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# Bash Neil Labute

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Some Girl(s)

Plays Two

Neil LaBute

Bash

In a Forest, Dark and Deep

Exhibit 'A'

Filthy Talk for Troubled Times

Pimps, Wimps, Studs, Thugs and Gentlemen

The Distance from Here

The Break of Noon

Some Velvet Morning

Bash

Reasons to Be Pretty Happy

All the Ways to Say I Love You

Miss Julie

Neil LaBute: Plays 1

reasons to be happy

This is how it Goes

Fat Pig

Reasons to be Pretty

Woyzeck

How to Fight Loneliness

Wrecks

Miss Julie

Fat Pig

In a Dark Dark House

The Shape of Things

Land of the Dead and Helter Skelter

The Mercy Seat

Lovely Head and Other Plays  
Reasons to Be Pretty  
Bash  
Your Friends and Neighbors  
The Way We Get By  
Fat Pig  
Seconds of Pleasure  
Neil LaBute: Plays 2  
Things We Said Today  
Dracula

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*Neil*  
*Labute*

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## **ORR HANCOCK**

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### **Some Girl(s)**

Catapult  
Neil LaBute: A  
Casebook is  
the first book  
to examine  
one of the  
most  
successful and  
controversial  
contemporary  
American  
playwrights  
and  
filmmakers.

While he is  
most famous,  
and in some  
cases  
infamous, for  
his early films  
In the  
Company of  
Men and Your  
Friends and  
Neighbors,  
Labute is  
equally  
accomplished  
as a  
playwright.  
His work  
extends from  
the critique of  
false  
religiosity in

Bash to  
examinations  
of  
opportunism,  
irresponsible  
art, failed  
parenting, and  
racism in later  
plays like  
Mercy Seat,  
The Shape of  
Things, The  
Distance From  
Here, Fat Pig,  
Autobahn, and  
the very  
recent This Is  
How It Goes  
and Some  
Girls. Like  
David Mamet,

an acknowledged influence on him, and Conor McPhereson, with whom he shares some stylistic and thematic concerns, LaBute tends to polarize audiences. The angry voices, violent situations, and irresponsible behavior in his works, especially those focusing on male characters, have alienated some viewers. But the writer's religious affiliation and refusal to condone the

actions of his characters suggest he is neither exploitive nor pornographic. This casebook explores the primary issues of the writer's style, themes, and dramatic achievements. Contributors describe, for example, the influences (both classical and contemporary) on his work, his distinctive vision in theater and film, the role of religious belief in his work, and his satire. In addition to the critical introduction

by Wood and the original essays by leading dramatic and literary scholars, the volume also includes a bibliography and a chronology of the playwright's life and works. **Plays Two** Dramatists Play Service, Inc. Brad and Jodie need Tate to do them a favour. A really big favour. Brad is married to Jodie. Jodie went to school with Tate. Tate doesn't trust Brad. Brad and Jodie

are at a life-changing crossroads and struggling to make a monumental decision about their life and love, and Tate—just maybe—has been there before. In this timely, dark, and dazzling new play, Neil LaBute takes a penetrating, point-blank look at a couple confronting the hardest decision of their lives and the aftermath of that decision. How To Fight Loneliness is Neil LaBute's most

shocking, and also most tender, play yet. *Neil LaBute Abrams* Karen and Steve are glamorous movie stars with one thing in common: desperation. It's been years since either one's had a hit, but a hot-shot European director could change that with his latest movie. The night before filming a big scene that will undoubtedly bring them back onto the pop culture radar, Karen and her partner, Bev,

meet with Steve and his aspiring actress wife, Missy, in order to make an important decision. How far will they let themselves go to keep from slipping further down the Hollywood food chain? **THE MONEY SHOT** is a hilarious and insightful comedy about ambition, art, status, and sex in an era—and an industry—where very little is sacred and almost nothing is taboo. **Bash** Dramatists

