

Twilight Los Angeles 1992 Anna Deavere Smith

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Anna Deavere Smith's Twilight: Los Angeles, 1992 Adam Perry 1996 In *Twilight: Los Angeles, 1992*, Anna Deavere Smith crosses interdisciplinary boundaries in the name of cultural analysis, providing a strong argument for the inclusion of theatre within the discourse and rhetoric of other disciplines. Smith's performative attempt to bridge the gap of race relations in our country is a working example of how theatre can include the work of other disciplines in the name of cultural examination. This thesis is an examination of the possibilities and limitations of this argument.

Enacting Others Cherise Smith 2011-03-07 An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee.

Let Me Down Easy (TCG Edition) Anna Deavere Smith 2018-07-31 Compiled from dozens of interviews conducted by the author, Anna Deavere Smith's *Let Me Down Easy* is a bracing, tender, melancholy, and triumphant exploration of death and dying. The speakers Smith inhabits include healthcare professionals, theologians, artists, athletes, and activists. They

speak of the body as a battleground, a tool, a weapon, a joy, a burden. Smith's great gift has always been her ability to break down her subjects' defenses and present them in their full, complicated beauty. Whether channeling Lance Armstrong, Lauren Hutton, Peter Gomes, or others who are not in the public eye, Smith reminds us again and again that in learning to die we learn to live.

Professing Performance Shannon Jackson 2004-04-08 Publisher Description

A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992" Gale, Cengage Learning A Study Guide for Anna Deavere Smith's *"Twilight: Los Angeles, 1992,"* excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

Race Sounds Nicole Brittingham Furlonge 2018-05-15 Forging new ideas about the relationship between race and sound, Furlonge explores how black artists--including well-known figures such as writers Ralph Ellison and Zora Neale Hurston, and

singers Bettye LaVette and Aretha Franklin, among others-- imagine listening. Drawing from a multimedia archive, Furlonge examines how many of the texts call on readers to "listen in print." In the process, she gives us a new way to read and interpret these canonical, aurally inflected texts, and demonstrates how listening allows us to engage with the sonic lives of difference as readers, thinkers, and citizens.

The Black Kids Christina Hammonds Reed 2020-08-04 A New York Times bestseller "Should be required reading in every classroom." —Nic Stone, #1 New York Times bestselling author of Dear Martin "A true love letter to Los Angeles." —Brandy Colbert, award-winning author of Little & Lion "A brilliantly poetic take on one of the most defining moments in Black American history." —Tiffany D. Jackson, author of Grown and Monday's Not Coming Perfect for fans of The Hate U Give, this unforgettable coming-of-age debut novel explores issues of race, class, and violence through the eyes of a wealthy black teenager whose family gets caught in the vortex of the 1992 Rodney King Riots. Los Angeles, 1992 Ashley Bennett and her friends are living the charmed life. It's the end of senior year and they're spending more time at the beach than in the classroom. They can already feel the sunny days and endless possibilities of summer.

Everything changes one afternoon in April, when four LAPD officers are acquitted after beating a black man named Rodney King half to death. Suddenly, Ashley's not just one of the girls. She's one of the black kids. As violent protests engulf LA and the city burns, Ashley tries to continue on as if life were normal. Even as her self-destructive sister gets dangerously involved in the riots. Even as the model black family façade her wealthy and prominent parents have built starts to crumble. Even as her best friends help spread a rumor that could completely derail the future of her classmate and fellow black kid, LaShawn Johnson. With her world splintering around her, Ashley, along with the rest of LA, is left to question who is the us? And who is the them?

