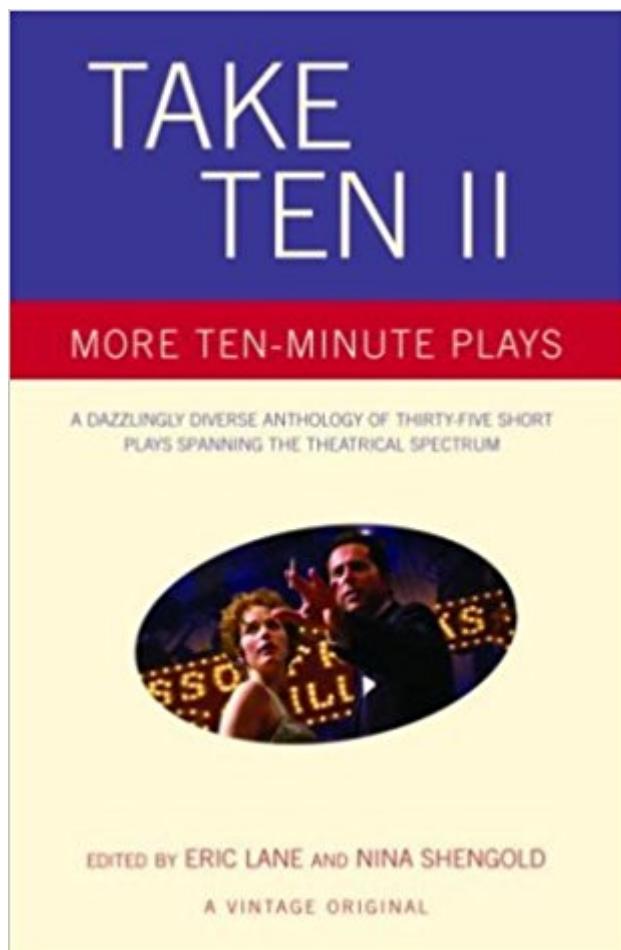


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Take Ten II: More Ten-Minute Plays



Synopsis

A dazzlingly diverse anthology of thirty-five short plays spanning the theatrical spectrum. A ten-minute play is a blaze of theatrical energy. In this follow-up to their groundbreaking collection Take Ten, editors Eric Lane and Nina Shengold have put together a veritable bonfire of talent. Take Ten II: More 10-Minute Plays provides a fast-track tour of the current theatrical landscape, from the slapstick ingenuity of David Ives' Arabian Nights to the searing tension of Diana Son's 9/11 drama The Moon, Please, to Susan Miller's luminous fable The Grand Design. This remarkably diverse anthology includes thirty-five short plays by such major American playwrights as Christopher Durang, Warren Leight, Romulus Linney and Donald Margulies, alongside a host of exciting new voices. Actors, directors, producers and teachers will find Take Ten II an invaluable source of meaty roles for people of every age, ethnicity and gender; lovers of theatre will find it a richly satisfying read. These deceptively short plays throb with life in all its variety: harrowing, hilarious, and breathtakingly vital. Playwrights included: Taylor Mac, Bowyer, Laura Shaine Cunningham, Anthony David, Steven Dietz, Christopher Durang, Linda Eisenstein, Simon Fill, Craig Folsom, Sigrid Heath, David Ives, Caleen Sinnette Jennings, Honour Kane, Eric Lane, Edward Bok Lee, Warren Leight, Romulus Linney, Donald Margulies, Susan Miller, Chiori Miyagawa, Waltamar Moses, Sean O'Connor, Mark O'Donnell, Dael Orlandersmith, Rich Orloff, Joe Pintauro, Craig Pospisil, Toni Press-Coffman, Claire Reeve, Elaine Romero, Susan Sandler, Nina Shengold, Diana Son, Alison Weiss, Mary Louise Wilson, Garth Wingfield, Alexander Woo.

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Customer Reviews

A ten-minute play is a blaze of theatrical energy. In this follow-up to their groundbreaking collection *Take Ten*, editors Eric Lane and Nina Shengold have put together a veritable bonfire of talent. *Take Ten II: More 10-Minute Plays* provides a fast-track tour of the current theatrical landscape, from the slapstick ingenuity of David Ives' "Arabian Nights" to the searing tension of Diana Son's 9/11 drama "The Moon, Please, to Susan Miller's luminous fable "The Grand Design. This remarkably diverse anthology includes thirty-five short plays by such major American playwrights as Christopher Durang, Warren Leight, Romulus Linney and Donald Margulies, alongside a host of exciting new voices. Actors, directors, producers and teachers will find *Take Ten II* an invaluable source of meaty roles for people of every age, ethnicity and gender; lovers of theatre will find it a richly satisfying read. These deceptively short plays throb with life in all its variety: harrowing, hilarious, and breathtakingly vital.

