

THE MOUNTAINTOP KATORI HALL

THE MOUNTAINTOP KATORI HALL IS A POWERFUL AND THOUGHT-PROVOKING PLAY THAT HAS CAPTURED THE ATTENTION OF AUDIENCES WORLDWIDE. WRITTEN BY ACCLAIMED PLAYWRIGHT KATORI HALL, THIS WORK DELVES INTO THE FINAL HOURS OF DR. MARTIN LUTHER KING JR.'S LIFE, INTERWEAVING HISTORICAL SIGNIFICANCE WITH IMAGINATIVE STORYTELLING. IN THIS ARTICLE, WE EXPLORE THE BACKGROUND OF KATORI HALL, THE STORYLINE AND THEMES OF "THE MOUNTAINTOP," ITS IMPACT ON CONTEMPORARY THEATRE, PRODUCTION HISTORY, AND CRITICAL RECEPTION. READERS WILL GAIN INSIGHT INTO THE PLAY'S UNIQUE NARRATIVE TECHNIQUES, THE SOCIAL ISSUES IT ADDRESSES, AND ITS LASTING LEGACY IN MODERN DRAMA. WHETHER YOU ARE A THEATRE ENTHUSIAST, A STUDENT OF HISTORY, OR SIMPLY CURIOUS ABOUT THIS CELEBRATED PLAY, OUR COMPREHENSIVE ANALYSIS PROVIDES EVERYTHING YOU NEED TO KNOW ABOUT "THE MOUNTAINTOP" BY KATORI HALL.

- BACKGROUND OF KATORI HALL
- OVERVIEW AND SYNOPSIS OF "THE MOUNTAINTOP"
- MAJOR THEMES AND SYMBOLISM
- PRODUCTION HISTORY AND NOTABLE PERFORMANCES
- CRITICAL RECEPTION AND IMPACT
- LEGACY AND INFLUENCE IN CONTEMPORARY THEATRE

BACKGROUND OF KATORI HALL

EARLY LIFE AND INFLUENCES

KATORI HALL IS AN AMERICAN PLAYWRIGHT, JOURNALIST, AND ACTRESS KNOWN FOR HER BOLD STORYTELLING AND EXPLORATION OF COMPLEX SOCIAL ISSUES. BORN AND RAISED IN MEMPHIS, TENNESSEE, HALL'S UPBRINGING IN A CITY RICH WITH CIVIL RIGHTS HISTORY HAS PROFOUNDLY INFLUENCED HER WORK. HER EXPERIENCES GROWING UP IN THE SOUTH, COUPLED WITH HER ACADEMIC PURSUITS AT COLUMBIA UNIVERSITY AND HARVARD, SHAPED HER DISTINCTIVE VOICE IN THE THEATRE WORLD. HALL'S WRITING OFTEN GRAPPLES WITH THEMES OF RACE, IDENTITY, AND JUSTICE, MAKING HER A PROMINENT FIGURE IN MODERN AMERICAN DRAMA.

CAREER HIGHLIGHTS

BEFORE "THE MOUNTAINTOP," KATORI HALL HAD ALREADY BEGUN MAKING WAVES WITH HER PLAYS ADDRESSING SOCIAL AND POLITICAL TOPICS. HER PORTFOLIO INCLUDES WORKS SUCH AS "HOODOO LOVE" AND "OUR LADY OF KIBEHO," EACH SHOWCASING HER ABILITY TO BLEND HISTORICAL CONTEXT WITH DEEPLY PERSONAL NARRATIVES. HALL'S ACCOLADES INCLUDE THE LAURENCE OLIVIER AWARD FOR BEST NEW PLAY, MARKING HER AS THE FIRST BLACK WOMAN TO WIN THIS PRESTIGIOUS HONOR. HER COMMITMENT TO AMPLIFYING UNDERREPRESENTED VOICES CONTINUES TO RESONATE THROUGHOUT HER CAREER.

OVERVIEW AND SYNOPSIS OF "THE MOUNTAINTOP"

SETTING AND CHARACTERS

"THE MOUNTAINTOP" IS SET ON APRIL 3, 1968, IN ROOM 306 OF THE LORRAINE MOTEL IN MEMPHIS, TENNESSEE, THE NIGHT BEFORE DR. MARTIN LUTHER KING JR.'S ASSASSINATION. THE PLAY FEATURES TWO CHARACTERS: DR. KING AND CAMAE, A MYSTERIOUS HOTEL MAID. THROUGH THEIR INTERACTION, HALL CRAFTS AN INTIMATE PORTRAIT OF KING, REVEALING HIS VULNERABILITIES AND HUMANITY BEYOND HIS PUBLIC PERSONA.

PLOT SUMMARY

THE STORY UNFOLDS AS DR. KING RETURNS TO HIS MOTEL ROOM AFTER DELIVERING HIS FAMOUS "I'VE BEEN TO THE MOUNTAINTOP" SPEECH. AS A STORM RAGES OUTSIDE, HE MEETS CAMAE, WHOSE ARRIVAL SPARKS A PROFOUND CONVERSATION ABOUT MORTALITY, LEGACY, AND THE ONGOING STRUGGLE FOR CIVIL RIGHTS. CAMAE CHALLENGES KING, FORCING HIM TO CONFRONT HIS FEARS AND DOUBTS WHILE REFLECTING ON THE FUTURE OF HIS MOVEMENT. THE PLAY'S BLEND OF REALISM AND SUPERNATURAL ELEMENTS CREATES A COMPELLING NARRATIVE THAT BOTH HONORS AND HUMANIZES ONE OF HISTORY'S GREATEST LEADERS.

MAJOR THEMES AND SYMBOLISM

HUMANIZING A HISTORICAL ICON

KATORI HALL'S "THE MOUNTAINTOP" DEMYSTIFIES DR. MARTIN LUTHER KING JR., PRESENTING HIM AS A FLAWED, RELATABLE INDIVIDUAL RATHER THAN AN UNTOUCHABLE HERO. THE PLAY EXPLORES KING'S ANXIETIES, WEAKNESSES, AND HOPES, OFFERING AUDIENCES A NUANCED PERSPECTIVE ON HIS CHARACTER. THIS APPROACH ENCOURAGES VIEWERS TO ENGAGE WITH HIS LEGACY IN A MORE PERSONAL AND REFLECTIVE MANNER.

LEGACY AND MORTALITY

MORTALITY IS A CENTRAL THEME, AS THE PLAY TAKES PLACE DURING THE FINAL HOURS OF KING'S LIFE. HALL USES THIS SETTING TO EXAMINE THE CONCEPT OF LEGACY AND THE WEIGHT OF LEADERSHIP. THE DIALOGUE BETWEEN KING AND CAMAE EXPLORES QUESTIONS ABOUT THE FUTURE OF THE CIVIL RIGHTS MOVEMENT, THE NATURE OF SACRIFICE, AND THE BURDENS CARRIED BY THOSE IN POSITIONS OF POWER.

