

**AMERICAN CONSERVATORY THEATER / ALLEN FLETCHER LIBRARY  
SYLVIA COE TOLK COLLECTION**

**New Acquisitions**

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Books

Davis, Gretchen and Mindy Hall	<b>The makeup artist handbook: techniques for film, television, photography and theatre (2<sup>nd</sup> ed.)</b> <i>This new edition offers even more illustrations to demonstrate techniques visually; fundamentals on topics such as beauty, time periods, black and white film; and up-to-date information on cutting-edge techniques like air brushing makeup for computer-generated movies, makeup effects, mold-making, lighting, and lots of information on how to work effectively in HD</i>	H 70 D35 M3 2012
	<b>Political and protest theatre after 9/11.</b> <i>This collection documents and examines political and protest theatre produced between the 9/11 attacks in 2001 and Obama's election in 2008 by British and American artists responding to their own governments' actions and policies during this time. The plays take up topics such as the ongoing wars on terror, Blair's support of U.S. policies, the flawed intelligence that led to the Iraq war, and illegal detentions and torture at Abu Ghraib.</i>	H 162 P65 2012
Schwiebert, Jerald	<b>Physical expression and the performing artist: moving beyond the plateau.</b> <i>All performers know that "tuning up the body" is necessary to maximize performance. A person's mannerisms, habitual patterns of movement, and posture can block the capacity for expression, often without the performer even noticing. The author offers an organized approach to movement for actors, conductors, dancers, singers, musicians---for performers of any kind.</i>	H 75 M6 S35 2012
Bouchard, Larry D.	<b>Theater and integrity: emptying selves in drama, ethics, and religion.</b> <i>The author argues that while the "antitheatrical prejudice" regards theater as epitomizing the absence of integrity, theater's ways of being realized in ensembles, texts, and performances allow us to reenvision integrity's emergence and ephemeral presence. This book follows such questions across theatrical, philosophical, and theological studies of moral, personal, bodily, and kenotic patterns of integrity.</i>	H 30 B65 T4 2011
Malague, Rosemary	<b>An actress prepares: women and "the Method."</b> <i>This book interrogates Method acting from a specifically feminist perspective. It addresses "the Method" not only with much-needed critical distance, but also the crucial insider's view of a trained actor. Case studies examine the preeminent American teachers who popularized and transformed elements of Stanislavsky's System within the U.S.—Strasberg, Adler, Meisner, and Hagen— by analyzing and comparing their related but distinctly different approaches. The book confronts the sexism that still exists in actor training and exposes the gender biases embedded within the Method itself. Its in-depth examination of these Stanislavskian techniques seeks to reclaim Method acting from its patriarchal practices and to empower women who act.</i>	H 60 M4 M28 2012

Collections

	<b>Plays and playwrights 2011.</b> <i>Fault lines / Rebecca Louise Miller – Post modern living / Richard Sheinmel and Clay Zambo – G.I Joe Jared, based on one really bad date / Amy E. Witting – Love me / Jason S. Grossman – Hassan and Sylvia / Manuel Igrejas – Floridita, my love / Javierantonio Gonzalez – West Lethargy / Stephen Kaliski – Endless summer nights / Tim Errikson.</i>	E 240 A2 P465 2011
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Plays