House Arrest Anna Deavere Smith 2003 THE STORY: HOUSE ARREST is a fascinating and compelling look at nothing less than the civil rights movement, the issues of slavery and racism, and the relationship between the press and the presidency over the course of American history. It begins

Der (un)mögliche Dialog Stephanie Peiker 2008-03-28 Studienarbeit aus dem Jahr 2004 im Fachbereich Amerikanistik - Literatur, Note: 1,3, Universität Mannheim, 15 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Anna Deavere Smith ist mit ihrem Bühnensstück Twilight: Los Angeles, 1992 ein sehr eindrucksvolles und augenöffnendes Werk gelungen. In der hier zu Grunde liegenden Arbeit soll die Filmversion des Stückes näher untersucht werden. Hierbei soll im Vorfeld auf geschichtliche und soziale Hintergründe der Rassenproblematik in Los Angeles eingegangen werden, sowie auf Ziele und Motivation der Künstlerin. Hauptaugenmerk bei der Analyse des Films soll auf der Umsetzung des Materials liegen, es wird insbesondere auf die Verwirklichung von Dialogsituationen eingegangen. Weiterhin wird ein kurzer Einblick in die Rezeption des Stückes, sowie eine Einschätzung seiner Auswirkungen in der Gesellschaft gegeben.

Theatre-Making D. Radosavljevic 2013-06-24 Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies though which these categories have been constructed in the English-speaking world. Connected George E. Marcus 1996-07 From the frontiers of cyberspace to Tibetans in exile, from computer bulletin boards to faxes, film, and videotape, the ongoing and often startling evolution of media continues to generate fresh new avenues for cultural criticism, political activism, and self-reflection. How is contemporary life affected by this stunning proliferation of information technologies? How does the Internet influence, and

perhaps alter, users' experience of community and their sense of self? In what way are giant media conglomerates implicated in these far-reaching developments? Connected, the third volume in the groundbreaking and highly acclaimed Late Editions series, confronts these provocative questions through unique experiments with the interview format. It explores both the new pathways being forged through media and the predicaments of those struggling to find their way in the twilight of the twentieth century.

Fires in the Mirror Anna Deavere Smith 1997 Presents theatrical monologues based on interviews with participants and observers of the 1991 racial riots in New York's Crown Heights.

Twilight--Los Angeles, 1992 Anna Deavere Smith 2003 THE STORY: Acclaimed as an American masterpiece (Newsweek), TWILIGHT: LOS ANGELES, 1992 is a stunning new work of documentary theatre in which Anna Deavere Smith uses the verbatim words of people who experienced the Los Angeles riots to

All Involved Ryan Gattis 2015-05-21 That's when it hits me. I'm staring at a war zone. In South Central. On an April night in 1992, Payasa learns that her older brother has been stabbed to death, his body left out in the road to rot. He was never involved. He was innocent. He didn't even carry a gun. And that messes with the rules, even for Lynwood, even for the streets. But it's the first day of the LA riots, and the city is tearing itself apart. Fire-fighters, graffiti artists, nurses and law enforcement - all of them connected by this murder - find themselves caught in the mayhem. Every cop is distracted, and for the people who see the law as an enemy, it's a chance to settle old scores. That's just too good an opportunity to miss. 'All Involved is a symphonic, pitch-perfect, superlative novel. It swallowed me whole.' - David Mitchell, author of *Cloud Atlas* 'A heart-breaking portrait of a city tearing itself apart. Ryan Gattis has created characters who live on in the imagination long after you have read the final page.' -

Paula Hawkins, author of *The Girl on the Train*
Performance and Activism Kamran Afary 2009-07-16 Much has been written about the Los Angeles riots of 1992, which brought out deep racial tensions throughout the city, exposed by media images of police brutality. This book sheds light on another facet of the events, the birth of a dynamic grassroots activist and community organizing movement that has been little noticed by academics or even by the press. It also focuses on the theatrical production of *Twilight: Los Angeles 1992*, a performance created by Anna Deavere Smith. *Performance and Activism* analyzes a rich, eclectic, and ongoing ensemble of local activist struggles in the context of the history and political economy of Los Angeles. Building on the important critical urban studies work of Mike Davis and Edward Soja, it also draws on Dwight Conquergood's writings on performance ethnography to theorize the political work of grassroots formations such as alternative/underground media collectives, gang truce parties/picnics, and women-organized prisoner support and court watch groups, such as Mothers Reclaiming Our Children. The book focuses on these events through the inter-disciplinary approach of performance studies, highlighting 'performance-conscious activism' that help bridge the enormous class, race, and gender divides of our society.