SYMBOLISM AND SUPERNATURAL ELEMENTS

THE PLAY EMPLOYS SYMBOLISM AND SUPERNATURAL MOTIFS, PARTICULARLY THROUGH THE CHARACTER OF CAMAE, WHO IS LATER REVEALED TO HAVE A CELESTIAL ROLE. THESE ELEMENTS SERVE TO BRIDGE THE GAP BETWEEN THE EARTHLY STRUGGLES OF KING AND THE BROADER, SPIRITUAL THEMES OF HOPE AND REDEMPTION. THE STORM OUTSIDE THE MOTEL IS SYMBOLIC OF THE SOCIAL TURBULENCE OF THE ERA, AMPLIFYING THE TENSION WITHIN THE ROOM.

- EXPLORATION OF FAITH AND DESTINY
- INTERROGATION OF HISTORICAL MEMORY
- REPRESENTATION OF SOCIAL UPEHAVAL THROUGH WEATHER
- USE OF HUMOR TO ADDRESS SERIOUS TOPICS

PRODUCTION HISTORY AND NOTABLE PERFORMANCES

WORLD PREMIERE AND EARLY PRODUCTIONS

"THE MOUNTAINTOP" PREMIERED AT THEATRE503 IN LONDON IN 2009 BEFORE TRANSFERRING TO THE WEST END, WHERE IT ACHIEVED CRITICAL ACCLAIM. THE ORIGINAL LONDON PRODUCTION STARRED DAVID HAREWOOD AS DR. KING AND LORRAINE BURROUGHS AS CAMAE. ITS SUCCESS IN THE UK PAVED THE WAY FOR SUBSEQUENT PERFORMANCES IN THE UNITED STATES AND INTERNATIONALLY.

BROADWAY DEBUT

THE PLAY MADE ITS BROADWAY DEBUT IN 2011 AT THE BERNARD B. JACOBS THEATRE, WITH SAMUEL L. JACKSON PORTRAYING DR. KING AND ANGELA BASSETT AS CAMAE. THIS HIGH-PROFILE CASTING BROUGHT CONSIDERABLE ATTENTION TO THE PRODUCTION, RESULTING IN A FRESH WAVE OF INTEREST AND DISCUSSION SURROUNDING THE PLAY'S THEMES AND ARTISTIC CHOICES.

REGIONAL AND INTERNATIONAL STAGINGS

SINCE ITS INITIAL RUN, "THE MOUNTAINTOP" HAS BEEN PRODUCED BY NUMEROUS REGIONAL THEATRES AND INTERNATIONAL COMPANIES. ITS UNIVERSAL THEMES AND MINIMAL CAST MAKE IT ACCESSIBLE FOR DIVERSE AUDIENCES AND SETTINGS. THE PLAY CONTINUES TO BE A STAPLE IN REPERTORIES WORLDWIDE, WITH EACH PRODUCTION OFFERING NEW INTERPRETATIONS AND INSIGHTS INTO HALL'S TEXT.

CRITICAL RECEPTION AND IMPACT

CRITICAL REVIEWS

"THE MOUNTAINTOP" HAS GARNERED WIDESPREAD ACCLAIM FROM CRITICS AND AUDIENCES ALIKE. REVIEWERS HAVE PRAISED HALL'S INNOVATIVE APPROACH TO HISTORICAL DRAMA AND HER ABILITY TO BLEND HUMOR, PATHOS, AND POLITICAL COMMENTARY. THE PLAY'S IMAGINATIVE STRUCTURE AND EMOTIONAL DEPTH HAVE BEEN HIGHLIGHTED AS STRENGTHS, MAKING IT A STANDOUT WORK IN CONTEMPORARY THEATRE.

AWARDS AND RECOGNITION

KATORI HALL'S WORK RECEIVED THE LAURENCE OLIVIER AWARD FOR BEST NEW PLAY IN 2010, MARKING A SIGNIFICANT MILESTONE IN HER CAREER. THE PLAY'S BROADWAY RUN EARNED NOMINATIONS FOR SEVERAL PRESTIGIOUS AWARDS, FURTHER ESTABLISHING HALL'S REPUTATION AS A LEADING VOICE IN MODERN DRAMA. THE ACCOLADES REFLECT THE PLAY'S RESONANCE WITH BOTH CRITICS AND THE PUBLIC.

SOCIAL AND CULTURAL IMPACT

THE PLAY'S EXPLORATION OF RACIAL JUSTICE, LEADERSHIP, AND HISTORICAL MEMORY HAS ENSURED ITS RELEVANCE IN ONGOING DISCUSSIONS ABOUT CIVIL RIGHTS AND EQUALITY. "THE MOUNTAINTOP" SERVES AS BOTH A TRIBUTE TO DR. KING AND A CALL TO ACTION FOR FUTURE GENERATIONS. ITS IMPACT EXTENDS BEYOND THE STAGE, PROMPTING REFLECTION AND DIALOGUE IN EDUCATIONAL AND COMMUNITY SETTINGS.

LEGACY AND INFLUENCE IN CONTEMPORARY THEATRE

CONTRIBUTION TO MODERN DRAMA

"THE MOUNTAINTOP" BY KATORI HALL HAS INFLUENCED A GENERATION OF PLAYWRIGHTS AND THEATRE MAKERS. ITS FUSION OF HISTORICAL FACT AND SPECULATIVE FICTION HAS INSPIRED NEW APPROACHES TO BIOGRAPHICAL DRAMA. HALL'S WILLINGNESS TO CHALLENGE AUDIENCE PERCEPTIONS AND ADDRESS UNCOMFORTABLE TRUTHS HAS SET A PRECEDENT FOR BOLD STORYTELLING IN THE THEATRE.

EDUCATIONAL AND SOCIAL APPLICATION

THE PLAY IS FREQUENTLY STUDIED IN ACADEMIC SETTINGS FOR ITS ARTISTIC MERIT AND HISTORICAL SIGNIFICANCE. EDUCATORS USE "THE MOUNTAINTOP" TO DISCUSS TOPICS SUCH AS CIVIL RIGHTS, LEADERSHIP, AND CREATIVE REPRESENTATION OF HISTORY. ITS ACCESSIBLE FORMAT AND POWERFUL MESSAGE MAKE IT AN EFFECTIVE TOOL FOR FOSTERING CRITICAL THINKING AND SOCIAL AWARENESS.