Play Service, Inc. His girlfriend, Marie, by whom he's fathered a child; Marie's overpowering desire for the alluring Drum-Major; and the murderous outcome of this oppressive admixture of circumstances is without a doubt one of the bleakest works of world literature. It is also considered by many to mark the beginning of modern drama. In this powerful adaptation, Neil LaBute embraces the

glittering darkness of Woyzeck's violent, erotic, inhumane world and uncompromisingly makes it his own. From his opening in an operating theatre and then scene by macabre scene, LaBute imbues this classic with his singular intensity and moral vision, as he takes it to its nightmarish conclusion. Included in this volume is Neil LaBute's provocative new monologue "Kandahar," in which a

soldier back from Afghanistan calmly explains his devastating actions of the day before. A gripping stand-alone piece, this short work is also a trenchant modern-day exploration of the potent and enduring themes of Woyzeck. *In a Forest, Dark and Deep* Faber & Faber Plays Neil LaBute burst onto the American theater scene in 1989 with his controversial debut work

Filthy Talk for Troubled Times. Set in a barroom in Anytown USA and populated by a series of everymen (and two beleaguered everywomen), this series of frank exchanges explores the innumerable varieties of American intolerance. A unique snapshot of the times, the play ? seldom allowed production by the author since ? provides a compelling look at the early thinking and evolution

of one of our great theater artists. Also in this collection is a series of new, short works, some never before produced. They include ?The New Testament," a showbiz satire that takes a close look at the perils of color-blind casting, and ?The Furies," in which a woman helps navigate her brother's breakup with his out-and-then-perhaps, in-the-closet-again lover. **Exhibit 'A'** Farrar, Straus and Giroux Before

acclaimed playwright and filmmaker Neil LaBute became the creator and showrunner of Syfy's hit series Van Helsing, he had already adapted Dracula for the stage—with a fierce female Van Helsing as the vampire hunter. In this masterful adaptation, Neil LaBute brings a rich theatricality and his provocative way with language and story to the world of Count Dracula, Van Helsing,

Jonathan Harker, and his beloved Mina—this time, with very much a mind of her own—infusing the classic gothic tale of terror, obsession, and pathos with a modern edge. Chilling yet stylish in its atmosphere, dark yet deeply human in its emotional impact, Neil LaBute's *Dracula: A Thriller in 2 Acts* is a tribute to both LaBute's dramatic vision and the timelessness

of Stoker's novel.

### **Filthy Talk for Troubled Times**

Abrams *Filthy Talk for Troubled Time* is one of LaBute's earliest plays. A downbeat night at a topless bar exposes the gulf between the twitchy clientele and the waitresses who serve but despise them. *The Mercy Seat* examines a couple who, on the day after a world-changing atrocity, toy with exploiting it to start a new life. *Some Girl(s)* follows

a young writer's panicked retreat from his imminent wedding as he seeks out old girlfriends and opens new wounds, while in *This Is How It Goes* the breakdown of a seemingly successful marriage is complicated by submerged bigotry. The collection also includes two short plays about relationships in crisis - *A Second of Pleasure* and *Helter Skelter* - which are in equal part tender and chilling.

Together these plays form a complex and compelling portrait of the sexes - sometimes warring, sometimes loving, but never fully at peace.

**Pimps,  
Wimps,  
Studs, Thugs  
and  
Gentlemen**

Farrar, Straus and Giroux Mrs. Johnson is a high school English teacher and guidance counselor in a loving marriage. As she recounts her experiences with a favored

student from her past, Mrs. Johnson slowly reveals the truth that is hidden just beneath the surface details of her life. ALL THE WAYS TO SAY I LOVE YOU is a solo play about love, hard choices, and the cost of fulfilling an all-consuming desire.

