

Laundry Bourbon James Mclure Dramatists Play

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~~Laundry Bourbon James Mclure Dramatists~~

Playwright James McLure wrote Laundry and Bourbon and Lone Star-which are both set on a hot summer's day in the town of Maynard, Texas, in 1975-as companion pieces. In Laundry and Bourbon ...

~~Lone Star and Laundry and Bourbon~~

Women in Theatre presents " Lone Star " directed by Bard Widmer and " Laundry and Bourbon " directed by Cass Foster. Both one-act plays were written by James McLure. Performances are scheduled ...

THE STORY: The setting is the front porch of Roy and Elizabeth's home in Maynard, Texas, on a hot summer afternoon. Elizabeth and her friend Hattie are whiling away the time folding laundry, watching TV, sipping bourbon and Coke, and gossiping about the many open secrets which are so much a part of small-town life. They are joined by the self-righteous Amy Lee who, among other tidbits, can't resist blurting out that Roy has been seen around town with another woman. While the ensuing conversation is increasingly edged with bitter humor, from it emerges a sense of Elizabeth's inner strength and her quiet understanding of the turmoil which has beset her husband since his return from Vietnam. He is wild, and he is unfaithful, but he needs her, and she loves him. And she'll be waiting for him when he comes home-no matter what others may say or think.

THE STORY: The play takes place in the cluttered backyard of a small-town Texas bar. Roy, a brawny, macho type who had once been a local high-school hero, is back in town after a hitch in Vietnam and trying to reestablish his position in the community. Joined by his younger brother, Ray (who worships him), Roy sets about consuming a case of beer while regaling Ray with tales of his military and amorous exploits. Apparently Roy cherishes three things above all; his country, his sexy young wife, and his 1959 pink Thunderbird. With the arrival of Cletis, the fatuous, newlywed son of the local hardware store owner, the underpinnings of Roy's world begin to collapse as it gradually comes out that Ray had slept with his brother's wife during his absence and, horror of horrors, has just demolished his cherished Thunderbird. But, despite all, the high good humor of the play never lapses, and all ends as breezily and happily as it began.

THE STORY: Now rich, famous and perhaps a bit out of date, Max Love is in Florida about to star in a production of Waiting for Godot . An ex-vaudevillian, Max is not much for such high-class pursuits as the theatre, and he is having a bit o

THE STORY: Three G.I.s recovering from Vietnam War injuries while away their time on the terrace of an Army hospital. Gately, a hillbilly, fiddles compulsively with a disemboweled radio; Silvio, a streetwise, big-city type, is addicted to flashing

THE STORIES: FOUR DOGS AND A BONE. Brenda, a seemingly guileless young actress, takes a meeting with Bradley, a troubled, middle-aged producer, to discuss the film on which they are working. Brenda wants to be a star, she even chants for it! But Co

A study of a failed romance.

THE STORY: Switching the locale of the action from the drawing room of Restoration England to the saloons and prairies of the Old West, and transforming the characters from scheming servants and lustful gentry to music hall girls and stalwart caval

A selection of more than eighty scenes and monologues from the finest contemporary plays is accompanied by helpful tips for prospective actors on acting techniques, overcoming stagefright, building confidence, and improving concentration

The one-act play stands apart as a distinct art form with some well known writers providing specialist material, among them Bernard Shaw, Tom Stoppard, Harold Pinter, Caryl Churchill. Alan Ayckbourn, Edward Albee and Tennessee Williams. There are also lesser-known writers with plenty of material to offer, yet sourcing one-act plays to perform is notoriously hard. This companion is the first book to survey the work of over 250 playwrights in an illuminating A-Z guide. Multiple styles, nationalities and periods are covered, offering a treasure trove of compelling moments of theatre waiting to be discovered. Guidance on performing and staging one-act plays is also covered as well as essential contact information and where to apply for performance rights. A chapter introducing the history of the one-act play rounds off the title as a definitive guide.

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 knowns to be of historical importance are also experiences that need and deserve a literature of importance.

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