ONGOING RELEVANCE

AS ISSUES OF RACIAL INJUSTICE AND SOCIAL CHANGE REMAIN PROMINENT, "THE MOUNTAINTOP" CONTINUES TO RESONATE WITH AUDIENCES. THE PLAY'S THEMES OF HOPE, STRUGGLE, AND HUMANITY ENDURE, ENSURING ITS PLACE AS A VITAL WORK IN THE CANON OF AMERICAN THEATRE. KATORI HALL'S LEGACY IS REFLECTED IN THE ONGOING RELEVANCE AND POPULARITY OF HER SIGNATURE PLAY.

QUESTIONS AND ANSWERS ABOUT THE MOUNTAINTOP KATORI HALL

Q: WHAT IS THE MAIN STORYLINE OF "THE MOUNTAINTOP" BY KATORI HALL?

A: THE PLAY CENTERS ON THE FINAL NIGHT OF DR. MARTIN LUTHER KING JR.'S LIFE, DEPICTING A FICTIONAL ENCOUNTER WITH A MYSTERIOUS HOTEL MAID NAMED CAMAE. THEIR CONVERSATION DELVES INTO THEMES OF MORTALITY, LEGACY, AND THE FUTURE OF THE CIVIL RIGHTS MOVEMENT.

Q: WHO ARE THE TWO CHARACTERS FEATURED IN "THE MOUNTAINTOP"?

A: THE PLAY FEATURES DR. MARTIN LUTHER KING JR. AND CAMAE, A HOTEL MAID WITH A SUPERNATURAL ASPECT WHO ENGAGES KING IN A DEEP AND REVEALING DIALOGUE.

Q: WHAT THEMES DOES "THE MOUNTAINTOP" EXPLORE?

A: MAJOR THEMES INCLUDE THE HUMANIZATION OF HISTORICAL FIGURES, MORTALITY, LEGACY, FAITH, SOCIAL JUSTICE, AND THE BURDENS OF LEADERSHIP.

Q: WHEN AND WHERE DID "THE MOUNTAINTOP" PREMIERE?

A: "THE MOUNTAINTOP" PREMIERED IN 2009 AT THEATRE503 IN LONDON BEFORE TRANSFERRING TO THE WEST END AND LATER DEBUTING ON BROADWAY IN 2011.

Q: HOW DOES KATORI HALL USE SYMBOLISM IN THE PLAY?

A: HALL USES ELEMENTS SUCH AS THE STORM OUTSIDE THE MOTEL AND THE CHARACTER OF CAMAE TO SYMBOLIZE SOCIAL UNREST, SPIRITUAL INTERVENTION, AND THE TURBULENCE FACING DR. KING.

Q: WHAT AWARDS HAS "THE MOUNTAINTOP" RECEIVED?

A: THE PLAY WON THE LAURENCE OLIVIER AWARD FOR BEST NEW PLAY IN 2010 AND RECEIVED MULTIPLE NOMINATIONS DURING ITS BROADWAY RUN.

Q: WHY IS "THE MOUNTAINTOP" SIGNIFICANT IN CONTEMPORARY THEATRE?

A: ITS INNOVATIVE NARRATIVE STRUCTURE, EXPLORATION OF PRESSING SOCIAL ISSUES, AND HUMANIZATION OF DR. KING HAVE MADE IT A LANDMARK IN MODERN DRAMA.

Q: WHO STARRED IN THE BROADWAY PRODUCTION OF "THE MOUNTAINTOP"?

A: SAMUEL L. JACKSON PLAYED DR. KING AND ANGELA BASSETT PORTRAYED CAMAE IN THE 2011 BROADWAY PRODUCTION.

Q: HOW IS "THE MOUNTAINTOP" USED IN EDUCATIONAL SETTINGS?

A: THE PLAY IS STUDIED FOR ITS HISTORICAL, SOCIAL, AND ARTISTIC CONTRIBUTIONS, OFTEN SERVING AS A SPRINGBOARD FOR DISCUSSIONS ABOUT CIVIL RIGHTS, LEADERSHIP, AND CREATIVE EXPRESSION.

Q: WHAT IS THE CENTRAL MESSAGE OF "THE MOUNTAINTOP"?

A: THE PLAY ENCOURAGES REFLECTION ON THE HUMANITY OF LEADERS, THE ONGOING STRUGGLE FOR JUSTICE, AND THE IMPORTANCE OF CARRYING FORWARD THE LEGACY OF THOSE WHO HAVE FOUGHT FOR EQUALITY.

[The Mountaintop Katori Hall](#)

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The Mountaintop: Katori Hall's Powerful Reimagining of History

Are you captivated by thought-provoking theatre that blends historical fiction with potent social commentary? Then Katori Hall's *The Mountaintop* is a play you absolutely need to experience, whether through a live performance or a deep dive into its compelling narrative. This blog post will delve into the heart of Hall's masterpiece, exploring its themes, characters, historical context, and

enduring impact. We'll unpack the play's critical acclaim, dissect its powerful message, and guide you through everything you need to know about this captivating piece of modern theatre.

A Pivotal Moment in History: The Setting of The Mountaintop

The Mountaintop takes place on April 3, 1968, in room 306 of the Lorraine Motel in Memphis, Tennessee. This setting is not incidental; it's deliberately loaded with historical significance. The play unfolds on the eve of the assassination of Martin Luther King Jr., a fact that hangs heavy over the entire production. Hall masterfully uses this specific time and place to create a sense of palpable tension and impending doom, weaving a fictional narrative around a real-life tragedy. The familiarity of the location adds a layer of emotional weight for the audience, drawing them into the intimate and highly charged atmosphere.

Introducing the Characters: King and Camae

The play features two central characters: Martin Luther King Jr. and a mysterious young woman named Camae. While King's presence is undeniable and steeped in historical reality, Camae is a fictional creation, adding a layer of intrigue and speculation. The interaction between these two vastly different characters drives the play's central conflict and explores themes of faith, doubt, and the weight of leadership. King's weariness and introspection are juxtaposed against Camae's enigmatic and challenging presence, forcing him to confront both his past actions and the uncertainty of his future. The ambiguous nature of Camae's character adds to the play's mystical and surreal elements, sparking numerous interpretations and discussions.

Themes Explored in The Mountaintop: Faith, Doubt, and Legacy

Hall's *The Mountaintop* is rich with thematic depth. The play delves into King's profound faith, not just in a religious sense but also in the power of his movement and his vision for a better future. However, this unwavering faith is constantly tested by his fatigue, his doubts, and the immense pressure he faces. The play explores the profound burden of leadership and the personal sacrifices required to fight for social justice. The question of King's legacy and the impact of his actions—both personal and political—hangs heavily over the narrative, prompting viewers to contemplate the enduring significance of the Civil Rights movement.

