

My Name Is Rachel Corrie

*Kyla Cheng doesn't expect you to like her. For the record, she doesn't need you to. On track to be valedictorian, she's president of her community club, a debate team champ, plus the yummy Mackenzie Rodriguez has firmly attached himself to her hip. She and her three high-powered best friends don't just own their senior year at their exclusive Park Slope, Brooklyn high school, they practically define the hated species Popular. Kyla's even managed to make it through high school completely unscathed. Until someone takes issue with this arrangement. A week before college applications are due, a video of Kyla "doing it" with her crush-worthy English teacher is uploaded to her school's website. It instantly goes viral, but here's the thing: it's not Kyla in the video. With time running out, Kyla delves into a world of hackers, haters and creepy stalkers in an attempt to do the impossible—take something off the internet—all while dealing with the fallout from her own karmic footprint. Set in near-future Brooklyn, where privacy is a bygone luxury and every perfect profile masks damning secrets, *The Takedown* is a stylish, propulsive, and provocative whodunit, asking who would you rely on if your tech turned against you?*

*One of the most-talked about new plays of the 2016 Off-Broadway season, Sarah DeLappe's *The Wolves* opened to enthusiastic acclaim, including two sold-out, extended runs at The Playwrights Realm/The Duke on 42nd Street. *The Wolves* follows the 9 teenage girls—members of an indoor soccer team—as they warm up, engage in banter and one-upmanship, and fight battles big and small with each other and themselves. As the teammates warm up in sync, a symphony of overlapping dialogue spills out their concerns, including menstruation (pads or tampons?), is Coach hung over?, eating disorders, sexual pressure, the new girl, and the Khmer Rouge (what it is, how to pronounce it, and do they need to know about it—"We don't do genocides 'til senior year.†?") By season's and play's end, amidst the wins and losses, rivalries and tragedies, they are warriors tested and ready—they are *The Wolves*.*

*Nina Raine's *Tiger Country* is a hospital play that follows a tangle of doctors and nurses in a busy London hospital - from the award-winning author of *Tribes*. Professionalism and prejudice, turbulent staff romances, ambition and failure collide in this swirling, action-packed drama about an overburdened health service that we all depend on and the dedicated individuals that keep it going. 'Tiger country' is where animal instinct stirs and an irrefutable eye opens. Where we make eye contact with the unknown. *Tiger Country* was premiered at Hampstead Theatre in 2011 and, following its sell-out run, was revived there in 2014.*

A poetry compilation recounting a woman's journey from self-loathing to self-acceptance, confusion to clarity, and bitterness to forgiveness Following in the footsteps of such category killers as Milk and Honey and Whiskey Words & a Shovel I, Fariha Rol'isil'n's poetry book is a collection of her thoughts as a young, queer, Muslim femme navigating the difficulties of her

intersectionality. Simultaneously, this compilation unpacks the contentious relationship that exists between Roì?isil?n and her mother, her platonic and romantic heartbreaks, and the cognitive dissonance felt as a result of being so divided among her broad spectrum of identities.

The Wolves

What a Body Can Do

Fighting for a World Where Girls Are Not for Sale, an Activist Finds Her Calling and Heals Herself

Give 'Em Hell, Harry!, Krapp's Last Tape, My Name Is Rachel Corrie, Fires in the Mirror, a Room of One's Own, Ma

The Writings of Rachel Corrie

House of Many Tongues

Rachel Corrie was a young American activist, killed in 2003 as she tried to block the demolition of a Palestinian family's home in the Gaza Strip. Here, her diaries tell her own story in her own words. She writes about the looming issues of her time as well as the ordinary angst of an American teen.

The frontline in the conflict between Israel and the Palestinians, Gaza is constantly reported as a place of violence and terror. Ramzy Baroud's memoir explores the daily lives of the people in that turbulent region: the complex human beings -- revolutionaries, mothers and fathers, lovers, and comedians -- who make Gaza so much more than just a disputed territory. At the heart of Baroud's tale is the story of his father who, driven out of his village to a refugee camp, took up arms to fight the occupation while trying to raise a family.

March 2003. The Gaza Strip. 23-year-old Rachel Corrie stands between a Palestinian house and an armoured bulldozer. Meet the heroine behind the headlines. Edited by Alan Rickman and Katharine Viner and based on the writings of Rachel Corrie herself, this play captures the enduring idealism, blazing eloquence and sardonic wit of her vivid diary entries. First seen at the Royal Court Theatre, London, in 2005, *My Name Is Rachel Corrie* was revived in a new production at the Young Vic, London, in 2017, directed by Josh Roche, winner of the JMK Young Directors Award 2017.

