Words at Play: Creative Writing and Dramaturgy by Felicia Hardison Londré

INDEX

abstract language, 43, 45	Bagnold, Enid, 24–26
Actors Theatre of Louisville	Balderston, John L., 91–92
(ATL), 233	"Ballad of Tom Joad" (Guthrie),
adjectives and adverbs, 66	104
Aeschylus, 80–82	Barnes, Clive, 235
Aeschylus (Spatz), 81	Barnes, Paul, 160
Agamemnon (Aeschylus), 80-82	Barrie, James. M., 32-33
Agate, James, 57	Beckett, Samuel, 229
	Belle of Amherst, The (Luce),
Ahlin, John, 187	
Albee, Edward, 141	142
Albers, Kenneth, 136, 146, 161	Benes, Edward, 97
Allen, Frederick Lewis, 163	Bennett, Peter, 83, 88
All I Really Need to Know I	Benson, Sir Frank, 67
Learned in Kindergarten	Bensussen, Melia, 220
(Fulghum), 151	Bentley, Eric, 135
All My Sons (Miller), 94–95	Benton, Thomas Hart, 104
· · · · · · · · · · · · · · · · · · ·	Bérénice (Racine), 154
allusions, literary, 120–21, 141,	, ,
154, 181	Berger, Sidney, 175
Altman, Peter, 11, 173, 239	Bill, Mary, 234
Amadeus (Shaffer), 107–9	Blithe Spirit (Coward), 152–53
Ambush, Benny Sato, 224	Blood Relatives (Orkeny), 36
American Heartland Theatre,	Bly, Mark, 234
234, 235	books, references to, 24, 31–32
Amundsen, Roald, 58–59	Borgeson, Jess, 198–200
analogies, 150, 230	Born to Win (Guthrie), 105
And Miss Reardon Drinks a Little	Bouchet, Elizabeth du, 42
(Zindel), 89–90	Boucicault, Dion, 67
anecdotes, 139	Boys Next Door, The (Griffin),
Antigone (Sophocles), 142–44	113–14
Antony and Cleopatra	Braddon, Mary E., 39-40
(Shakespeare), 54–56, 130	Brand, Linda Ade, 151, 171–73
Appleman, Herbert, 41–43	Brighton Beach Memoirs
Archibald, William, 59–60	(Simon), 86
	,
Arias, Alfredo, 69–71	Brooks, Mel, 162
art, requirements of, 2–3	Brown, Dodie, 13
articles, casualness about, 9	Brown, Richard C., 22
Assad, James: plays directed by,	Brown, Steve, 71, 72, 75
28, 45, 48, 57, 63, 69, 71, 235	Bryan, William Jennings, 168
Assignment, The (End of the	Burns, Robert, 107
World) (Kopit), 92–94	Bush, George W., 207
As You Like It (Shakespeare),	Bus Stop (Inge), 17–18
176, 200–202	
· · · · · · · · · · · · · · · · · · ·	bylines, 8
audiences: demographics, 6–7;	
needs of, 3, 115;	Caesar, Sid, 161–62
preconditioning of, 4–5;	Cahoot's Macbeth (Stoppard), 51
predicting responses of, 22;	Caldwell, David, 151
presumptions about, 25, 26,	Callas, Maria, 172
94–95; responses to program	Cameron-Webb, Gavin, 92
essays by, 9	Carlton, Don, 218
Aumont, Jean-Pierre, 71	Cassidy, Claudia, 239
Authorit, Jean-Flette, Ti	Cassiuy, Ciaudia, 239

Castle, Terry, 153 Cat on a Hot Tin Roof (Williams), 144-46, 235 Catsplay (Orkeny), 33-34, 36 Chalk Garden, The (Bagnold), 24-26 character analysis, dangers of, 21-22, 41 Chekhov, Anton Pavlovich, 43-45, 169-71, 235-38 Chesterfield, Lord, 41-43 Christmas Carol, A (Field), 51-54 Churchill, Winston, 82 Cincinnati Playhouse in the Park, 234, 235 Clinton, William J., 189, 194 Coca, Imogene, 162 Cocktail Hour, The (Gurney), 120-22 Coleman, Robert, 110 Coleridge, Samuel, 84 colleagues, support for, 19-20, 180, 239 Come Back, Little Sheba (Inge), 75-76 Comédie-Française, 136 Comedy of Errors, The (Shakespeare), 156, 176-77 Complete Works of William Shakespeare, The (abridged) (Borgeson, Long, and Singer), 198-200 concrete language, 43, 45 Condell, Henry, 30 connections, local, in essays, 17 contemporary relevance, writing about, 50, 146, 183, 230 contextual information in essays: historical, 91-92, 100, 152, 160-61; literary, 154; social, 110, 120-21 Corsican Brothers, The (Boucicault), 67 Cousins, Norman, 130 Coward, Noël, 25, 56-57, 82-83, 152-53, 168 Creighton University, 175 Crimes of the Heart (Henley), 78-79

critical acumen, 1
critics. See reviews and
reviewers
Crouse, Russel, 68–69
Crown of Thorn (MacLaughlin),
48–50
Cullinan, Francis J.: adaptations
by, 38; dramatizations by, 40;
plays directed by, 18, 32, 56,
82
current events, references to,
189, 194, 207, 230