The Supernatural Element and Its Interpretation

A significant element contributing to the play's intrigue is the subtle, yet undeniable, suggestion of the supernatural. Camae's arrival and behavior defy easy explanation, leaving the audience to grapple with the possibility of a divine intervention, a hallucination, or a symbolic representation of King's inner turmoil. This ambiguity adds another layer of complexity to the narrative, encouraging multiple interpretations and sparking ongoing debates about the play's true meaning. Some see Camae as an angel, a devil, or even a manifestation of King's subconscious. The lack of definitive answers reinforces the play's powerful exploration of faith, doubt, and the weight of historical significance.

Critical Reception and Lasting Impact of The Mountaintop

Since its premiere, *The Mountaintop* has received widespread critical acclaim. Reviewers have praised Hall's ability to craft a compelling narrative that both entertains and provokes. The play's powerful dialogue, compelling characters, and thought-provoking themes have resonated deeply with audiences worldwide. Its enduring success speaks to the play's relevance and ability to transcend time and place, engaging audiences with its exploration of universal themes applicable beyond the specific historical context. The play's continued production and adaptations are a testament to its lasting impact on the theatrical landscape.

Conclusion: A Must-See for Theatre Lovers and History Buffs Alike

Katori Hall's *The Mountaintop* is more than just a play; it's a powerful exploration of history, faith, doubt, and the burden of leadership. Its captivating narrative, complex characters, and ambiguous ending make it a compelling and unforgettable theatrical experience. Whether you are a seasoned theatre enthusiast or simply seeking a thought-provoking and emotionally resonant production, *The Mountaintop* deserves a place on your must-see list. Its ability to blend historical accuracy with fictional intrigue makes it a captivating and critically acclaimed masterpiece.

FAQs

1. Is *The Mountaintop* historically accurate? While the setting and the presence of Martin Luther King Jr. are historically accurate, the character of Camae and the events of the play are fictional. The play uses historical context to explore themes of faith, doubt, and the weight of legacy.

2. What is the significance of the room number, 306? Room 306 at the Lorraine Motel is the actual room where Martin Luther King Jr. was assassinated. The use of this specific room number adds a layer of palpable tension and historical weight to the play.
3. What are the major themes explored in the play? The play explores themes of faith, doubt, legacy, the burden of leadership, and the weight of history. It also delves into the complexities of race, power, and social justice.
4. Who is Camae, and what is her significance? Camae is a fictional character, and her identity and purpose are left ambiguous. This ambiguity allows for various interpretations, adding depth and complexity to the play's narrative and its exploration of the supernatural or symbolic.
5. Where can I find more information about The Mountaintop? You can find more information about the play, including reviews, production history, and potential future performances by searching online for "The Mountaintop Katori Hall" or checking the websites of major theatres and performing arts organizations.

the mountaintop katori hall: The Mountaintop Katori Hall, 2024-02-22 The Mountaintop is published here as a Methuen Drama Student Edition, featuring notes and commentary by Harvey Young, Dean of the College of Fine Arts, Boston University, USA. The introduction offers a discussion of key themes including race, identity, politics, magical realism, one-act plays, historical figures and martyrs. The night before his assassination, Martin Luther King, Jr. retires to room 306 in the now-famous Lorraine Motel after giving an acclaimed speech to a massive church congregation. When a mysterious young maid visits him to deliver a cup of coffee, King is forced to confront his past and the future of his people. Portraying rhetoric, hope and ideals of social change, The Mountaintop also explores being human in the face of inevitable death. The play is a dramatic feat of daring originality, historical narration and triumphant compassion.

the mountaintop katori hall: The Mountaintop Katori Hall, 2011-09-22 Winner of the Olivier Award for Best New Play 2009, The Mountaintop is a historical-fantastical two hander and portrays the penultimate days in the life of Martin Luther King. The night before his assassination King retires to room 306 in the now famous motel after giving an acclaimed speech to a massive church congregation. When a mysterious young maid visits him to deliver a cup of coffee, King is forced to confront his past and the future of his people. Katori Hall's award-winning play is heartbreaking, humourous and breathtakingly powerful. A lively mood and hints of surrealism and fantasy is combined with a clear-eyed view of the man behind the legend. She depicts King as a real and at times flawed man, but nevertheless inspirational and capable of effecting momentous societal shifts. This is a story which crosses continents, colour and generations, and remains as relevant today as it was in the midst of the civil rights movement in 1968. Portraying rhetoric, hope and ideals of social change, The Mountaintop also explores being human in the face of inevitable death. The play is a dramatic feat of daring originality, historical narration and triumphant compassion.

the mountaintop katori hall: Hurt Village Katori Hall, 2013 It's the end of a long summer in Hurt Village, a housing project in Memphis, Tennessee. A government Hope Grant means relocation for many of the project's residents, including Cookie, a thirteen-year-old aspiring rapper, along with her mother, Crank, and great-grandmother, Big Mama. As the family prepares to move, Cookie's father, Buggy, unexpectedly returns from a tour of duty in Iraq. Ravaged by the war, Buggy struggles to find a position in his disintegrating community, along with a place in his daughter's wounded heart.--Publisher description.

the mountaintop katori hall: Hoodoo Love Katori Hall, 2009 Up-and-coming dramatist Rajiv Joseph is an artist of original talent. --NY Times. Irresistibly odd and exciting...This darkly humorous drama is Rajiv Joseph's most satisfying work. --NY Daily News. This wondrous strange two-hander

finds as much humor as

the mountaintop katori hall: *Katori Hall Plays One* Katori Hall, 2013-10-28 An important new voice for African-American theatre, Katori Hall explores the lives of black and often invisible Americans with vivid language, dynamic narratives and richly textured characterisation. *Hoodoo Love* is Hall's debut play, a tale of love, magic, jealousy and secrets in 1930s Memphis, written in vivid language which captures the spirit of the Blues. *Saturday Night/Sunday Morning* is set in a Memphis beauty shop/boarding house during the final days of WWII. Rich with humor and history, it is a story about friendship and finding love in unexpected places. Winner of the Olivier Award for Best New Play 2009, *The Mountaintop* is a historical-fantastical two hander, portraying the penultimate day in the life of Martin Luther King. *Hurt Village* won the 2011 Susan Smith Blackburn Prize. Set in a real-life Memphis housing project, it explores in vivid and at times brutal detail a long-lasting legacy of drug abuse, child abuse, crime, and self-hatred within a poor, working-class, multi-generational Black family. This first collection of Katori Hall's dramatic works demonstrate her unique voice for the theatre, which is visceral, passionate and energetic. Hall portrays disenfranchised portions of society with fearless humanity and startling accomplishment.