**The Distance  
from Here**

Farrar, Straus and Giroux Things We Said Today features the scripts for Neil LaBute's groundbreaking Directv project 10x10—a

series of short films written and directed by LaBute based on ten compelling original monologues, five each for men and women. Also included are five short plays displaying the power and scope of Neil LaBute's creative vision. In Pick One, three white guys come up with a way to solve America's problems; in The Possible one young woman seduces



another's boyfriend for an unexpected reason. Call Back features an actress and actor who spar about a past encounter that she, unnervingly, remembers much better than he does. Good Luck (In Farsi), a pleasingly astringent study in competitiveness and vanity (The New York Times) has two actresses pulling out all the stops in a preaudition

psych out; and in Squeeze Play a father and his son's baseball coach strike a mutually beneficial deal. Rounding out the collection are two monologues commissioned as part of Centerstage's "My America?" project. The Break of Noon Abrams He tells her he's finally left his wife to be with her, news to Velvet since she hasn't seen him in years and is now friends with Fred's recently

married son. Hopes dashed, Fred engages Velvet in a mesmerizing conversation brimming with passion, remorse, humor, and anger. As power shifts and tension mounts, the young and beautiful Velvet and the older, volatile Fred revisit a shared history, and the twisted heart of their relationship is slowly revealed in a stunning climax. In this provocative two-hander, Neil LaBute continues to

explore the nuances of gender relationships, creating a powerful work of sharp and subtle contrasts.

**Some Velvet Morning**

Dramatists Play Service Inc  
Your Friends & Neighbors is a searing display of the war between the sexes, delivered with the kind of wit used by the great Restoration playwrights to expose the hypocrisies in male/female relationships. Neil Labute's debut feature,

in the company of men, was described by *Variety* as "a dark, probing, truly disturbing exploration of yuppie angst and male anxieties". In *Your Friends & Neighbors*, male anxiety is again on show, but in a much wider context, revealing the rabid desire of people- regardless of sex- to serve their own interests at any cost. *Bash Abrams Brothers Terry and Drew* are worlds apart. The

extraordinary circumstances of their reunion force them to relive the carefully forgotten memories of their childhood. An encounter with a pretty girl putting holes on her father's miniature golf course sends out shockwaves that mean their lives will never be the same again. Exploring the depths of family loyalty, *In a Dark Dark House* received its European premiere at the Almeida

Theatre, London, in November 2008. It is published here together with an introduction by Neil LaBute and his own short story, which inspired the play. Reasons to Be Pretty Happy Farrar, Straus and Giroux What if God told you to be a better person but the world wouldn't allow it? Such is the dilemma facing Joe Smith, a run-of-the-mill white-collar businessman who survives an office shooting and

is subsequently touched by what he believes to be a divine vision. His journey toward personal enlightenment—past greed and lust and the other deadly sins—is, by turns, tense, hilarious, profane, and heartbreaking. Exploring the narrow path to spiritual fulfillment and how strewn it is with the funny, frantic failings of humankind, *The Break of Noon* showcases

Neil LaBute at his discomfiting best. **All the Ways to Say I Love You** Faber & Faber Limited With essays ranging in topic from the films of Neil LaBute to the sexual politics of Major League Baseball, this diverse collection of essays examines the multi-faceted media images of contemporary masculinity from a variety of perspectives and academic disciplines. The book's

first half focuses on the issue of racialized masculinity and its various manifestations , with essays covering, among other topics, the re-imagining of Asian American masculinity in Justin Lin's *Better Luck Tomorrow* and the ever-present image of black male buffoonery in the neo-minstrel performances of VH1's *Flavor of Love*. The book's second half explores the issue of contemporary

mediated performance and the cultural politics of masculinity, with essays focusing on popular media representations of men in a variety of gendered roles, from homemakers and househusbands to valorous war heroes and athletic demigods. **Miss Julie** Grove/Atlantic, Inc. Belinda and Cody Phipps appear to be a typical Midwestern couple: teenage sweethearts,

children, luxurious home. Typical, except that Cody is black - 'rich, black, and different', in the words of Belinda, who finds herself attracted to a former (white) classmate. As the battle for her affections is waged, Belinda and Cody frankly doubt the foundation of their initial attraction, opening the door wide to a swath of bigotry and betrayal. Staged on continually shifting moral ground that

challenges our received notions about gender, ethnicity, and even love itself, *This Is How It Goes* unblinkingly explores the myriad ways in which the wild card of race is played by both black and white in America.

**Neil LaBute:  
Plays 1**

Dramatists Play Service, Inc.