Dancing at Lughnasa (Friel). 132-33 Daniele, Graciela, 233 Darrow, Clarence, 168 Darvas, Lily, 125 dates as signposts, 31-32, 89, 106, 107, 160-61, 236 Day, Clarence Jr., 68-69 deadlines, 5 Dean, Phillip H., 137-39 Deane, Hamilton, 91-92 Dee, John, 206 Delicate Balance, A (Albee), 141 Deputy, The (Hochhuth), 134-36 DeVere, Edward, 167 Dewhurst, Colleen, 113 Dickens, Charles, 51-54, 63 Dickinson, Emily, 142 directors: concepts of, 115, 122; essays by, 5; script cuts by, 209, 212 Diuguid, Lewis W., 196-97 Dixon, Michael Bigelow, 233 Dostoevsky, Fyodor, 75 Douglas, William O., 168 Dowling, Vincent, 18, 60, 218 Dr. Jekyll and Mr. Hyde (Stevenson), 139 Dracula (Balderston and Deane), 91-92 dramaturgical essays: bylines. 8: edits by others, 19-20; elements of, 233; as facet of production, 10; premises of, 64; reuse of, 10-11, 113, 156;

structure of, 28, 207-9;

dramaturgical essays
(continued): what they must
not be, 5–6; as works of art, 1–
2
dramaturgs, 2, 15–16, 233
Dresser, The (Harwood), 66–68
Duberman, Martin B., 138
Duerrenmatt, Friedrich, 26–28

Edel, Leon, 60 Edgar, David, 63 Effect of Gamma Rays on Manin-the-Moon Marigolds, The (Zindel), 90 Einstein, Albert, 93-94, 165-66 Ellis, Havelock, 132 e-mails, 233 Emperor Jones, The (O'Neill), 98-100 End of the World (The Assignment) (Kopit), 92-94 Engle, Ron, 175 Equus (Shaffer), 86-87 errors, 9, 17, 47, 54, 96 Eumenides, The (Aeschylus), 81 Exhibition of Roses, An (Orkeny), 35 expressionism, defined, 98 Ezell, John, 52, 234

fact-based plays, essays about, 48-49, 57, 160-61, 180-81 factual anchors, 48-49, 207 factual errors, 47 Fadiman, Clifton, 105 Fagles, Robert, 142, 150-51 fairies, popularity of, 191 Fallen Angels (Coward), 82–83 "Family in Modern Drama, The" (Miller), 95 farragoes, 94-95 Fen, Elisaveta, 43 Ferber, Edna, 47-48 Fevdeau, Georges, 117-19 Field, Barbara, 51-54 focus of essays, 17, 25, 86, 115, 205. See also themes of essavs Fontanne, Lynne, 27 Fool for Love (Shepard), 88-89

Ford, John, 17
Franklin, Benjamin, 131
Freedman, Gerald, 117, 233
Freeman, Scott, 209
Freese, Ross, 124
French phrases, 117
Friel, Brian, 60–62, 63, 132–33
Frings, Ketti, 31–32
Fugard, Athol, 102
Fulghum, Robert, 151

Garrett, Sidonie, 220, 230 Gassner, John, 18 Gelbart, Larry, 162 Genet, Jean, 160 Gerstein, Kurt, 134 Gibson, William, 160-61 Gilby, John, 40 Gilpin, Charles, 100 Glasser, D. Scott, 189, 193, 202, 205, 212 Glass Menagerie, The (Williams), 237, 239-40 Glazer, Peter, 104-5 Goodfellow, Robin, 192 Gottwald, Klement, 97 Grapes of Wrath, The (Steinbeck), 104 **Great Lakes Theater Festival** (GLTF), 233 Great Sebastians, The (Lindsay and Crouse), 96-98 Gregory, Montgomery, 100 Griffin, Tom, 113-14 Gross Indecency (Kaufman), 171 Guaraldi, Mary G., 113, 137 "Guide to American Citizenship, A," 100-101 Gurney, A. R. Jr., 120-22, 153-55 Guthrie, Woody, 104-5 Guthrie Theater, 51, 234 Gutierrez, Gerald, 21-22 Gyorgyey, Clara, 36