the mountaintop katori hall: *Our Lady of Kibeho* Katori Hall, 2015-01-01 THE STORY: In 1981, a village girl in Rwanda claims to see the Virgin Mary. She is denounced by her superiors and ostracized by her schoolmates—until impossible happenings begin to appear to all. Skepticism gives way to fear, causing upheaval in the school community and beyond. Based on real events, *OUR LADY OF KIBEHO* is an exploration of faith, doubt, and the power and consequences of both.

the mountaintop katori hall: *Memphis, Martin, and the Mountaintop* Alice Faye Duncan, 2020-08-04 Coretta Scott King Illustrator Honor Book • School Library Journal Best Book of the Year • Booklist Editors' Choice • Kirkus Reviews Best Children's Book • Booklist Top 10 Diverse Books for Middle Grade or Older Readers • Chicago Public Library Best of the Best Books This award-winning book will help kids understand the life and legacy of Civil Rights leader Dr. Martin Luther King Jr. □(A) history that everyone should know: required and inspired. —Kirkus Reviews This picture book tells the story of a nine-year-old girl who in 1968 witnessed the Memphis sanitation strike - Dr. Martin Luther King Jr.'s final stand for justice before his assassination - when her father, a sanitation worker, participated in the protest. In February 1968, two African American sanitation workers were killed by unsafe equipment in Memphis, Tennessee. Outraged at the city's refusal to recognize a labor union that would fight for higher pay and safer working conditions, sanitation workers went on strike. The strike lasted two months, during which Dr. Martin Luther King Jr. was called to help with the protests. While his presence was greatly inspiring to the community, this unfortunately would be his last stand for justice. He was assassinated in his Memphis hotel the day after delivering his *I've Been to the Mountaintop* sermon in Mason Temple Church. Inspired by the memories of a teacher who participated in the strike as a child, author Alice Faye Duncan reveals the story of the Memphis sanitation strike from the perspective of a young girl with a riveting combination of poetry and prose.

the mountaintop katori hall: *Stick Fly* Lydia R. Diamond, 2008-12-17 Adept at capturing the experience of the upper-middle-class African-American, Diamond lays out two families' worth of secrets in this precise play. With only six characters, she constructs a vivid weekend of crossed pasts and uncertain but optimistic futures. On Martha's Vineyard, an affluent African-American family gathers in their vacation home, joined by the housekeeper's daughter, who is filling in for her mother. The family patriarch is a philandering physician; one of his sons has followed in his footsteps, while the other, after numerous false starts in a variety of careers, is a struggling novelist. Both bring along their current girlfriends, to meet the family for the first time. With such highly--perhaps over-educated vacationers, the conversation and the barbs fly, on subjects ranging from race to economics to politics. But there is also more than enough human drama, which reaches its climax when an old family secret comes out. Through lively exchanges and simmering wit, the family tackles a history filled with complications both within the family and in the outer world.

the mountaintop katori hall: *Cost of Living* (TCG Edition) Martyna Majok, 2018-10-23

"Immensely haunting... The first of many great things about Martyna Majok's *Cost of Living*... is the way it slams the door on uplifting stereotypes... Ms. Majok has engineered her plot to lead naturally to moments of intense and complicated pungency... If you don't find yourself in someone in *Cost of Living*, you're not looking." —Jesse Green, New York Times Winner of the 2018 Pulitzer Prize for Drama, *Cost of Living* deftly challenges the typical perceptions of those living with disabilities and delves deep into the ways class, race, nationality, and wealth can create gulfs between people, even as they long for the ability to connect. Eddie, an unemployed truck driver, and his estranged ex-wife, Ani, find themselves unexpectedly reunited after a terrible accident leaves her quadriplegic. John, a brilliant PhD student with cerebral palsy, hires Jess, a first-generation recent graduate who has fallen on desperate times, as his new aide.

the mountaintop katori hall: *The Jungle* Joe Robertson, Joe Murphy, 2018-07-26 Okot wants nothing more than to get to the UK. Beth wants nothing more than to help him. Join the hopeful, resilient residents of 'The Jungle', the refugees and volunteers from around the globe who gather at the Afghan Café. They're just across the Channel, right on our doorstep. Joe Murphy and Joe Robertson's *The Jungle* premiered as a coproduction between Young Vic and the National Theatre with Good Chance Theatre, commissioned by the National Theatre, opening at the Young Vic, London, in December 2017. The play transferred to the Playhouse Theatre, London, in June 2018.

the mountaintop katori hall: *Tennessee Williams* John Lahr, 2014-09-25 SHORTLISTED FOR THE 2014 NATIONAL BOOK AWARD FOR NONFICTION The definitive biography of America's most impassioned and lyrical twentieth-century playwright from acclaimed theatre critic John Lahr 'A masterpiece about a genius' Helen Mirren 'Riveting ... masterful' Sunday Times, Books of the Year On 31 March 1945, at The Playhouse Theatre on Forty-Eight Street the curtain rose on the opening night of *The Glass Menagerie*. Tennessee Williams, the show's thirty-four-year-old playwright, sat hunched in an aisle seat, looking, according to one paper, 'like a farm boy in his Sunday best'. The Broadway premiere, which had been heading for disaster, closed to an astonishing twenty-four curtain calls and became an instant sell-out. Beloved by an American public, Tennessee Williams's work – blood hot and personal – pioneered, as Arthur Miller declared, 'a revolution' in American theatre. Tracing Williams's turbulent moral and psychological shifts, acclaimed theatre critic John Lahr sheds new light on the man and his work, as well as the America his plays helped to define. Williams created characters so large that they have become part of American folklore: Blanche, Stanley, Big Daddy, Brick, Amanda and Laura transcend their stories, haunting us with their fierce, flawed lives. Similarly, Williams himself swung high and low in his single-minded pursuit of greatness. Lahr shows how Williams's late-blooming homosexual rebellion, his struggle against madness, his grief-struck relationships with his combustible father, prim and pious mother and 'mad' sister Rose, victim to one of the first lobotomies in America, became central themes in his drama. Including Williams's poems, stories, journals and private correspondence in his discussion of the work – posthumously Williams has been regarded as one of the best letter writers of his day – Lahr delivers an astoundingly sensitive and lively reassessment of one of America's greatest dramatists. *Tennessee Williams: Mad Pilgrimage of the Flesh* is the long-awaited, definitive life and a masterpiece of the biographer's art.

the mountaintop katori hall: *Children of Killers* Katori Hall, 2016-05-13 THE STORY: The president of Rwanda is releasing the killers. Years after the Tutsi genocide, the perpetrators begin to trickle back into the country side to be reunited with their villages. A trio of friends—born during the genocide's bloody aftermath—prepare to meet the men who gave them life. But as the homecoming day draws closer, the young men are haunted by the sins of their fathers. Who can you become when violence is your inheritance?

