

Stop Kiss - Acting Edition

Diana Son

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Diana Son : Stop Kiss - Acting Edition before purchasing it in order to gage whether or not it would be worth my time, and all praised Stop Kiss - Acting Edition:

1 of 1 people found the following review helpful. I am in love with this playBy A. J. C.Always do your research on what you want. I am in love with this play. The story of 2 females discovering their love for each other is so real. It portrays the protagonist's real frustration of realizing/actualizing a sexual orientation that she tried to deny. It shows the devastation and dangers of accepting ones sexuality and showing it in public. This story takes on the dynamics of heterosexual, bisexuals and lesbian relationships. I bought this as 1/10 plays that I was reading to pick from to pitch to

my artistic director at Scene One Theater in JCMO. Well I selected this as my final choice for my 2nd directorial project and a potential production in the 2016-2017 season! I'll let you know if it's chosen. 0 of 0 people found the following review helpful. Would love to see this produced locally! By the kat This is a moving story, that definitely had me engaged and caring about the characters, where their respective lives came from, intersected, and were going. Speaking for myself, the non-linear treatment of time/narrative was not problematic in terms of the narrative - in fact, i think it served as an excellent dramatic device (cant say too much more without needing to say "spoiler alert"). However, as another commenter noted, it does pose technical challenges directorially, in terms of scene and costume changes, although i am sure that there have been very effective solutions. imho, the lead character, "Callie", definitely has an nice psychological/emotional arc to convey, less so Sara and George. The rest of the characters generally fulfill narrative functions, although they all provide pointed insights into how we all view, value, move into, and out of relationships. Personally, i loved the story, and would love to see it produced locally. 0 of 0 people found the following review helpful. I'm, giving this one star because the book had ... By GCI'm, giving this one star because the book had a printing error that made it unreadable. The last 20 pages of the book are a repeat of the previous 20 pages, which means that a significant part of the play is missing. My daughter needs this play for a class, and this copy is unusable.

Ben Brantley of the New York Times summed up the critical reaction to Diana Son's play *Stop Kiss* when he stated that it "generated the warmest advance word of mouth of any downtown production this season" and heralded it as a *Barefoot in the Park* for a new generation. Son's story is deceptively simple: two young women in New York meet, talk about their boyfriends, feel a growing, unspoken attraction for each other, and finally kiss. And that one innocent kiss sets off a savage gay-bashing. But even as *Stop Kiss* confronts the reality of physical violence, Son's imaginative, moving, and surprising comedy brings audiences -- and her principal characters -- to unexpected places. Callie is holding down a job as a radio traffic reporter when she meets Sara, a midwesterner who, against her parents' wishes, has moved to the city to teach third-grade students in the Bronx. Both have boyfriends, but as they get to know each other, their shared experiences and sense of humor create a strong bond. The tragic consequences of their kiss -- the center of this powerful drama -- serve as both an indictment of hatred and a moving study of the perils inherent in living life fully.

.com It doesn't do this play justice to say that much of the action takes place in a hospital room around the bed of a comatose woman. On the other hand, it may explain why critics have been so impressed. From unpromising material--standard urban settings, stilted exchanges, missed cues, private jokes, half-finished sentences--Diana Son has crafted a subtle, moving drama about vulnerability and risk. When Callie, a twentysomething New York traffic reporter, promises to take on a cat owned by Sara, "some friend of an old friend of someone," she arranges to leave quickly after Sara drops off the cat so that she doesn't get drawn into a dull evening with a stranger. Callie is an expert at avoiding conflict, which serves her well in the city. Sara, on the other hand, has willingly left her job at a Quaker school in St. Louis to teach third-graders in the Bronx. Although both are "straight" women, they circle each other warily, nursing an unspoken attraction. The playwright's choice to shuttle back and forth in time, between the hospital room and police station and the early days of Callie and Sara's friendship, lends a bittersweet quality to even their lightest exchanges, allowing us to wonder, along with the two women, whether the violent outcome of their single kiss makes it a bad idea. *Stop Kiss* revises *Romeo and Juliet*, with one thug and the mores of a nation standing in for the family feud. --Regina Marler