Performance and Activism Kamran Afary 2009 This book is a study of grassroots performances and activism in the aftermath of the 1992 Los Angeles riots, documenting efforts toward establishing truce between warring street gangs, networks of support by mothers of incarcerated youth, and the theatrical production of Anna Deavere Smith's *Twilight: Los Angeles 1992*. It situates these developments in the inter-disciplinary context of performance studies rooted in the history and political economy of Los Angeles.

The 1992 Los Angeles Riots Louise I. Gerdes 2014-04-14 The American public was holding its collective breath as four officers

of the Los Angeles Police Department were acquitted of excessive force in the arrest and beating of Rodney King. Upon the exhale came relief for some, but for many more came a crushing grief and anger. This essential volume gives readers a strong background on the events leading up to the 1992 Los Angeles Riots. Essays also present the controversies related to the event, including whether the police department protected its citizens during the riots. The last chapter shares first-person narratives and accounts of those impacted by the riots, giving your readers a chance to go beyond simple facts and experience the event for themselves.

Talk to Me Anna Deavere Smith 2001-01-18 Anna Deavere Smith, the award-winning playwright and actor, has spent a lifetime listening—really listening—to the people around her. As a child in the segregated Baltimore of the early 1960s, Smith absorbed the words of her parents, teachers, neighbors—even train conductors—and realized that there was something more being communicated than the actual words: The conductor's voice had a mild kind of grandeur that was a cousin to the vocal tones I had heard at funerals—"Ashes-to-ashes"—and at christenings and weddings. These are words that have been said many times, but the person who speaks them understands that each time it must be said as if it matters, because it does matter. We never know what lies ahead, and we never know what just happened, and all words must house respect of those two unknowns. In *Talk to Me*, Smith looks back at a singular career as a seeker and interpreter of language in America, revealing the methodology behind her extraordinary search for the truth and nuances of verbal communication. For thirty years, the defining thesis of Smith's work has been that how we speak is just as important in communicating truth and identity as what we say. Everything from individual vocal tone to grammar, Smith demonstrates, can be as identifiable and revealing as a fingerprint. Her journey has taken her from the rarefied bastions

of academia to riot-torn streets; she has conducted hundreds of interviews with subjects ranging from women prisoners to presidents of the United States. In 1995, her ongoing investigation led her to Washington, D.C. After all, what better place to wage an inquiry into the power of language and the language of power than in the city where "message" is a manufactured product? What happens when we as citizens accept—which we seem to be doing more and more—our chosen leaders' failure to tell the truth? And how can we know that we are hearing what Washington really has to say when everything we receive is filtered through the media? Armed with a blazing intellect and a tape recorder, Smith tackled these questions head-on, conducting more than four hundred interviews with people both inside and outside the power structure of Washington. She recorded these sessions in her trademark verbatim transcripts, which include every tic and verbal utterance of her subjects. More than thirty of these remarkable documents appear in this book, including interviews with Bill Clinton, Anita Hill, Studs Terkel, George Bush, Mike McCurry, and Helen Thomas. After five years of searing investigation into the world of the politicians, spin doctors, and power brokers who are steering the course of our country from inside the beltway, Smith has come away with a revelatory assessment—by turns devastating and hopeful—of the lexicon of power and politics in America. *Talk to Me* is a landmark contribution from a woman whose pioneering insights into language speak volumes.

Another City David L. Ulin 2001-09 Thirty-seven Los Angeles authors contribute stories, poems and essays about contemporary LA.

Twilight; Los Angeles 1992 Anna Deavere Smith 2009-07-01 Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

Talk to Me Anna Deavere Smith 2001 Drawing on five years of research and more than four hundred interviews, the author of *Fires in the Mirror* offers an inside glimpse of American politics at work as she provides a provocative study of politicians and other Washington insiders and the lexicon of power and politics in the United States. Reprint. 30,000 first printing.