the mountaintop katori hall: *Beyond Broadway* Professor Stacy Wolf, 2019-11-15 The idea of American musical theatre often conjures up images of bright lights and big city, but its lifeblood is found in amateur productions at high schools, community theatres, afterschool programs, summer camps, and dinner theatres. In *Beyond Broadway*, author Stacy Wolf looks at the widespread presence and persistence of musical theatre in U.S. culture, and examines it as a social practice--a

live, visceral experience of creating, watching, and listening. Why does local musical theatre flourish in America? Why do so many Americans continue to passionately engage in a century-old artistic practice that requires intense, person-to-person collaboration? And why do audiences still flock to musicals in their hometowns? Touring American elementary schools, a middle school performance festival, afterschool programs, high schools, summer camps, state park outdoor theatres, community theatres, and dinner theatres from California to Tennessee, Wolf illustrates musical theatre's abundance and longevity in the U.S. as a thriving social activity that touches millions of lives.

the mountaintop katori hall: Punk Rock Simon Stephens, 2009-09-03 William Carlisle has the world at his feet but its weight on his shoulders. He is intelligent, articulate and f***ed. In the library of a grammar school, William and his fellow Sixth-Formers are preparing for their mock A-Levels while navigating the pressures of teenage life. They are educated and aspirational young people but step-by-step, the dislocation, disjunction and latent aggression is revealed. Punk Rock premiered at the Lyric Hammersmith on 3 September 2009 in a co-production between the Lyric Hammersmith and the Royal Exchange Theatre, Manchester.

the mountaintop katori hall: Contemporary Plays by African American Women Sandra Adell, 2015-12-15 African American women have increasingly begun to see their plays performed from regional stages to Broadway. Yet many of these artists still struggle to gain attention. In this volume, Sandra Adell draws from the vital wellspring of works created by African American women in the twenty-first century to present ten plays by both prominent and up-and-coming writers. Taken together, the selections portray how these women engage with history as they delve into--and shake up--issues of gender and class to craft compelling stories of African American life. Gliding from gritty urbanism to rural landscapes, these works expand boundaries and boldly disrupt modes of theatrical representation. Selections: Blue Door, by Tanya Barfield; Levee James, by S. M. Shephard-Massat; Hoodoo Love, by Katori Hall; Carnaval, by Nikkole Salter; Single Black Female, by Lisa B. Thompson; Fabulation, or The Re-Education of Undine, by Lynn Nottage; BlackTop Sky, by Christina Anderson; Voyeurs de Venus, by Lydia Diamond; Fedra, by J. Nicole Brooks; and Uppa Creek: A Modern Anachronistic Parody in the Minstrel Tradition, by Keli Garrett.

the mountaintop katori hall: The Priory Michael Wynne, 2014-09-04 A few friends. People we like. No craziness. The days of a big blow out are over. Kate is delighted when she finds a house in the country to escape to for New Year's Eve. Gathering together a select group of her closest friends, she is keen to start the coming year afresh. But successful, stressed-out thirtysomethings in search of a good time can make for one very fearsome party . . . and some surprising resolutions. Michael Wynne's The Priory premiered at the Royal Court Theatre, London, in November 2009.

the mountaintop katori hall: Testimonies Emily Mann, 1997 The first major collection by playwright Emily Mann contains four powerful docudramas. Based on extensive interviews of real people's experiences, these plays explore various moral issues and questions that still resonate in America today. Annulla: An Autobiography is a solo piece featuring the reflections of an elderly Jewish woman who survived the Holocaust by pretending to be Aryan. Jerry Talmer of the New York Post calls Annulla one bangup 90 minutes of theatre...I don't know when I've been stimulated as much by anything on the living stage. Still Life is composed of interviews with a Vietnam War veteran with PTSD, the pregnant wife he physically and emotionally abuses, and the mistress who finds herself entranced by his passion and violence. This Obie Award-winning play is a powerful affair, full of passion and viability...Mann offers no easy answers or pat solutions, she simply invites us into these three characters' lives (Los Angeles Times). Execution of Justice follows the trial of the former policeman who shot San Francisco Mayor George Moscone and openly gay City Supervisor Harvey Milk in 1979. Called thought-provoking...a taut courtroom drama (New York Times), Execution of Justice is theatre reasserting its claim on the country's moral conscience (Washington Post). Greensboro: A Requiem is a particularly all-American tragedy (New York Times) as Mann interviews those involved in the largely unreported 1979 massacre of unarmed demonstrators by members of the Ku Klux Klan, Greensboro police force, and FBI. Forbes calls Greensboro a

provocation, a potent expos of the 'less-than-human thing' which fuels the politics of hate and injustice in America.

the mountaintop katori hall: Ten Acrobats In An Amazing Leap Of Faith Yussef El Guindi, 2018-02-15 What if Neil Simon wrote a lovable comedy about a Muslim-American family trying to hold itself together amidst the misunderstandings that run amuck and the comedy that ensues when the generations collide? It would probably resemble something like the surprisingly enjoyable, charming and oftentimes hilarious TEN ACROBATS IN AN AMAZING LEAP OF FAITH. Fabrizio O Almeida, New City Chicago With TEN ACROBATS IN AN AMAZING LEAP OF FAITH, playwright Yussef El Guindi takes the genre (of the immigrant experience) to a new place--the Arab-American experience post September 11, 2001. With humor, passion and a lovely touch of whimsy, he's created a theatrical experience that's not to be missed. Louis Weisberg, CFP El Guindi's engrossing play...finds a workable balance between sharp humor and head-banging angst, which shapes his story effectively. Mary Houlihan, Chicago Sun-Times Woven into this complicated family drama are scenes of delightful humor. Humanity is the substance that ties not only all of the characters together but also binds the audience to them. This play beautifully serves the purposes of drama, comedy, the artistic theatrical process and, perhaps most importantly, demystifying the hate that comes from fear of unknown cultures. Venus Zarris, Gay Chicago Magazine The drama comes from an emotionally vivid story that captures a world of anger, joy, love and frustration as it plays out in a Muslim-American family. The appeal lies in Guindi's ability to transcend ethnicity while still writing a rich depiction of a Muslim family... The emotional difficulties could belong to any family of any (or no) religion... Smart, challenging, poignant, whimsical and at times, delightfully silly. Catey Sullivan, Pioneer Press

the mountaintop katori hall: End Days Deborah Zoe Laufer, 2014-05-10 In Deborah Zoe Laufer's End Days, a suburban family is undergoing a spiritual crisis following the September 11th attacks. Sylvia Stein has turned to Christianity to save her disaffected husband Arthur and her rebellious teenage daughter Rachel. But as Sylvia races around preparing for the Rapture, Rachel is learning that there are more things in Heaven and Earth than are dreamt of in her philosophy. An L.A. Theatre Works full-cast performance featuring: Josh Clark as Jesus and Stephen Hawking Shannon Cochran as Sylvia Stein Dane DeHaan as Nelson Steinberg Arye Gross as Arthur Stein Kenneth Houston as the Bully Kate Rylie as Rachel Stein Directed by Michael Hackett. Recorded at The Invisible Studios, West Hollywood in 2010.

