



FOB
and
THE HOUSE OF
SLEEPING BEAUTIES

Two Plays by David Henry Hwang



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Fob The House Of Sleeping Beauties

Jim Kamp



Fob The House Of Sleeping Beauties:

FOB ; And, The House of Sleeping Beauties David Henry Hwang, 1983 THE STORIES FOB is told in a style that moves quickly between myth and reality with the characters occasionally speaking directly to the audience Grace and Dale are cousins living in the Los Angeles area and attending college Dale is fully Ame **Asian American Playwrights** Miles Liu, 2002-05-30 In the late nineteenth century Asian American drama made its debut with the spotlight firmly on the lives and struggles of Asians in North America rather than on the cultures and traditions of the Asian homeland Today Asian American playwrights continue to challenge the limitations of established theatrical conventions and direct popular attention toward issues and experiences that might otherwise be ignored or marginalized While Asian American literature came into full bloom in the last 25 years Asian American drama has yet to receive the kind of critical attention it warrants This reference book serves as a versatile vehicle for exploring the field of Asian American drama from its recorded conception to its present stage Included are alphabetically arranged entries for 52 Asian American dramatists of origins from India Pakistan Vietnam the Philippines Japan Korea and China Each entry includes relevant biographical information that contextualizes the works of a playwright an interpretive description of selected plays that spotlights recurring themes and plots a summary of the playwright's critical reception and a bibliography of primary and secondary works The entries are written by expert contributors and reflect the ethnic diversity of the Asian American community The volume closes with a selected general bibliography which includes anthologies scholarly studies and periodicals **Transnationalism and the Asian American Heroine** Lan Dong, 2014-01-10 This collection examines transnational Asian American women characters in various fictional narratives It analyzes how certain heroines who are culturally rooted in Asian regions have been transformed and reimagined in America playing significant roles in Asian American literary studies as well as community life The interdisciplinary essays display refreshing perspectives in Asian American literary studies and transnational feminism from four continents **Contemporary American Theatre** Bruce King, 2016-01-19 **The Columbia Guide to Asian American Literature Since 1945** Guiyou Huang, 2006-08-08 The Columbia Guide to Asian American Literature Since 1945 The Ultimate Scene and Monologue Sourcebook, Updated and Expanded Edition Ed Hooks, 2007-10-16 All actors and acting teachers need The Ultimate Scene and Monologue Sourcebook the invaluable guide to finding just the right piece for every audition This remarkable book describes the characters action and mood for more than 1 000 scenes in over 300 plays This unique format is ideal for acting teachers who want their students to understand each monologue in context Using these guidelines the actor can quickly pinpoint the perfect monologue then find the text in the Samuel French or Dramatist Play Service edition of the play Newly revised and expanded the book also includes the author's own assessment of each monologue **"Mouths on Fire with Songs"**. Caroline De Wagter, 2013 This book the first cross cultural study of post 1970s anglophone Canadian and American multi ethnic drama invites assessment of the thematic and aesthetic contributions

of this theater in today's globalized culture. A growing number of playwrights of African South and East Asian and First Nations heritage have engaged with manifold socio-political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance to interrogate the very concepts of theatricality and canonicity. Their mouths on fire. August Wilson: these playwrights contest stereotyped notions of authenticity. Inspired by songs of anger, passion, experience, survival, and regeneration, the plays analyzed bespeak a burning desire to break the silence, to heal, and to empower. Foregrounding questions of hybridity, diaspora, cultural memory, and nation, this comparative study includes discussion of some twenty-five case studies of plays by such authors as M. J. Kang, August Wilson, Suzan-Lori Parks, Djanet Sears, Chay Yew, Padma Viswanathan, Rana Bose, Diane Glancy, and Drew Hayden Taylor. Through its cross-cultural and cross-national prism, *Mouths on Fire with Songs* shows that multi-ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today.