In this epic history-cum-anthology, Megan Vaughan tells the story of the theatre blogosphere from the dawn of the carefully crafted longform post to today's digital newsletters and social media threads. Contextualising the key debates of fifteen years of theatre history, and featuring the writings of over 40 theatre bloggers, *Theatre Blogging* brings past and present practitioners into conversation with one another. Starting with *Encore Theatre Magazine* and Chris Goode in London, George Hunka and Laura Axelrod in New York, Jill Dolan at Princeton University, and Alison Croggon in Melbourne, the work of these influential early adopters is considered alongside those who followed them. Vaughan explores issues that have affected both arts journalism and the theatre industry, profiling the activist bloggers arguing for broader representation and better working conditions, highlighting the innovative dramaturgical practices that have been

developed and piloted by bloggers, and offering powerful insights into the precarious systems of labour and economics in which these writers exist. She concludes by considering current threats to the theatre blogosphere, and how the form continues to evolve in response to them.

The Mutant Mushroom Takeover

Let Me Stand Alone

Straight-up Advice on Making a Life in the Arts-For Actors, Performers, Writers, and Artists of Every Kind

Letters to a Young Artist

Shakespeare on Stage

Art and Politics

My name is Rachel. I'm straight ... I think. I also have a mountain of student loans and a smart mouth. I wasn't serious when I told Pari Sadashiv I'd marry her. It was only party banter! Except Pari needs a green card, and she's willing to give me a breather from drowning in debt. My off-the-cuff idea might not be so terrible. We get along as friends. She's really romantically cautious, which I find heartbreaking. She deserves someone to laugh with. She's kind. And calm. And gorgeous. A couple of years with her actually sounds pretty good. If some of Pari's kindness and calm rubs off on me, that'd be a bonus, because I'm a mess-anorexia is not a pretty word-and my little ways of keeping control of myself, of the world, aren't working anymore. And if I slip up, Pari will see my cracks. Then I'll crack. Which means I gotta get out, quick, before I fall in love with my wife. "

From the coauthor of Nick and Norah's Infinite Playlist comes a slick and enjoyably glitzy read (BCCB) that captures the struggles and glories of an ordinary teenage girl's climb to celebrity. When fifteen-year-old Wonder Blake is plucked from her job at the Dairy Queen and given the chance to become a teen idol, it seems like a dream come true—even if it wasn't her dream, but her older sister Lucky's. Lucky was on her way to becoming a pop star when she died, and Wonder and her family are still trying to recover from their loss. Offered a recording contract, Wonder jumps at the chance to escape from a dead-end town, her fractured family, and worst of all, high school. Suddenly she has it all: a hot new look, a chart-busting hit single, a tour opening up for superstar Kayla. But stardom isn't all glamour—it's also lots of work. And maybe what Wonder really wants is as simple as a guy who likes her for herself. As Wonder rises through the pop-princess star-making machine, she also learns that there's a price for fame—and that maybe being an ordinary teenage girl isn't so bad after all.

Presents a collection of accounts of International Solidarity Movement volunteers and the work they do to support Palestinian non-violent resistance to Israel's military occupation.

In November of 1999, Nigerians took to the streets demanding the re-implementation of shari'ah law in their country. Two years later, many Nigerians supported the death sentence by stoning of a peasant woman for alleged sexual misconduct. Public outcry in the West was met with assurances to the Western public: stoning is not a part of Islam; stoning happens "only in Africa"; reports of stoning are exaggerated by Western sensationalism. However, none of these statements are true. Shari'ah on Trial goes beyond journalistic headlines and liberal pieties to give a powerful account of how Northern Nigerians reached a point of such desperation that they demanded the return of the strictest possible shari'ah law. Sarah Eltantawi analyzes changing conceptions of Islamic theology and practice as well as Muslim and British interactions dating back to the colonial period to explain the resurgence of shari'ah, with implications for Muslim-majority countries around the world.

Palestine Speaks

How to Cure a Ghost

Theatre Blogging

Witness in Palestine

Taken from the Writings of Rachel Corrie

Plays for One Performer

Explores the process of globalization and the impact this has on international business organizations. The text presents a framework to analyse the economic, political, legal, financial, technological, socio-cultural and ecological environments, thereby outlining the factors which affect the everyday business of organizations.

