

She hangs down the receiver.

MRS. STEVENSON: Redaction! Redaction! Redaction!

She dials the operator ... Rings five times.

MRS. STEVENSON: (Under her breath: The thought of it! ... I can't see why I have to go to all this trouble... (disputes in the background) Oh...)

Operator finally picks up.

OPERATOR: Your call, please?

MRS. STEVENSON: The Police Department. Get me the Police Department -- please!

OPERATOR: Thank you.

Operator dials.

MRS. STEVENSON: (Frustrated) Oh, dear! Do you have to dial? Can't you ring them down?

OPERATOR: Ringing the Police Department.

Rings three times ... Mrs. Stevenson hangs, muttering under her breath.

DETECTIVE MURPHY: (Hears with his night duty assignment) Police Station, Precinct 45, Sergeant Martin speaking.

MRS. STEVENSON: Police Department? Ah, this is Mrs. Stevenson -- Mrs. Edward Joseph Stevenson of 55 North Sutton Place. I'm calling up to report a murder. I mean (fumbling for words -- the murder hasn't been committed yet but I just overheard plans for it over the telephone -- over a wrong number that the operator gave me. I've been trying to hang down the call myself -- but everybody is so stupid -- and I guess in the end you're the only people who can do anything.

DETECTIVE MURPHY: (Has no impression by all this) Yes, ma'am.

MRS. STEVENSON: (Trying to impress him) It was a perfectly definite murder. I heard their plans distinctly. Two men were talking and they were going to murder some woman at eleven fifteen tonight. She lived in a house near a bridge. (Beats her -- are you listening to me?)

DETECTIVE MURPHY: Yes, Ma, yes, ma'am.

MRS. STEVENSON: And there was a private patrolman on the street. He was going to go around for a hour on Second Avenue. And there was some third man -- a client who was going to have his great woman murdered. They were going to take her rings and bracelets and -- and use a knife... Well -- it -- it's unusual -- dreadfully -- (breaching the breathing point) -- and I'm not well -- and I feel so sure --

DETECTIVE MURPHY: I see. (Steadily) When was all this, ma'am?

MRS. STEVENSON: About eight minutes ago. (Believed! Then -- how you can do something? You do understand --

DETECTIVE MURPHY: What is your name, ma'am?

MRS. STEVENSON: (disputes) Mrs. Stevenson, Mrs. Edward Stevenson.

DETECTIVE MURPHY: And your address?

MRS. STEVENSON: 55 North Sutton Place. Five-fifty North Sutton Place. That's near a bridge. The Queensboro Bridge, you know and -- and -- and we have a private patrolman on our street... and Second Avenue --

DETECTIVE MURPHY: And what was that number you were calling?

MRS. STEVENSON: Ma'am, 666 7-6666. But that wasn't the number I overheard. I mean Ma'am, 666 7-6666 is my husband's office. He's working late tonight and I was trying to reach him to ask him to come home. I'm an invalid, you know, and it's the month's night off and I have to be alone, even though he says I'm perfectly well as long as I have the telephone right beside my bed.

Top Girls Full Script

Paul Wells



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The Girls Diana McLellan, 2001-09-19 Diana McLellan reveals the complex and intimate connections that roiled behind the public personae of Greta Garbo Marlene Dietrich Tallulah Bankhead and the women who loved them Private correspondence long secret FBI files and troves of unpublished documents reveal a chain of lesbian affairs that moved from the theater world of New York through the heights of chic society to embed itself in the power structure of the movie business The Girls serves up a rich stew of film politics sexuality psychology and stardom Feminist Theatre Practice: A Handbook Elaine Aston, 2005-07-05 A practical guide to theatre making designed to take the reader through the stages of making feminist theatre Organised into three instructive parts Women in the Workshop Dramatic Texts Feminist Contexts Gender and Devising Projects **Script Analysis for Actors, Directors, and Designers** James Thomas, 2013-10-08 Script Analysis for Actors Directors and Designers teaches the skills of script analysis using a formalist approach that examines the written part of a play to gauge how the play should be performed and designed Treatments of both classic and unconventional plays are combined with clear examples end of chapter questions and stimulating summaries that will allow actors directors and designers to immediately incorporate the concepts and processes into their theatre production work Now thoroughly revised the fifth edition contains a new section on postmodernism and postdramatic methods of script analysis along with additional material for designers Writing Dialogue for Scripts Rib Davis, 2016-10-20 A good story can easily be ruined by bad dialogue Now in its 4th edition Rib Davis's bestselling Writing Dialogue for Scripts provides expert insight into how dialogue works what to look out for in everyday speech and how to use dialogue effectively in scripts Examining practical examples from film TV theatre and radio this book will help aspiring and professional writers alike perfect their skills The 4th edition of Writing Dialogue for Scripts includes a look at recent films such as *American Hustle* and *Blue Jasmine* TV shows such as *Mad Men* and *Peaky Blinders* and the award winning play *Ruined* Extended material on use of narration within scripts for example in *Peep Show* and dialogue in verbatim scripts Alecky Blythe's *London Road* also features **Psychoanalyses / Feminisms** Peter L. Rudnytsky, Andrew Gordon, 2000-01-01 Brings together 12 provocative and iconoclastic contributions by leading scholars and new voices probing the complementary yet contested relations between various forms of contemporary psychoanalysis and feminism Contributors use and interrogate Freud Lacan Klein and Jessica Benjamin as well as object relations theory self psychology and Horneyan theory as they discuss the work of such writers as D H Lawrence Emily Bronte and Kathy Acker Material stems from an April 1994 conference held at the University of Florida Writing Dialogue for Scripts, 2004-03-01 **Script Analysis for Actors, Directors, and Designers** James Michael Thomas, 2009 Script Analysis specifically for Actors Directors and Designers the only book on this subject that covers the growing area of unconventional plays Sports Plays Eero Laine, Broderick Chow, 2021-08-19 *Sports Plays* is a volume about sports in the theatre and what it means to stage sports The chapters in this volume examine sports plays through a