The Theatre of David Henry Hwang Esther Kim Lee, 2015-12-17 Since the premiere of his play *FOB* in 1979, the Chinese American playwright David Henry Hwang has made a significant impact in the U.S. and beyond. *The Theatre of David Henry Hwang* provides an in-depth study of his plays and other works in theatre. Beginning with his *Trilogy of Chinese America*, Esther Kim Lee traces all major phases of his playwriting career. Utilizing historical and dramaturgical analysis, she argues that Hwang has developed a unique style of meta-theatricality and irony in writing plays that are both politically charged and commercially viable. The book also features three essays written by scholars of Asian American theatre and a comprehensive list of primary and secondary sources on his oeuvre. This comprehensive study of Hwang's work follows his career both chronologically and thematically. The first chapter analyzes Hwang's early plays *Trilogy of Chinese America* in which he explores issues of identity and cultural assimilation particular to Chinese Americans. Chapter two looks at four plays characterised as *Beyond Chinese America* which examines Hwang's less-known plays. Chapter three focuses on *M. Butterfly* which received the Tony Award for Best Play in 1988. In chapter four, Lee explores Hwang's development as a playwright during the decade of the 1990s with a focus on identity, politics, and multiculturalism. Chapter five examines Hwang's playwriting style in depth with a discussion of Hwang's more recent plays such as *Yellow Face* and *Chinglish*. The sixth chapter features three essays written by leading scholars in Asian American theatre: Josephine Lee on *Flower Drum Song*, Dan Bacalzo on *Golden Child*, and Daphne Lei on *Chinglish*. The final section provides a comprehensive compilation of sources: a chronology, a bibliography of Hwang's works, reviews, and critical sources.

Understanding David Henry Hwang William C. Boles, 2013-12-15 David Henry Hwang is best known as the author of *M. Butterfly* which won a 1988 Tony Award and was a finalist for a Pulitzer Prize, and he has written the Obie Award winners *Golden Child* and *FOB*, as well as *Family Devotions*, *Sound and Beauty*, *Rich Relations*, and a revised version of *Flower Drum Song*. His *Yellow Face* won a 2008 Obie Award and was a finalist for a Pulitzer Prize. *Understanding David Henry Hwang* is a critical study of Hwang's playwriting process as

well as the role of identity in each one of Hwang's major theatrical works. A first generation Asian American Hwang intrinsically understands the complications surrounding the competing attractiveness of an American identity with its freedoms in contrast to the importance of a cultural and ethnic identity connected to another country's culture. William C. Boles examines Hwang's plays by exploring the perplexing struggles surrounding Asian and Asian American stereotypes, values, and identity. Boles argues that Hwang deliberately uses stereotypes in order to subvert them while at other times he embraces the dual complexity of ethnicity when it is tied to national identity and ethnic history. In addition to the individual questions of identity as they pertain to ethnicity, Boles discusses how Hwang's plays explore identity issues of gender, religion, profession, and sexuality. The volume concludes with a treatment of Chinglish both in the context of rising Chinese economic prominence and in the context of Hwang's previous work. Hwang has written ten short plays including *The Dance* and the *Railroad*, five screenplays, and many librettos for musical theater. The recipient of fellowships from the National Endowment for the Arts and the Guggenheim and Rockefeller foundations, Hwang was appointed by President Bill Clinton to the President's Committee on the Arts and the Humanities.

Staging the Rage Katherine H. Burkman, Judith Roof, 1998. This study is divided into four sections whose general topics trace various manifestations of misogyny in nineteenth and twentieth century drama. Recent attempts to dismantle and expose relations between gender and spectacle receive attention in a volume that suggests exciting possibilities for a revision of theater.

DPS: Catalogue of New Plays 2009-2010, **Chinglish (TCG Edition)** David Henry Hwang, 2012-06-05. Marvelous the conceit is elegantly of a piece yet Hwang is able to keep turning it in on itself to reveal new ambiguities, absurdities, subversions, and paradoxes. Chicago Reader. Hwang's plays collectively chart the evolving definition of what it is to be an American. His art has illuminated and anticipated our ongoing national story with a sensibility unlike any other in the American theater. Frank Rich. Springing from the author's personal experiences in China over the past five years, *Chinglish* follows a Midwestern American businessman desperately seeking to score a lucrative contact for his family's firm as he travels to China only to discover how much he doesn't understand. Named for the unique and often comical third language that evolves from attempts to translate Chinese signs into English, *Chinglish* explores the challenges of doing business in a culture whose language and ways of communicating are worlds apart from our own. David Henry Hwang's best new work since *M. Butterfly*, this shrewd, timely, and razor sharp comedy. Chicago Tribune received its Broadway premiere in fall 2011. David Henry Hwang is the author of the Tony Award winning *M. Butterfly*, the Pulitzer Prize finalist *Yellow Face*, *Golden Child*, *FOB*, *Family Devotions*, and the books for musicals *Aida* as co-author, *Flower Drum Song* 2002 Broadway revival, and *Tarzan* among other works.