This book proposes a new way to consider theatre and performance that claims a special relationship to reality, truth and authenticity. It documents innovations in devising and staging theatre and performance that takes reality as its subject, cultural shifts that have generated theatre of the real, some of its problems and some possibilities.

In the aftermath of Superstorm Sandy, Kate meets a charismatic Dutchman named Jaap, who's making a film about a different disaster nearly a century earlier: the 1911 fire that burned Coney Island's Dreamland to the ground. Desperate for a higher purpose, Kate becomes completely involved with Jaap, for better or worse. FIRE IN DREAMLAND is a groundbreaking exploration of what we can create in the face of devastation.

What effect does it have on a person--a soul, a life--to have freedom and self-respect stripped away and then, ostensibly, returned years later after decades of incarceration? The Exonerated attempts to answer this question through the words of six innocent men and women who, after years in jail, emerged from death row to try to reclaim what was left of their lives. Among them are Sunny Jacobs, a mother of two whose unwavering belief during sixteen years in jail that she would be released (despite the execution of her husband, who was also innocent, for the same crime) allowed her to dedicate herself to being a "living memorial" when she was freed. There is Kerry Max Cook, a Texan who was convicted of murdering a young woman even though she was found with another man's hair grasped in her fist--a man whom "Texas killed a thousand times, and just keeps on doing it" in his nightmares. And there is Delbert Tibbs, a black Chicago poet who speaks of his years on death row with anger and bitterness, yet also, as he says, "still sings." All their stories have been compiled and edited by Jessica Blank and Erik Jensen into The Exonerated, a play that is both a riveting work of theater and an exploration of the dark side of the American criminal justice system.

My Father's World (The Journals of Corrie Belle Hollister Book #1)

A Jewish American Woman in the Occupied Territories

My Name is Rachel Corrie in Athens, Ohio

My Name is Rachel Corrie

Shari'ah on Trial

Theatre of the Real

An uncompromising look at lower class Miami in the late 90s.

**WARNING: This book contains mature sexual themes, drug use and strong language.*

In What a Body Can Do, Ben Spatz develops, for the first time, a rigorous theory of embodied technique as knowledge. He argues that viewing technique as both training and research has much to offer current debates over the role of practice in the university, including the debates around "practice as research." Drawing on critical perspectives from the sociology of

knowledge, phenomenology, dance studies, enactive cognition, and other areas, Spatz argues that technique is a major area of historical and ongoing research in physical culture, performing arts, and everyday life.

First run a total sell-out.

Thirteen leading actors take us behind the scenes, each recreating in detail a memorable performance in one of Shakespeare's major roles. * Brian Cox on Titus Andronicus in Deborah Warner's visceral RSC production * Judi Dench on being directed by Franco Zeffirelli as a twenty-three-year-old Juliet * Ralph Fiennes on Shakespeare's least sympathetic hero Coriolanus * Rebecca Hall on Rosalind in *As You Like It*, directed by her father, Sir Peter * Derek Jacobi on his hilariously poker-backed Malvolio for Michael Grandage * Jude Law on his Hamlet, a palpable hit in the West End and on Broadway * Adrian Lester on a modern-dress Henry V at the National, during the invasion of Iraq * Ian McKellen on his Macbeth, opposite Judi Dench in Trevor Nunn's RSC production * Helen Mirren on a role she was born for, and has played three times: Cleopatra * Tim Pigott-Smith on Leontes in Peter Hall's Restoration *Winter's Tale* at the National * Kevin Spacey on his high-tech, modern-dress Richard II * Patrick Stewart on Prospero in Rupert Goold's arctic *Tempest* for the RSC * Penelope Wilton on Isabella in Jonathan Miller's 'chamber' *Measure for Measure*

The actors discuss their characters, working through the play scene by scene, with refreshing candour and in forensic detail. The result is a masterclass on playing each role, invaluable for other actors and directors, as well as students of Shakespeare – and fascinating for audiences of the plays. Together, the interviews give one of the most comprehensive pictures yet of these characters in performance, and of the choices that these great actors have made in bringing them thrillingly to life.