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Literature and Gender Lizbeth Goodman, 2013-04-15 Literature and Gender combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature The volume covers all three major literary genres poetry fiction and drama and closely examines a wide range of themes including femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race class and gender within writing reading and interpretation Literature and Gender is also a superb resource of primary texts and includes writing by Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are essential essays by among others Maya Angelou Sandra Gilbert and Susan Gubar Toni Morrison Elaine Showalter and Alice Walker No other book on this subject provides an anthology introduction and critical reader in one volume Literature and Gender is the ideal guide for any student new to this field

Scriptwork David Kahn, Donna Breed, 1995 Directors can use this unique guidebook for new play development from the beginning to the end of the process Kahn and Breed explore ways of choosing new projects talk about where to find new scripts and explore the legal aspects of script development They present a detailed system for theatrical analysis of the new script and show how to continue exploration and development of the script within the laboratory of the theatre Most importantly they delineate the parameters of the relationship between the director and the playwright offering proven methods to help the playwright and to facilitate the healthy development of the script Kahn and Breed offer suggestions on casting incorporating rewrites and script handling plus how and when to use audience response and how to decide what step to take next They also include extended interviews with developmental directors dramaturgs and playwrights who give credence to the new script development process

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you might wisely avoid **Billboard**, 2000-06-17 In its 114th year Billboard remains the world's premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends

The Theatre of Paula Vogel Lee Brewer Jones, 2023-06-15 In this volume Lee Brewer Jones examines Paula Vogel as both a playwright and renowned teacher analyzing texts and early reviews of Vogel's major plays including *Indecent* *Desdemona* *How I Learned to Drive* and *The Baltimore Waltz* before turning attention to her influence upon other major American playwrights including Sarah Ruhl Lynn Nottage and Quiara Alegria Hudes Chapters explore Vogel's plays in chronological order consider her early influences and offer detailed accounts of her work in performance Enriched by an interview with Lynn Nottage and essays from scholars Ana Fernandez Caparrós and Amy Muse this is a vibrant exploration of Paula Vogel as a major American playwright By the time Paula Vogel made her Broadway debut with her 2017 Rebecca Taichman collaboration *Indecent* she was already an accomplished playwright with a Pulitzer Prize for *How I Learned to Drive* 1998 and two Obie Awards She had also enjoyed a brilliant career as a professor at Brown and Yale with students such as Sarah Ruhl a MacArthur Genius Grant winner Pulitzer Prize winners Nilo Cruz Quiara Alegria Hudes and the only woman to win two Pulitzers for Drama Lynn Nottage Vogel's theatre draws upon Russian Formalist Viktor Shklovsky and uses devices such as defamiliarization and negative empathy to challenge conventional definitions of protagonists and antagonists

Gossip, Women, Film, and Chick Flicks Sarah-Mai Dang, 2016-11-21 This book addresses the relationship between gossip women and film with regards to the genre of chick flicks Presenting two case studies on the films *Easy A* Will Gluck 2010 and *Emma* Douglas McGrath 1996 Dang demonstrates that hearsay plays a defining role in the staging of these films and thus in the film experience While the lack of women's voices in the general public sphere remains an issue the female voice is very present in the contemporary woman's film In its analysis of gossip this book focuses on a form of communication that has traditionally been assigned to women and is consequently disregarded Dang provides a theoretical framework for the understanding of speech acts in the popular yet undertheorized genre of chick flicks Knock Knock, Open Wide Neil Sharpson, 2023-10-03 *Knock Knock Open Wide* weaves horror and Celtic myth into a terrifying heartbreaking supernatural tale of fractured family bonds the secrets we carry and the veiled forces that guide Irish life Driving home late one night Etain Larkin finds a corpse on a pitch black country road deep in the Irish countryside She takes the corpse to a remote farmhouse So begins a night of unspeakable horror that will take her to the very brink of sanity She will never speak of it again Two decades later Betty Fitzpatrick newly arrived at college in Dublin has already fallen in love with the drama society and the beautiful but troubled Ashling Mallen As their relationship blossoms Ashling goes to great lengths to keep Betty away from her family especially her alcoholic mother Etain Gradually Betty learns her lover's terrifying family history and Ashling's secret obsession Ashling has become convinced that the horrors inflicted on her family are connected to a seemingly

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The Best Plays, 1982

Rhetorical Listening in Action Krista Ratcliffe, Kyle Jensen, 2022-06-06 RHETORICAL LISTENING IN ACTION A CONCEPT TACTIC APPROACH aims to cultivate writers who can listen across differences in preparation for thinking critically communicating and acting across those differences Krista Ratcliffe and Kyle Jensen offer a rhetorical education centered on rhetorical listening as it inflects other rhetorical concepts such as agency rhetorical situation identification myth and rhetorical devices RHETORICAL LISTENING IN ACTION spans classical and contemporary rhetoric reading key concepts through rhetorical listening and supported by scholarship in rhetoric and composition feminist studies critical race studies and intersectionality theory The book expands on how we think about and negotiate difference and the factors that mediate social relations and competing cultural logics Along the way Ratcliffe and Jensen associate creative and heuristic tactics with clearly defined concepts to give all writers methods for listening rhetorically to and understanding alternative viewpoints For writers new to the concepts of rhetorical listening four appendices show how these concepts illuminate rhetoric language discourse argument writing processes research and style

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