Teaching Critical Performance Theory Jeanmarie Higgins 2020-05-12 *Teaching Critical Performance Theory* offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

Twilight--Los Angeles, 1992 on the Road Anna Deavere Smith 1994 The author's latest work of documentary theater uses the words of people who experienced the Los Angeles riots to show a city in turmoil

A Study Guide for Anna Deavere Smith's "Twilight Cengage Learning Gale 2016

Twilight--Los Angeles, 1992 Anna Deavere Smith 1994 The author's latest work of documentary theater uses the words of

people who experienced the Los Angeles riots to show a city in turmoil

Naked Playwriting William Missouri Downs 2004 This is a complete playwriting course -- from developing a theme through plotting and structuring a play, developing characters, creating dialog, formatting the script, and applying methods that aid the actual writing and rewriting processes. The book also offers sound guidance on marketing and submitting play scripts for both contests and production, protecting one's copyright, and working with directors and theatre companies. Well-written, comprehensive, and filled with illustrative examples, "Naked Playwriting" includes both innovative and tried-and-true writing techniques, sage advice from veteran writers, a short study of the major schools of dramatic thought, and writing anecdotes. This one-of-a-kind playwriting book, which covers both the basics of playwriting and the practical advice on getting a play published and produced, will help both novices and working writers discover and improve their playwriting skills and see their plays performed on a stage.

About Face Dorinne Kondo 2014-09-03 From the runways of Paris to the casting controversies over BMiss Saigon, from a local demonstration at the Claremont Colleges in California to the gender-blending of BM. Butterfly, BAbout Face examines representations of Asia and their reverberations in both Asia and Asian American lives. Japanese high fashion and Asian American theater become points of entry into the politics of pleasure, the performance of racial identities, and the possibility of political intervention in commodity capitalism. Based on Kondo's fieldwork, this interdisciplinary work brings together essays, interviews with designer Rei Kawakubo of Comme des Garçons and playwright David Henry Hwang, and "personal" vignettes in its exploration of counter-Orientalisms.

Traumatic Possessions Jennifer L. Griffiths 2010-01-12 Studies of traumatic stress have explored the challenges to memory as a

result of extreme experience, particularly in relation to the ways in which trauma resonates within the survivor's body and the difficulties survivors face when trying to incorporate their experience into meaningful narratives. Jennifer Griffiths examines the attempts of several African American writers and playwrights to explore ruptures in memory after a traumatic experience and to develop creative strategies for understanding the inscription of trauma on the body in a racialized cultural context. In the literary and performance texts examined here, Griffiths shows how the self is reconstituted through testimony—through the attempt to put into language and public statement the struggle of survivors to negotiate the limits placed on their bodies and to speak controversial truths. Dessa in her jail cell, Venus in the courtroom, Sally on the auction block, Ursa in her own family history, and Rodney King in the video frame—each character in these texts by Sherley Anne Williams, Suzan-Lori Parks, Robbie McCauley, Gayl Jones, and Anna Deavere Smith gives voice not only to the limits of language in representing traumatic experience but also to the necessity of testimony as the public enactment of memory and bodily witness. In focusing specifically and exclusively on the relation of trauma to race and on the influence of racism on the creation and reception of narrative testimony, this book distinguishes itself from previous studies of the literatures of trauma.