**THE STORY:**

Three years after a contentious break-up, Steph and Greg are wondering if they can make a fresh go of

it. Trouble is, she's married to someone else and he's just embarked on a relationship with Steph's best friend, Carly, a single mom whose jealous ex-husband, Kent, has trouble articulating his feelings. Navigating the rocky landscape of conflicting agendas and exploding emotions isn't going to be easy for any of them.

**REASONS TO BE HAPPY** is a funny, surprising, and poignant

play about the choices and sacrifices we are willing to make in the pursuit of that often elusive ideal:

happiness.

reasons to be happy Abrams Neil LaBute burst onto the American theater scene with the premiere of **BASH** at NYC's Douglas Fairbanks Theater in 1999 in a wildly praised production that featured Calista Flockhart, Paul Rudd, and Ron Eldard. It went on to play at the Almeida Theatre in

London and since then has seen hundreds of productions across the U.S. and around the world. These three provocative one-act plays examine the complexities of evil in everyday life and thrillingly exhibit LaBute's signature raw lyrical intensity. Ablaze with the muscular dialogue and searing artistry that immediately established him as a major playwright, BASH is

enduringly brilliant—classic and essential Neil LaBute. In *Medea Redux*, a young woman relates her complex and ultimately tragic relationship with her high school English teacher; in *Iphigenia in Orem*, a businessman confides to a stranger in a Las Vegas hotel room about a chilling crime; and in *A Gaggle of Saints*, a young couple separately recounts the violent events of an

anniversary weekend in New York City. *This is how it Goes* Abrams She's a college professor with a prim demeanor, and he's a carpenter with a foul mouth and violent streak. Betty has a history of promiscuity that Bobby won't let her forget, and from their first taunting exchanges there are intimations also of the history between them. Yet on the night when Betty urgently

needs help to empty her cabin in the woods--the cabin she's been renting to a male student--she calls on Bobby. In this exhilarating play of secrets and sibling rivalry, which had its premiere in London's West End in 2011, Neil LaBute unflinchingly explores the dark territory beyond, as Bobby sneeringly says, "the lies you tell yourself to get by."

*Fat Pig*

Routledge  
In the title

play, Exhibit 'A', an artist pushes the boundaries of his art to a previously untouched frontier, challenging the very definition of "art." 10K explores the territory where fantasy and desire merge, as a man and woman share secrets while traversing a suburban jogging path. Here We Go Round the Mulberry Bush is a tense confrontation between two men in a park. In Happy Hour, a guy

and a gal meet cute in a bar. I'm Going To Stop Pretending (That I Didn't Break Your Heart) lays bare a couple at the bitter end of a relationship, where devastation and loss for one is freedom and inevitability for the other. *Â 16 Pounds* is a bleak, near-future look at water scarcity; *BFF* is the stage adaptation of LaBute's short film about three "friendst?"; *Black Girls* takes a white

guy and a black girl through a wildly uncomfortable conversation; Some White Chick and The Unimaginable are two chillers written for Southwark Playhouse's TERROR! Festival; and the	monologue Totally is a young woman's sex revenge confession like no other. <i>Reasons to be Pretty</i> Faber & Faber THE STORY: A love story about the impossibility of love,	REASONS TO BE PRETTY introduces us to Greg, who really, truly adores his girlfriend, Steph. Unfortunately, he also thinks she has a few physical imperfections, and when he casually mentions t
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Best Sellers - Books :

- [Oh, The Places You'll Go! By Dr. Seuss](#)
- [The Summer I Turned Pretty \(summer I Turned Pretty, The\)](#)
- [The Courage To Be Free: Florida's Blueprint For America's Revival By Ron Desantis](#)
- [Ugly Love: A Novel](#)
- [Saved: A War Reporter's Mission To Make It Home By Benjamin Hall](#)
- [The Housemaid's Secret: A Totally Gripping Psychological Thriller With A Shocking Twist](#)
- [I Love You Like No Otter: A Funny And Sweet Board Book For Babies And Toddlers \(punderland\) By Rose Rossner](#)
- [Fahrenheit 451](#)



- A Soul Of Ash And Blood: A Blood And Ash Novel (blood And Ash Series)
- Chicka Chicka Boom Boom (board Book) By Bill Martin Jr.