



Callie (Jessica Hecht, left) and Sara (Sandra Oh) celebrate their new friendship in The Public Theater/NYSF production, New York City, November 1998.

About the Playwright Diana Son's plays have been produced at Actors Theatre of Louisville (Louisville, Ky.); Ensemble Studio Theatre (New York City); La Jolla Playhouse (La Jolla, Calif.); The Joseph Papp Public Theater/New York Shakespeare Festival (New York City); the Mark Taper Forum (Los Angeles); New Georges (New York City); and Soho Repertory Theatre (New York City). She is a member of New Dramatists and recipient of the 1999 New Dramatists' and Royal National Theatre's Brooks Atkinson Exchange/Max Weitzenhoffer Fellowship. She is a graduate of New York University's dramatic literature program. Her other plays include *Boy, R.A.W. (Cause I'm a Woman)*, *Fishes*, *2000 Miles*, *Stealing Fire* and *Happy Birthday Jack*.

About the Play *Stop Kiss* was originally commissioned by Playwrights Horizons (New York City) and supported by that theatre's ongoing grant from Amblin Entertainment. In August 1998 it was workshopped in the PlayLabz program at The Playwrights Center in Minneapolis. *Stop Kiss* received its premiere production, directed by Jo Bonney, in November 1998 at The Joseph Papp Public Theater/New York Shakespeare Festival where it ran for nearly four months. The play will be published as a trade paperback edition by Overlook Press/Penguin Books in late 1999. *Stop Kiss* recently received the 1999 Media Award from GLAAD (Gay & Lesbian Alliance Against Defamation) for Outstanding New York Theatre Production on Broadway or Off-Broadway, and has been nominated for an Outer Critics Circle Award for outstanding Off-Broadway production and a Drama League Award for distinguished production of a play.

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Stop Kiss Script

Katrin Zwirgmaier



Stop Kiss Script:

How to Keep a Boy from Kissing You Tara Eglinton,2016-10-25 While waiting for the right prince to kiss sixteen year old Aurora dispenses dating tips and tricks for romance

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

Fundamentals of Theatrical Design Karen Brewster,Melissa Shafer,2011-07-01 Veteran theater designers Karen Brewster and Melissa Shafer have consulted with a broad range of seasoned theater industry professionals to provide an exhaustive guide full of sound advice and insight With clear examples and hands on exercises *Fundamentals of Theatrical Design* illustrates the way in which the three major areas of theatrical design scenery costumes and lighting are intrinsically linked Attractively priced for use as a classroom text this is a comprehensive resource for all levels of designers and directors

The New York Times Theater Reviews 1997-1998 C. S. Smith,Times Books,2014-10-13 First published in 2001 Routledge is an imprint of Taylor Francis an informa company

Theatre Record ,2000

A Kiss Too Late Ellen James,1995 A Kiss Too Late by Ellen James released on May 25 1995 is available now for purchase

American Theatre ,2005-07

The Dramatist ,2006

The Columbia Guide to Asian American Literature Since 1945 Guiyou

Huang,2006-08-08 The Columbia Guide to Asian American Literature Since 1945 **Downton Abbey Script Book Season 1** Julian Fellowes,2013-02-05 Full shooting scripts with commentary from creator Julian Fellowes highlighting key historical and dramatic details Includes previously unseen material The most successful British television drama of our time the multi award winning Downton Abbey has become a national phenomenon in the U S as well Created by Julian Fellowes who received an Academy Award for his screenplay for the acclaimed Robert Altman motion picture Gosford Park Downton Abbey features stellar performances ravishing sets and costumes and most importantly absolutely riveting plots Now the scripts for the entire first season have been collected in one volume along with never before seen material incisive commentary and color photos that will completely immerse fans in the world of Downton Abbey Praise for Downton Abbey A deft balance of emotion suspense and comedy Daily Telegraph The sets and costumes are ravishing the attention to detail painstaking and the performances are brilliant But above all it s a cracking story The Times London There is no mystery about the potency of this series slathered in wit powered by storytelling of a high order The Wall Street Journal A sumptuous accomplished piece of television The Guardian UK Marriage-go-round Katherine Ransom,1996 **Basic Motion Picture Techniques** Emil E. Brodbeck,1947 **The Best Plays of ...** ,1998 Playbill ,2006 **The New Yorker** ,1939-08 **Raising Kids O.K.** Dorothy Ellen Babcock,Terry D. Keepers,1977 **Flying High** Vance Halloway,1951 **Telemarketing Skills Training Manual** Sandra Ambrose,Daniel Hellmuth,1990 *Amateur Movie Makers* ,1929 **The New York Times Theater Reviews** ,1997

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