Zoot Suit & Other Plays Luis Valdez 1992-04-30 This critically acclaimed play by Luis Valdez cracks open the depiction of Chicanos on stage, challenging viewers to revisit a troubled moment in our nation's history. From the moment the myth-infused character El Pachuco burst onto the stage, cutting his way through the drop curtain with a switchblade, Luis Valdez spurred a revolution in Chicano theater. Focusing on the events surrounding the Sleepy Lagoon Murder Trial of 1942 and the ensuing Zoot Suit Riots that turned Los Angeles into a bloody war zone, this is a gritty and vivid depiction of the horrifying violence

and racism suffered by young Mexican Americans on the home front during World War II. Valdez's cadre of young urban characters struggle with the stereotypes and generalizations of America's dominant culture, the questions of assimilation and patriotism, and a desire to rebel against the mainstream pressures that threaten to wipe them out. Experimenting with brash forms of narration, pop culture of the war era, and complex characterizations, this quintessential exploration of the Mexican-American experience in the United States during the 1940's was the first, and only, Chicano play to open on Broadway. This collection contains three of playwright and screenwriter Luis Valdez's most important and recognized plays: *Zoot Suit*, *Bandido!* and *I Don't Have to Show You No Stinking Badges*. The anthology also includes an introduction by noted theater critic Dr. Jorge Huerta of the University of California-San Diego. Luis Valdez, the most recognized and celebrated Hispanic playwright of our times, is the director of the famous farm-worker theater, *El Teatro Campesino*.

Worldmaking Dorinne Kondo 2018-12-24 In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect--structurally over-determined ways affect can enhance or diminish life. Depending on genre through scholarly interpretation, vivid vignettes, and Kondo's original play, *Worldmaking* journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna

Deavere Smith, David Henry Hwang, and the author herself. Worldmaking performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.

A Study Guide for Anna Deavere Smith's "Twilight Cengage Learning Gale 2017-07-25 A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

The World of Extreme Happiness Frances Ya-Chu Cowhig 2013-12-16 When Sunny is born in rural China, her parents leave her in a slop bucket to die because she's a girl. She survives, and at 14 leaves for the city, where she works a low-paying factory job and attends self-help classes to improve her chances at securing a coveted office position. When Sunny's attempts to pull herself out of poverty lead to dire consequences for a fellow worker, she is forced to question the system she's spent her life trying to master – and stand up against the powers that be. Savage, tragic and desperately funny, *The World of Extreme Happiness* is a stirring examination of a country in the midst of rapid change, and individuals struggling to shape their own destinies.

Casting a Movement Claire Syler 2019-07-17 Casting a Movement brings together US-based actors, directors, educators, playwrights, and scholars to explore the cultural politics of casting. Drawing on the notion of a "welcome table"—a space where artists of all backgrounds can come together as equals to create theatre—the book's contributors discuss casting practices as they relate to varying communities and contexts, including Middle Eastern American theatre, Disability culture, multilingual performance, Native American theatre, color- and culturally-conscious casting, and casting as a means to dismantle

stereotypes. Syler and Banks suggest that casting is a way to invite more people to the table so that the full breadth of US identities can be reflected onstage, and that casting is inherently a political act; because an actor's embodied presence both communicates a dramatic narrative and evokes cultural assumptions associated with appearance, skin color, gender, sexuality, and ability, casting choices are never neutral. By bringing together a variety of artistic perspectives to discuss common goals and particular concerns related to casting, this volume features the insights and experiences of a broad range of practitioners and experts across the field. As a resource-driven text suitable for both practitioners and academics, *Casting a Movement* seeks to frame and mobilize a social movement focused on casting, access, and representation.

Letters to a Young Artist Anna Deavere Smith 2008-12-10 From the most exciting individual in American theater" (*Newsweek*), here is Anna Deavere Smith's brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, *Letters to a Young Artist* will challenge you, motivate you, and set you on a course to pursue your art without compromise.

Notes from the Field Anna Deavere Smith 2019-05-21 "Smith's powerful style of living journalism uses the collective, cathartic nature of the theater to move us from despair toward hope." —*The Village Voice* Anna Deavere Smith's extraordinary form of documentary theater shines a light on injustices by portraying the real-life people who have experienced them. "One of her most ambitious and powerful works on how matters of race continue to divide and enslave the nation" (*Variety*). Smith renders a host of

figures who have lived and fought the system that pushes students of color out of the classroom and into prisons. (As Smith has put it: "Rich kids get mischief, poor kids get pathologized and incarcerated.") Using people's own words, culled from interviews and speeches, Smith depicts Rev. Jamal Harrison Bryant, who eulogized Freddie Gray; Niya Kenny, a high school student who confronted a violent police deputy; activist Bree Newsome, who took the Confederate flag down from the South Carolina State House grounds; and many others. Their voices bear powerful witness to a great iniquity of our time—and call us to action with their accounts of resistance and hope.