'These passages of times remembered contribute vividly to the sense of a teeming creative period when Shakespeare seemed to have been rediscovered.' Trevor Nunn, from his Foreword

'absorbing and original... Curry's actors are often thinking and talking as that other professional performer, Shakespeare himself, might have done' TLS

'There are many pleasures to be derived from reading this book. It presents portraits of actors in their prime looked at from a particular perspective, it illuminates major Shakespearean roles and, in passing, we learn a lot about the directors with whom these actors worked and their methodologies... Shakespeare on Stage is yet another fine book from the Nick Hern stable and will please any lover of classical theatre or great acting and directing.' British Theatre Guide

Negotiating the Polemical in Production

Girls Like Us

A Play

The Emergence of a Critical Culture

Pop Princess

A Play: Off-Broadway Edition

The Dramaturgy of the Real brings together an incredible range of international theatre thinking, plays and performance texts, many published here for the first time, that ask questions about how we have come to understand reality and truth in the twenty-first century and analyze the presentation of non-fiction on the international stage.

A Prisoner and Yet... reveals a belief in Christ that carried an innocent woman through some of the worst agonies man can devise. Here is one of the most tragic, yet most inspiring and faith-giving true stories of Corrie ten Boom during her time spent in a Nazi concentration camp. A Jewish American's moving account of Palestinian daily life under the Israeli occupation.

The Yichud Room is the place where the bride and groom go to be alone immediately following the wedding ceremony. In the case of Rachel and Chaim, who have only had a handful of chaperoned dates, this is the first time they have ever been alone together.

Finding the Rainbow

Narratives of Life Under Occupation

Yichud (seclusion)

Fire in Dreamland

Thirteen Leading Actors on Thirteen Key Roles

Dear Santa, Love, Rachel Rosenstein

When her mother dies, Corrie Bell Hollister is left with four younger siblings to care for. Hoping to find her uncle, she arrives in Gold Rush territory determined to be strong and make her own way. But her long-lost father's so-called land of promise is a dangerous place, and she has never felt so alone.

"Joe Orton's last play, *What the Butler Saw*, will live to be accepted as a comedy classic of English literature" (Sunday Telegraph) The chase is on in this breakneck comedy of licensed insanity, from the moment when Dr Prentice, a psychoanalyst interviewing a prospective secretary, instructs her to undress. The plot of *What the Butler Saw* contains enough twists and turns, mishaps and changes of fortune, coincidences and lunatic logic to furnish three or four conventional comedies. But however the six characters in search of a plot lose the thread of the action - their wits or their clothes - their verbal self-possession never deserts them.

Hailed as a modern comedy every bit as good as Wilde's *The Importance of Being Earnest*, Orton's play is regularly produced, read and studied. *What the Butler Saw* was Orton's final play. "He is the Oscar Wilde of Welfare State gentility" (Observer)

Examines art and censorship in the current political climate.

"Powerfully raw, deeply moving, and utterly authentic. Rachel Lloyd has turned a personal atrocity into triumph and is nothing less than a true hero.... Never again will you look at young girls on the street as one of 'those' women—you will only see little girls that are girls just like us." —Demi Moore, actress and activist With the power and verity of *First They Killed My*

Father and A Long Way Gone, Rachel Lloyd ' s riveting survivor story is the true tale of her hard-won escape from the commercial sex industry and her bold founding of GEMS, New York City ' s Girls Education and Mentoring Service, to help countless other young girls escape "the life." Lloyd ' s unflinchingly honest memoir is a powerful and unforgettable story of inhuman abuse, enduring hope, and the promise of redemption.

Israel/Palestine and the International Solidarity Movement

The Takedown

A Prisoner and Yet...

The International Business Environment

Psychoanalysis, Ideology, Theatre

Northern Nigeria's Islamic Revolution

Magic realism triumphs over political reality in this witty and exciting new play.