Baker, Annie	<b>The aliens.</b> <i>Two angry young men sit behind a Vermont coffee shop and discuss music and Bukowski. When a lonely high-school student arrives on the scene, they decide to teach him everything they know. A play with music about friendship, art, love and death.</i>	E 240 B2537 A7 2011
Brunstetter, Bekah	<b>Be a good little widow: a funeral.</b> <i>Young wife Melody has never been to a funeral – until her husband dies in a plane crash. Expected to instantly assume proper widowhood, Melody is left to wonder, what’s the right way to grieve? Fortunately, her mother-in-law is a professional. Widow, that is. Under her guidance, Melody must try her best to be a good little widow.</i>	E 240 B815 B4 2011
Busch, Charles	<b>Olive and the bitter herbs.</b> <i>Olive Fisher is an elderly character actress whose claim to fame were the iconic “Gimme the Sausage” commercials of the 1980’s. She’s a classic New York curmudgeon, at war with the world and in particular her next door neighbors. Her closed-off life is shaken by the appearance of a spectral male figure viewed through her living room mirror. A series of strange and outrageous coincidences reveals that the man in the mirror has intimate links to everyone in Olive’s world and most revealingly to Olive, encouraging her that it’s never too late to change one’s life.</i>	E 240 B87 O5 2011
Callaghan, Sheila	<b>Roadkill confidential.</b> <i>A possibly rogue g-man stalks a stalled-out artist with a suspicious affinity for accident victims. Traps are set, traps are sprung, and everyone gets caught.</i>	E 240 C25 R6 2011
Cruz, Nilo	<b>The color of desire [and] Hurricane.</b> <i>The Color of Desire, set in 1960 Havana, revolves around a passionate romance between an American businessman and an out-of-work Cuban actress. As the relationship becomes a metaphor for their countries' ruptured love affair, Cruz artfully weds magical realism to a familial story that is touching, harrowing, and funny. In Hurricane, a damaged family—a fire-and-brimstone missionary; his wife, who he saved in more than the spiritual sense; and their adopted son, who seems to have materialized from the ocean—face a shocking crisis when a hurricane ravages their Caribbean town. A celebration of humility, generosity, and kindness, Cruz's play explores the nature of identity, faith, and the redemptive power of love.</i>	E 240 C8 C6 2011
Diaz, Kristoffer	<b>The elaborate entrance of Chad Deity.</b> <i>Mace is a professional wrestler. He’s a really good professional wrestler. He’s not the champion though — that’s the impossibly charismatic Chad Deity. When Mace discovers a young Indian-American Brooklyn kid whose charisma rivals that of the champ, Mace decides to get him a job in the company. Only problem is, the boss has a very specific plan for the duo: put them onscreen as terrorists. A serious minded comedy about wrestling, geopolitics, and raisin bread.</i>	E 240 D433 E7 2011

Guirgis, Stephen Adly	<b>The motherfucker with the hat.</b> <i>Struggles with addiction, friendship, love and the challenges of adulthood are at the center of the story. Jackie, a petty drug dealer, is just out of prison and trying to stay clean. He's also still in love with his coke-addicted childhood sweetheart, Veronica. Ralph D. is Jackie's too-smooth, slightly slippery sponsor. He's married to the bitter and disaffected Victoria, who, by the way, has the hots for Jackie. And then there's Julio, Jackie's cousin ... a stand-up, "stand by me" kind of guy.</i>	E 240 G772 M6 2011
King Ramona	<b>Wildlife!—not your usual slave tale—.</b> <i>Three African-American women arrive at Bullet's cabin with a white woman in tow and a dead white man in their wake. Bullet used to help slaves cross to the North and the three are seeking her help, but ever since her brother was hung Bullet has sworn off guiding. Her brother's widow, a Native-American woman named Rain, and their little girl live with her. At first Bullet and Rain don't want to help, but then they decide it would be for the best. It becomes clear that the white woman (who might have "black blood" in her veins) was complicit in the killing of her husband and eventually joins with them to fight against a posse that comes after the women. Throughout the play, the women reveal their personal histories as they grow to trust one another.</i>	E 240 K53 W5 2011
Lewis, E.M.	<b>Infinite black suitcase.</b> <i>The story of one day in a small Oregon town and three families who are trying, in the most loving and human ways, to deal with death and dying.</i>	E 240 L46 I6 2011
Rogers, J.T.	<b>Blood and gifts.</b> <i>It's 1981. As the Soviet army burns its way through Afghanistan, CIA operative Jim Warnock is sent to try to halt its bloody progress, beginning a secret spy war behind the official hostilities. Jim and his counterparts in the KGB and the British and Pakistani secret services wrestle with ever-shifting personal and political loyalties. With the outcome of the entire Cold War at stake, Jim and a larger-than-life Afghan warlord decide to place their trust in each other.</i>	E 240 R62 B5 2011
Sherman, Martin	<b>Onassis.</b> <i>A play that portrays the last years of the life of the wealthy shipping magnate Aristotle Onassis who famously had a torrid affair with opera singer Maria Callas and then in 1968 married Jacqueline Kennedy, the widow of President John F. Kennedy. A millionaire at 25, he had risen in business to become one of the world's richest men, but it was the glamour of the women in his life which brought him real fame, causing him to pursue personal vendettas and amassing empires on an international scale. Based in part on Peter Evans' book Nemesis, this is an explosive account of one man's voracious appetite for sex, money and power. The play depicts Onassis' complex interwoven relationships with women and his family, as well as his long-running feud with the Kennedy family and many powerful Americans. With hints of Greek tragedy and hubris, it explores how those with great wealth and political influence live their lives detached from the moral code and realities of ordinary mortals.</i>	E 240 S46 O6 2010