two chapters include contributions by scholars Harry J. Elam, Jr. and Donald E. Pease

Facing Our Truth Leo Biga has reported on the career of filmmaker Alexander Payne for 20 years. In this updated collection of essays, the author-journalist-blogger offers the only comprehensive look at Payne’s career and creative process. Based in Payne’s hometown of Omaha, Nebraska, Biga has been granted access to location shooting for Nebraska and Sideways, the latter filmed
in California's wine country. Biga has also been given many exclusive interviews by Payne and his creative collaborators. His insightful analysis of Payne's films and personal journey has been praised by Payne for its "honesty, thoughtfulness, and accuracy." The two-time Oscar-winner calls Biga's articles, "the most complete and perceptive of any journalist's anywhere." Payne's films are celebrated for their blend of humor and honest look at human relationships. Members of Hollywood's A-List, including George Clooney (The Descendants), Jack Nicholson (About Schmidt), Reese Witherspoon (Election), Paul Giamatti (Sideways), Laura Dern (Citizen Ruth), and Bruce Dern (Nebraska), have starred in his films.

The Fire this Time A brilliant, lively account of the Black Renaissance that burst forth in Pittsburgh from the 1920s through the 1950s—"Smoketown will appeal to anybody interested in black history and anybody who loves a good story...terrific, eminently readable...fascinating" (The Washington Post). Today black Pittsburgh is known as the setting for August Wilson's famed plays about noble, but doomed, working-class citizens. But this community once had an impact on American history that rivaled the far larger black worlds of Harlem and Chicago. It published the most widely read black newspaper in the country, urging black voters to switch from the Republican to the Democratic Party, and then rallying black support for World War II. It fielded two of the greatest baseball teams of the Negro Leagues and introduced Jackie Robinson to the Brooklyn Dodgers. Pittsburgh was the childhood home of jazz pioneers Billy Strayhorn, Billy Eckstine, Earl Hines, Mary Lou Williams, and Erroll Garner; Hall of Fame slugger Josh Gibson—and August Wilson himself. Some of the most glittering figures of the era were changed forever by the time they spent in the city, from Joe Louis and Satchel Paige to Duke Ellington and Lena Horne. Mark Whitaker’s Smoketown is a “rewarding trip to a forgotten special place and time” (Pittsburgh Post-Gazette). It depicts how ambitious Southern migrants were drawn to a steel-making city on a strategic river junction; how they were shaped by its schools and a spirit of commerce with roots in the Gilded Age; and how their world was eventually destroyed by industrial decline and urban renewal. “Smoketown brilliantly offers us a chance to see this other Black Renaissance and spend time with the many luminaries who sparked it...It’s thanks to such a gifted storyteller as Whitaker that this forgotten chapter of American history can finally be told in all its vibrancy and glory” (The New York Times Book Review).

Dear Jack, Dear Louise (Applause Books). The creator of Story Theater, the original director of Second City, and one of the greatest popularizers of improvisational theater, Paul Sills has assembled some of his favorite adaptations from world literature. Includes: The Blue Light and Other Stories, A Christmas Carol (Dickens), Stories of God, Rumi.

Gem of the Ocean From the Pulitzer Prize-winning author of Fences comes Joe Turner's Come and Gone—Winner of the New York Drama Critics Circle Award for Best Play. “The glow accompanying August Wilson’s place in contemporary American theater is fixed.”—Toni Morrison When Harold Loomis arrives at a black Pittsburgh boardinghouse after seven years' impressed labor on Joe Turner's chain gang, he is a free man—in body. But the scars of his enslavement and a sense of inescapable alienation oppress his spirit still, and the seemingly hospitable rooming house seethes with tension and distrust in the presence of this tormented stranger. Loomis is looking for the wife he left behind, believing that she can help him reclaim his old identity. But through his encounters with the other residents he begins to realize that what he really seeks is his rightful place in a new world—and it will take more than the skill of the local "People Finder" to discover it. This jazz-influenced drama is a moving narrative of African-American experience in the 20th century.

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