Eric Lane and Nina Shengold have been editing contemporary theater anthologies for more than twenty years. Eric Lane's award-winning plays have been published and performed in the United States, Canada, Europe, and China. Plays include *Ride*, *Times of War*, *Heart of the City*, *Dancing on Checkers' Grave*, and *Filming O'Keeffe*. *Floating*, a PlayPenn finalist, was workshopped at Raven Theatre. Eric's short plays are published in *Best American Short Plays*, *Poems and Plays*, and the Foreign Language Press (Beijing). He wrote and produced the short films *First Breath* and *Cater-Waiter*, which he also directed; both films screened in more than forty cities worldwide. For TV's *Ryan's Hope* he received a Writers Guild Award. Honors include the Berrilla Kerr Playwriting Award, the La MaMa Playwright Award, and fellowships at Yaddo, VCCA, and St. James Cavalier in Malta. Eric is an honors graduate of Brown University, and artistic director of Orange Thoughts, a not-for-profit theater and film company in New York City. Nina Shengold's plays include *Finger Foods*, *War at Home*, *Homesteaders*, and *Romeo/Juliet*, and have been produced around the world. Her one-act *No Shoulder* was filmed by director Suzi Yoonessi, with Melissa Leo and Samantha Sloyan. Nina won a Writers Guild Award for her teleplay *Labor of Love*, starring Marcia Gay Harden; other teleplays include *Blind Spot*, with Joanne Woodward and Laura Linney, and *Unwed Father*. Her books include the novel *Clearcut*; *River of Words: Portraits of Hudson Valley Writers* (with photographer Jennifer May), and a growing posse of pseudonymous books for young readers. A graduate of Wesleyan, she is currently teaching creative writing at Manhattanville College. Nina lives in New York's Hudson Valley, where she has been books editor of *Chronogram* magazine since 2004.

Great resource!

Quick delivery and exactly as described. Glad I found this seller. Thank you!

As advertised, thank you!

It's great for a one semester class! Not a bad little play compilation at all. Inspired some ideas in me.

I don't like these plays. They are for a mature audience.

This is a really solid collection of ten-minute plays. Ten-minute plays are a wonderful challenge for writers and are very popular with theaters all over the world. The editors of this collection, Eric Lane and Nina Shengold, have done a fine job assembling a diverse and eclectic group of comedies and dramas for this book, and also provide readers with lots of helpful background information on the history of the ten-minute genre. If you haven't read ten-minute plays (or seen them performed in theaters), I think you'll be pleasantly surprised. This collection has something for everyone. It offers an excellent variety and would be a good place to start. Particular standouts in the book, I believe, are the pieces by Christopher Durang, Warren Leight, Claire Reeve, Sean O'Connor, and Rich Orloff. Very highly recommended.

"Take Ten II: More Ten-Minute Plays," edited by Eric Lane and Nina Shengold, is a follow-up to the co-editors' earlier anthology of very short plays. In addition to the thirty-five plays, the book contains an introduction by the co-editors, some biographical notes on the contributing playwrights, and an index breaking the included plays down into six categories, from one-character play to six or more characters. Interestingly, the most represented category in the book is the two-character play, with fifteen selections. Lane and Shengold have not just assembled an anthology; they are on a mission to champion the ten-minute play as a distinctive and vital genre with its own rich history. In their introduction, they note that it's been "just over twenty-five years since the Actors Theatre of Louisville announced its first Ten-Minute Play Contest," and in their acknowledgements section they note further, "The number of theatres around the country producing annual ten-minute play festivals continues to grow." A simple Internet search revealed to me how accurate the co-editors are in their assessment of the strength of this genre. Lane and Shengold promise "a crash course in the depth

and diversity of the American theatre" in this anthology, and they more than fulfill this bold claim. Some of the most striking selections are as follows: "Antigone's Red," by Chiori Miyagawa, looks at the internment of Japanese-Americans during World War II. "Classyass," by Caleen Sinnette Jennings, is a comedy set at a college radio station. "The Cure," by Romulus Linney, is a one-character monologue told by a mountain midwife. Also worthy of note: "Daniel on a Thursday," by Garth Wingfield, is a two-character encounter set in a gay bar. I really enjoyed Nina Shengold's "Emotional Baggage," a clever comedy in which actors play pieces of unclaimed baggage at an airport. "It's Not You," by Craig Pospisil, is an unsettling satire about friendship and choices set in a New York City subway car. Dael Orlandersmith's "My Red Hand, My Black Hand" is an exploration of biracial Black/American Indian identity that has dialogue written as poetry. Rich Orloff's "Playwriting 101: The Rooftop Lesson" is a deliciously absurdist piece about the art of writing a play. "The Sniper," by Anthony David and Elaine Romero, is a gripping drama about the relationship between an Israeli military sniper and a Moroccan journalist. I found this superb anthology hard to put down. Lane and Shengold note that the best examples of the ten-minute play genre function as "miniature worlds." In this collection they have assembled a truly diverse and rewarding group of these little worlds. This book is a perfect companion for the original "Take Ten"

I've bought everyone of Lane and Shengold's play collections. I'm a 35 year old acting student and these selections are perfect - unusual and original but also from known playwrights. The selections are rich with characters so there is plenty to dig into when preparing these for class.

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