Stranger Things meets The Miscalculations of Lightning Girl in this offbeat adventure about Maggie, an aspiring young naturalist, and her YouTuber best friend, Nate, who use their smarts and science to solve the mystery behind a mutant fungus that ' s threatening the town. Ever since Magnolia Stone ' s scientist dad left Shady Pines to find a new job, Maggie ' s been stuck in her gramma ' s mobile home with her grumpy older brother, Ezra. Now she ' s on a mission to put her family back together by winning the Vitaccino Junior Naturalist Merit Award. When Maggie and her best friend, Nate, a wannabe YouTube star and alien conspiracy theorist, scout out a rare bioluminescent fungus, Maggie is certain she ' s a shoo-in to win. But after animals around town start sprouting unusual growths and Ezra develops a bluish glow and hacking cough, Maggie wonders what they ' ve really stumbled onto. As things in Shady Pines become stranger and more dangerous, and conversations with her dad get complicated, Maggie must use her scientific smarts and Nate ' s impressive knowledge of all things spooky to put things back in order and prevent these peculiar glowing mushrooms from taking over their home.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (plays not included). Pages: 33. Chapters: Give 'em Hell, Harry!, Krapp's Last Tape, My Name Is Rachel Corrie, Fires in the Mirror, A Room of One's Own, MacHomer, One-person show, The Year of Magical Thinking, Underneath the Lintel, I Am My Own Wife, Shimmer, One Man Star Wars Trilogy, Primo, Johan Padan and the Discovery of the Americas, Me and Bessie, Shirley Valentine, The Madwoman of Central Park West, Tru, A Bronx Tale, Merely Players, Mark Twain Tonight, I Hate This, Golda's Balcony, Ages of Man, Batatyachi Chal, The Search for Signs of Intelligent Life in the Universe, Shakespeare's Villains, Thom Pain, A Christmas Carol, Bridge and Tunnel, Manigma, Jeffrey Archer's Prison Diaries, The Belle of Amherst, The Syringa Tree, Freak, Barrymore, The Anorak, Thurgood, Live Bird, Wall, The Blonde, the Brunette and the Vengeful Redhead, Acting Shakespeare, Berlin, Without Skin or Breathlessness, Erotic Laser Swordfight. Excerpt: Krapp's Last Tape is a one-act play, written in English, by Samuel Beckett. Consisting of a cast of one man, it was originally written for Northern Irish actor Patrick Magee and first titled "Magee monologue." It was inspired by Beckett's experience of listening to Magee reading extracts from Molloy and From an Abandoned Work on the BBC Third Programme in December 1957. The play, which premiered as a curtain raiser to Endgame (from 28 October 1958 to 29 November 1958) at the Royal Court Theatre, London, was directed by Donald McWhinnie and starred Patrick Magee. It ran for 38 performances. On 15 March 1958 Beckett wrote a letter to a bookseller in London, Jake Schwartz, saying that he had "'four states, in typescript, with copious notes and dirty corrections, of a short stage monologue I

have just written (in English) for Pat Magee. This was composed on the machine from a tangle of old notes, so I have...

THE STORY: On March 16, 2003, Rachel Corrie, a twenty-three-year-old American, was crushed to death by an Israeli Army bulldozer in Gaza as she was trying to prevent the demolition of a Palestinian home. MY NAME IS RACHEL CORRIE is a one-woman play

Peace Under Fire

Far from Home

The Journals of Rachel Corrie

Tiger Country

My Father Was a Freedom Fighter

What The Butler Saw

"A Jewish girl decides that she wants to celebrate Christmas, so she writes a letter to Santa."--

The occupation of the West Bank and Gaza has been one of the world's most widely reported yet least understood human rights crises for over four decades. In this oral history collection, men and women from Palestine—including a fisherman, a settlement administrator, and a marathon runner—describe in their own words how their lives have been shaped by the historic crisis. Other narrators include: ABEER, a young journalist from Gaza City who launched her career by covering bombing raids on the Gaza Strip. IBTISAM, the director of a multi-faith children's center in the West Bank whose dream of starting a similar center in Gaza has so far been hindered by border closures. GHASSAN, an Arab-Christian physics professor and activist from Bethlehem who co-founded the International Solidarity Movement.

From the most exciting individual in American theater"

(Newsweek), here is Anna Deavere Smith's brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, Letters to a Young Artist will challenge you, motivate you, and set you on a course to pursue your art without compromise.

Finding the Rainbow, a multi-award winning memoir, is a fascinating and honest insight into a world that most would find difficult to understand, and many would be quietly thankful not to need to. McGrath tells the story of her battle to conceive and carry a baby, with unrestricted honesty, leaving the reader in no doubt as to her thoughts and feelings, and the courageous with which she deals with a very difficult period in her and her husband's lives. This emotive account draws attention to some of the otherwise unknown aspects of infertility and miscarriage,

whilst still leaving room for humour, happiness and philosophy. The first book for Rachel McGrath, has been notably acclaimed as she writes about her battle with her body, her mind and the health service, whilst showing an incredible inner strength, elegance and poise.

Ciao! Miami

Gaza's Untold Story

Dramaturgy of the Real on the World Stage

The Exonerated

My Name is Rachel Corrie The Writings of Rachel Corrie MIT Press