the mountaintop katori hall: Contemporary Women Playwrights Penny Farfan, Lesley Ferris, 2014-01-23 Breaking new ground in this century, this wide-ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights. The book considers the work of established playwrights such as Caryl Churchill, Marie Clements, Lara Foot-Newton, Maria Irene Fornes, Sarah Kane, Lisa Kron, Young Jean Lee, Lynn Nottage, Suzan-Lori Parks, Djanet Sears, Caridad Svich, and Judith Thompson, but it also foregrounds important plays by many emerging writers. Divided into three sections-Histories, Conflicts, and Genres-the book explores such topics as the feminist history play, solo performance, transcultural dramaturgies, the identity play, the gendered terrain of war, and eco-drama, and encompasses work from the United States, Canada, Latin America, Oceania, South Africa, Egypt, and the United Kingdom. With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century, Contemporary Women Playwrights explores the diversity and power of women's playwriting since 1990, highlighting key voices and examining crucial critical and theoretical developments within the field.

the mountaintop katori hall: Instructions for Correct Assembly Thomas Eccleshare, 2018-04-07 Maybe turn down the opinionated dial? Hari and Max weren't satisfied with their first attempt at parenthood, so they're giving it a second go. Only this time they've got a 30-day money back guarantee and an easy-to-follow construction manual. They're certain, as long as they follow it step-by-step, he's going to be perfect. This might be a little more complicated than the bed but still, I'm sure its the kind of thing we can crack on our own. Instructions for Correct Assembly premiered

at the Royal Court Theatre, London, in the Jerwood Theatre Downstairs on 7 April 2018, in a production directed by Hamish Pirie.

the mountaintop katori hall: *Milk Like Sugar* Kirsten Greenidge, 2012 It's Annie Desmond's sixteenth birthday, and her friends have decided to help her celebrate in style, complete with a brand new tattoo. Before her special night is over, however, Annie and her friends enter into a life-altering pact. When Annie tries to make good on her promise to her friends, she's forced to take a good look at the world that surrounds her.

the mountaintop katori hall: *We Live Here* Zoe Kazan, 2013 THE STORY: Allie Bateman's wedding is Sunday. When Dinah, her precocious younger sister, returns to their parents' home for the festivities, she brings more than anyone expected: a new boyfriend, whose hidden history resurrects passions and painful

the mountaintop katori hall: *Bootycandy* Robert O'Hara, 2014-12-31 Robert O'Hara's semi-biographical subversive comedy exploded onto the New York theatre-scene with a critically lauded production at Playwrights Horizons. *Bootycandy* tells the story of Sutter, who is on an outrageous odyssey through his childhood home, his church, dive bars, motel rooms, and even nursing homes. O'Hara weaves together scenes, sermons, sketches, and daring meta-theatrics to create a kaleidoscope that interconnects to portray growing up gay and black. Robert O'Hara's uproarious satire crashes headlong into the murky terrain of pain and pleasure and... BOOTYCANDY.

the mountaintop katori hall: *Shuck 'n' Jive* Cassiopeia Berkeley-Agyepong, Simone Ibbett-Brown, 2019-10-07 Opera singer Simone very quickly discovers that London is not the BNP-free utopia she'd always dreamed of. Meanwhile, actress Cassi battles it out for the illustrious roles of 'Sassy Friend', 'Spunky Slave' and 'Third Crack Whore From The Left' at every audition. Desperate to be seen as they are, not as the colour of their skin, they decide to take control and write their own story. With songs and searing honesty, *Shuck 'n' Jive* is the laugh-out-loud story of two friends trying to break out of racist typecasting and create a story for themselves.

the mountaintop katori hall: *Contemporary American Playwrights* C. W. E. Bigsby, 1999 A leading writer on American theatre explores the works and influences of ten contemporary American playwrights.

the mountaintop katori hall: *Wolfie* Ross Willis, 2019 Ross Willis's debut play is a wildly imaginative, irreverent look at life in and after the care system.

the mountaintop katori hall: *Jude* Howard Brenton, 2019 'It wasn't just her freakish ability with language. She saw through to behind the words. It was like she had a direct line to - I was going to say to the gods...' About to be fired from her cleaning job for stealing a volume of Euripides, Jude turns her employer's outrage to shock by translating the ancient Greek on the spot. The employer, a Classics teacher, knows great talent when she sees it and the encounter kick-starts Jude's lifelong ambition to study at Oxford University. Possessing an astonishing gift for languages, Jude will stop at nothing to achieve her dream - but she remains oblivious to the hidden barriers that her background has placed in her path... Loosely inspired by Thomas Hardy's novel *Jude the Obscure*, Howard Brenton's play *Jude* is a modern-day tale of unexpected genius and of our struggle to accommodate extraordinary talent. The play premiered at Hampstead Theatre, London, in 2019, directed by Edward Hall.

the mountaintop katori hall: *The Blood Knot* Athol Fugard, 1992 A play about two brothers who lose themselves in illusory hopes and dreams. Naive optimism and self-delusion finally give way to self-reflection and consciousness, and the brothers abandon their role-playing and embrace their brotherhood.

the mountaintop katori hall: *The Phlebotomist* Ella Road, 2022-03-24 Bea meets Aaron. He's intelligent, handsome, makes her laugh and, most importantly, has a high rating on his genetic profile. What's not to like? Char has two degrees and is on the brink of landing her dream job but her rating threatens it all... In a racist world where health, wealth and happiness depend on a single blood test -- dictating everything from bank loans to dating prospects -- phlebotomy reigns supreme.