BLKS Aziza Barnes 2020-07-14 When shit goes down, your girls show up. Waking up to a shocking and personal health scare, Octavia and her best friends, June and Imani, go on a crusade to find intimacy and joy in a world that could give a fuck less about them or their feelings. This 24-hour blitz explores what it is to be a queer blk woman in 2015 New York, how we survive and save ourselves from ourselves.

Play - ritual - representation Ingrid Hentschel 2005

Strange Future Min Hyoung Song 2005-10-20 Sometime near the start of the 1990s, the future became a place of national decline. The United States had entered a period of great anxiety fueled by the shrinking of the white middle class, the increasingly visible misery of poor urban blacks, and the mass immigration of nonwhites. Perhaps more than any other event marking the passage through these dark years, the 1992 Los Angeles riots have sparked imaginative and critical works reacting to this profound pessimism. Focusing on a wide range of these creative works, Min Hyoung Song shows how the L.A. riots have become a cultural-literary event—an important reference and resource for imagining the social problems plaguing the United States and its possible futures. Song considers works that address the riots and often the traumatic place of the Korean American community within them: the independent documentary *Sa-I-Gu* (Korean for

April 29, the date the riots began), Chang-rae Lee's novel *Native Speaker*, the commercial film *Strange Days*, and the experimental drama of Anna Deavere Smith, among many others. He describes how cultural producers have used the riots to examine the narrative of national decline, manipulating language and visual elements, borrowing and refashioning familiar tropes, and, perhaps most significantly, repeatedly turning to metaphors of bodily suffering to convey a sense of an unraveling social fabric. Song argues that these aesthetic experiments offer ways of revisiting the traumas of the past in order to imagine more survivable futures.

Twilight, Los Angeles, 1992 Anna Deavere Smith 1994-03-01 *Twilight* is Anna Deavere Smith's stunning new work of "documentary theater" in which she uses the verbatim words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event. From nine months of interviews with more than two hundred people, Smith has chosen the voices that best reflect the diversity and tension of a city in turmoil: a disabled Korean man, a white male Hollywood talent agent, a Panamanian immigrant mother, a teenage black gang member, a macho Mexican-American artist, Rodney King's aunt, beaten truck driver Reginald Denny, former Los Angeles police chief Daryl Gates, and other witnesses, participants, and victims. A work that goes directly to the heart of the issues of race and class, *Twilight* ruthlessly probes the language and the lives of its subjects, offering stark insight into the complex and pressing social, economic, and political issues that fueled the flames in the wake of the Rodney King verdict. Combining Smith's introduction exploring *Twilight*'s evolution from the streets to the stage, the complete play script, and photos of the author in character, *Twilight* is a captivating work of dramatic literature - and a unique first-person portrait of a pivotal moment in current history.

Broken Glass Alain Mabanckou 2010-12-09 Finalist for the Man

Booker International Prize 2015 The history of Credit Gone West, a squalid Congolese bar, is related by one of its most loyal customers, Broken Glass, who has been commissioned by its owner to set down an account of the characters who frequent it. Broken Glass himself is a disgraced alcoholic school teacher with a love of French language and literature which he has largely failed to communicate to his pupils but which he displays in the

pages of his notebook. The notebook is also a farewell to the bar and to his fellow drinkers. After writing the final words, Broken Glass will go down to the River Tchinouka and throw himself into its murky waters, where his lamented mother also drowned. Broken Glass is a Congolese riff on European classics from the most notable Francophone African writer of his generation.