A Literary History of the American West Western Literature Association (U.S.), 1987. Literary histories of course do not have a reason for being unless there exists the literature itself. This volume perhaps more than others of its kind is an expression of appreciation for the talented and dedicated literary artists who ignored the odds, avoided temptations to write for popularity or prestige, and chose to write honestly about the American

West believing that experiences long known to be of historical importance are also experiences that need and deserve a literature of importance

Yellow Face (TCG Edition) David Henry Hwang, 2009-11-01 A thesis of a play unafraid of complexities and contradictions pepped up with a light dramatic fizz It asks whether race is skin deep actable or even fakeable and it does so with huge wit and brio TimeOut London A pungent play of ideas with a big heart Yellow Face brings to the national discussion about race a sense of humor a mile wide an even handed treatment and a hopeful healing vision of a world that could be Variety It s about our country about public image about face says David Henry Hwang about his latest work a mock documentary that puts Hwang himself center stage An exploration of Asian identity and the ever changing definition of what it is to be an American Yellow Face is by turns acidly funny insightful and provocative Washington Post The play begins with the 1990s controversy over color blind casting for Miss Saigon before it spins into a comic fantasy in which the character DHH pens a play in protest and then unwittingly casts a white actor as the Asian lead Yellow Face also explores the real life investigation of Hwang s father the first Asian American to own a federally chartered bank and the espionage charges against physicist Wen Ho Lee Adroitly combining the light touch of comedy with weighty political and emotional issues Hwang creates a lively and provocative cultural self portrait that lets nobody off the hook The New York Times

Asian American Writers Deborah L. Madsen, 2005 Presents career biographies and criticism of Asian American writers from the late 19th century up to the current time Many works focus on the experience of Asians living in the United States

The Playwright at Work Rosemarie Tichler, Barry Jay Kaplan, 2012-06-30 Rosemarie Tichler and Barry Jay Kaplan take us behind the scenes in conversations with thirteen of today s most distinguished playwrights including Tony Kushner John Guare Wallace Shawn Suzan Lori Parks David Henry Hwang and Sarah Ruhl To familiarize the reader with the world of each playwright Tichler and Kaplan introduce us to the environments in which the work happens conducting their interviews in the playwright s home a dark theater or a coffee shop Topics of conversation range from the playwrights earliest memories of the theater to finding their unique voices and from their working relationships with directors actors and designers to their involvement in the purely commercial aspects of their profession Taken together these conversations constitute a collectively taught master class in the art and craft of writing for the stage

How TV Can Make You Smarter Allison

Shoemaker, 2020-09-01 How TV Can Make You Smarter is a lively guide that shows readers the numerous emotional and intellectual benefits of TV Contrary to conventional wisdom television can do more than help you veg out chill and escape Author and TV critic Allison Shoemaker rewires our thinking to show readers how to take advantage of our 24 7 access to this ever evolving medium TV is a powerful tool and How TV Can Make You Smarter will teach you how to use it Covers a wide selection of diverse genres from scripted comedies dramas and classics to reality and beyond Find acceptance in embracing bad TV and learn to love yourself in the morning Lessons include learning how to gain empathy Mad Men broadening your perspective Rupaul s Drag Race and discovering how working within boundaries Doctor Who or breaking

them apart Buffy the Vampire Slayer can be good for you Part of the HOW series the accessible and authoritative guides to engaging with the arts the world and ourselves Filled with smart unintimidating content in a gifttable foil stamped package Great for TV and movie buffs Netflix and Hulu subscribers DVD owners and anyone who loves to unwind with television Packed with insightful tips and tricks for making the most out of what you watch You ll love this book if you love books like Amusing Ourselves to Death Public Discourse in the Age of Show Business by Neil Postman Everything Bad Is Good for You How Today s Popular Culture Is Actually Making Us Smarter by Steven Johnson and I Like to Watch Arguing My Way Through the TV Revolution by Emily Nussbaum

Thriving in the Multicultural Classroom Mary Dilg, 2003-08-29 In this practical resource Mary Dilg helps teachers understand and enjoy working with students from different cultural backgrounds Focusing on the special needs of adolescents and drawing on over 25 years of experience teaching in urban schools across the U S Dilg recommends ways of thinking about curriculum and pedagogy that will enable both teachers and students to thrive in the multicultural classroom

Reference Guide to American Literature Jim Kamp, 1994 Now in its 3rd edition the Reference Guide to American Literature focuses on the rich diversity of individuals that comprise an important group of American novelists poets dramatists and essayists Entries include expanded multi ethnic representation and profile more African Americans and for the first time Asian Hispanic and Native American writers and works as well as writers who concentrate on women s and gay and lesbian issues

The Dance and the Railroad ; And, Family Devotions David Henry Hwang, 1983 THE STORIES THE DANCE AND THE RAILROAD While his fellow workers are striking for higher pay Lone once an actor in China exercises and practices alone on a mountaintop the ritual gestures used in Chinese opera Ma a slightly younger man who w

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