So how far will people go to beat the system?--Page four of cover.

the mountaintop katori hall: Nollywood Dreams Jocelyn Bioh, 2018-12-06 It's the nineties and in Lagos, Nigeria, the "Nollywood" film industry is exploding. Ayamma dreams of leaving her job at her parents' travel agency and becoming a star. When she auditions for a new film by Nigeria's hottest director, tension flares with his former leading lady—as sparks fly with Nollywood's biggest heartthrob

the mountaintop katori hall: After the End Dennis Kelly, 2022-03-11 A city under attack from a nuclear blast. As the dust settles, Louise wakes to find herself in a fallout shelter with Mark, the colleague who has saved her life. They have enough water and food to last two weeks. Now they just need to find a way of surviving each other. A chilling post-nuclear play that examines what it takes to endure catastrophe. After the End was originally published in 2005. This revised and updated edition was published to coincide with the London production at Theatre Royal Stratford East in February 2022.

the mountaintop katori hall: Another Day's Begun Howard Sherman, 2021-01-28 A work of startling originality when it debuted in 1938, Thornton Wilder's *Our Town* evolved to be seen by some as a vintage slice of early 20th Century Americana, rather than being fully appreciated for its complex and eternal themes and its deceptively simple form. This unique and timely book shines a light on the play's continued impact in the 21st century and makes a case for the healing powers of Wilder's text to a world confronting multiple crises. Through extensive interviews with more than 100 artists about their own experience of the play and its impact on them professionally and personally - and including background on the play's early years and its pervasiveness in American culture - *Another Day's Begun* shows why this particular work remains so important, essential, and beloved. Every production of *Our Town* has a story to tell beyond Wilder's own. One year after the tragedy of 9/11, Paul Newman, in his final stage appearance, played the Stage Manager in *Our Town* on Broadway. Director David Cromer's 2008 Chicago interpretation would play in five more cities, ultimately becoming New York's longest-running *Our Town* ever. In 2013, incarcerated men at Sing Sing Correctional Facility brought Grover's Corners inside a maximum security prison. After the 2017 arena bombing in Manchester UK, the Royal Exchange Theatre chose *Our Town* as its offering to the stricken community. 80 years after it was written, more than 110 years after its actions take place, *Our Town* continues to assert itself as an essential play about how we must embrace and appreciate the value of life itself. *Another Day's Begun* explains how this American classic has the power to inspire, heal and endure in the modern day, onstage and beyond.

the mountaintop katori hall: Dangerous Corner J. B. Priestley, 2012-07-13 At their stylish country retreat, Freda and Robert Caplan host a dinner party for their colleagues and friends, all executives at a transatlantic publishing company. Young, beautiful and successful they have the world at their feet. Then a cigarette box and an ill-considered remark spark off a relentless series of revelations and other, more dangerous secrets are painfully exposed. As the truth spills out about the suicide of Robert's clever, reckless brother, and the group's perfect lives begin to crumble, the cost of professional and social success becomes frighteningly plain.

the mountaintop katori hall: Father Comes Home from the Wars (Parts 1, 2 & 3) Suzan-Lori Parks, 2015-06-01 By turns philosophical and playful, lyrical and earthy, *Father Comes Home from the Wars (Parts 1, 2 & 3)*, swoops, leaps, dives and soars, reimagining a turbulent point in American history through a cockeyed contemporary lens . . . The finest work yet from this gifted writer.—*The New York Times* Thrilling. . . . A masterpiece . . . A story that engages the deepest possible issues in the most gripping possible ways.—*New York* Offered his freedom if he joins his master in the ranks of the Confederacy, Hero, a slave, must choose whether to leave the woman and people he loves for what may be another empty promise. As his decision brings him face to face with a nation at war with itself, the ones Hero left behind debate whether to escape or wait for his return, only to discover that for Hero, freedom may have come at a great spiritual cost. A devastatingly beautiful dramatic work, *Father Comes Home from the Wars (Parts 1, 2, & 3)* is the opening trilogy of a projected nine-play cycle that will ultimately take us into the present. Suzan-Lori Parks became

the first African American woman to receive the Pulitzer Prize for Drama for her play *Topdog/Underdog* in 2002. Her other plays include *The Book of Grace*, *In the Blood*, *Venus*, *The Death of the Last Black Man in the Whole Entire World*, *Fucking A*, *Imperceptible Mutabilities in the Third Kingdom* and *The America Play*. In 2007 her *365 Days/365 Plays* was produced at more than seven hundred theaters worldwide. Parks is a MacArthur Fellow and the Master Writer Chair at the Public Theater.

the mountaintop katori hall: *Looking Over the President's Shoulder* James Still, 2004
Playbook

the mountaintop katori hall: Coretta: My Life, My Love, My Legacy Coretta Scott King, Rev. Dr. Barbara Reynolds, 2018-03-22 'Coretta is more relevant today than ever . . . a female who takes responsibility for creating something better in the time she has and the space she has to occupy: that is true greatness. And Coretta did that.' Maya Angelou Born in 1927 in the Deep South, Coretta Scott always felt called to a special purpose. After an awakening to political and social activism at college, Coretta went on to study at the New England Conservatory of Music, where she met Martin Luther King Jr. - the man who would one day become her husband. The union thrust Coretta into a maelstrom of history, throughout which her tireless fight for political and social justice established her as a champion of American civil rights. Now, fifty years after her husband's death, the story of Coretta's life is told in full for the first time: a love story, a family saga, a record of the legacy left by this extraordinary woman. 'Presents the reader with a different way of looking at the world' New York Times

the mountaintop katori hall: Mirror Teeth Nick Gill, 2011-11-01 You might at least say thank you, Jenny. I've been out digging a hole for your boyfriend all night. Not to mention severing his legs. Have you ever severed a leg? It's not as easy as it looks. Not with a blunt spade. Jane is a housewife. James sells guns. They live in one of the larger cities in Our Country and are both terrified of ethnic youths who might well be wearing hoods and carrying knives, or something. All is well in the Jones household, until their sexually frustrated eighteen-year-old daughter Jenny brings home her new boyfriend, Kwesi Abalo... A visceral, smart, brutally hilarious play about prejudice, arms dealing, and what it means to be English. Nominated for four Off West End Awards Best Director - Kate Wasserberg Best Female performance - Louise Collins Most Promising Playwright - Nick Gill Best New Play

the mountaintop katori hall: Fireflies Donja R. Love, 2019-11-05 Somewhere in the Jim Crow South, the sky is on fire. A pregnant Olivia's fierce speechwriting is the true force behind her charismatic husband, Charles, and his successful Movement, galvanizing people to march towards freedom. When four little girls are bombed in a church, Olivia and Charles' marriage is threatened—as this tragedy and years of civil unrest leave Olivia believing that “this world ain't no place to raise a colored child.”

the mountaintop katori hall: Clown Bar 2 Adam Szymkowicz, 2022-10-21 There's been a murder at the Clown Bar. It's a place where underground clown crime syndicates battle for top billing, and a gunshot ends in a bleeding stream of confetti. The rules are strict, the jokes are dark, and the best way to serve a cocktail is to make it funny. It's a year later and the Clown Bar is in disrepair. Happy has gone missing. Has he been offed by clown cowboy Brigham Bill or was it an inside job? Two cops who knew Happy when he was on the force go undercover as clowns in the Clown Bar to find out what happened. Knowledge of the preceding show is not required to enjoy this sequel. In the words of the playwright, look, if you didn't see/read the original Clown Bar, that's fine. You'll still understand the play.

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