Hall, Radclyffe, 153

Hamlet (Shakespeare), 20–21, 28–30, 183, 202–4, 230–32

Hamlin, George, 41

Hampton, Christopher, 156–58

Haney, Michael, 22 Harelik, Haskell, 101-2 Harelik, Mark, 100-102 Harwood, Ronald, 66-68 Hawthorn, Pamela, 78 Hay Fever (Coward), 56-57 Hazelwood, C. H., 40 Heart of America Shakespeare Festival (HASF), 7, 191, 217 Helen F. Spencer Theatre, 19-20 Hellman, Lillian, 18-19 Heminges, John, 30 Henley, Beth, 78-79 Henley, W. E., 140 Henry IV, Part I (Shakespeare), 180 Henry V (Shakespeare), 187-89 Higgins, Frank, 163–64 Hirsch, Judd, 46 historical context in essays, 91-92, 100, 152, 160-61 Hochhuth, Rolf, 134–36 Hoffman, Malvina, 49 Hollis, Stephen, 152, 235 Hooser, Philip blue owl, 11–12 Hope Summer Repertory Theatre, 113 Houghton, Norris, 50 Hwang, David H., 126-28 Imaginary Invalid, The (Molière), 136 - 37Immigrant, The (Harelik), 100-"Imp of the Perverse, The" (Poe), 93 Importance of Being Earnest, The (Wilde), 152 Inge, William, 17-18, 75-76 Inherit the Wind (Lawrence and Lee), 167-69, 171 Innocents, The (Archibald), 59-60 Jackson, Ernestine, 115 James, Henry, 59, 63 Johnson, Thomas H., 142 Jonson, Ben, 30 Jory, Jon, 233

Julius Caesar (Shakespeare), 128–30, 189–91 Jung, Carl, 99

Kalfin, Robert, 71, 75 Kallen, Lucille, 162 Karamzin, Nikolai, 75 Kaufman, George S., 47-48 Kaufmann, Stanley, 68 Kean, Edmund, 67 Keathley, George: adaptations by, 134; and MRT, 7, 54, 79, 80, 165, 173; plays directed by, 26, 66, 86, 89, 94, 96, 98, 106, 109, 115, 122, 124, 126, 128, 139, 141, 142, 144, 150, 153, 163, 167, 169; responses to program essays, 9, 239 Keller, Helen, 161 Kemper, Rufus Crosby III, 217 Kholstomer (Tolstoy), 72, 75 Killer, The (Rozovsky), 75 King Lear (Shakespeare), 115-17, 183-85, 228-29 Klem, Alan, 175, 177 Kline, Kevin, 217 Kolbe, Father Maxmilian, 134 Kopit, Arthur, 92-94 Kostzer, Kado, 69-71 Kroll, Jack, 113 Krutch, Joseph W., 48 Kuhlke, William, 2 Kundera, Milan, 156-57

Laclos, Pierre Choderlos de, 156-58, 157 Lady Audley's Secret (Cullinan), 38-40 Lady Day at Emerson's Bar & Grill (Robertson), 115 Lady from Maxim's, The (Feydeau), 117-19 languages, foreign, 117 language usage: concrete vs. abstract terms, 43, 45; nuance in, 159; precision in, 104; words with powerful associations, 50 Larson, Edward J., 168 Later Life (Gurney), 153-55

Laughter on the 23rd Floor Lupu, Michael, 234 (Simon), 161–63 Lynch, Margaret, 234 Lawrence, D. H., 236 Lawrence, Jerome, 130–31, M. Butterfly (Hwang), 126–28 167-69 Macbeth (Shakespeare), 50-51, 183, 194-95, 227 Lee, Robert E., 130-31, 167-69 MacLaughlin, Wendy, 48-50 Leonard, Mrs. Osborne, 153 Letters to His Son (Chesterfield), MacNeill, Maire, 133 41-43 Makk, Karoly, 36 Levin, Macey, 114 Mamet, David, 148-50 Levitt, Bruce, 222, 223-24, 227, Man and His Symbols (Jung), 99 Manners, J. Hartley, 56 228 Lewin, Albert, 154 Ma Rainey's Black Bottom Lewin, John, 80 (Wilson), 123-24 Liaisons dangereuses, Les Martin, Howard, 161 (Hampton), 156-58 Martin, Reed, 199 Libation Bearers, The Martin, Steve, 165-67 (Aeschylus), 81 Masaryk, Jan, 96-98 Lichtenberg, Provost, 134 Masaryk, Tomás, 97 Liebman, Max, 162 Master Class (McNally), 13, 171-Life and Adventures of Nicholas Nickleby (Edgar), 63 Matalon, Vivian, 132 Life with Father (Lindsay and Maxwell, John, 40 Mayakovsky Begins (Rozovsky), Crouse), 68-69 Life with Mother (Day), 69 Lincoln, Abraham, 194, 195 McCarthy, Desmond, 33 Lindsay, Howard, 68-69 McDonald, Russ, 215 literary allusions, 120-21, 141, McIlrath, Patricia A.: on 154, 181 audiences, 4-5; and literary analysis in essays, 20dramaturgs, 15-16, 19-20, 21, 41, 64–66, 136, 207–9 239; and MRT, 79, 172-73; Little Foxes, The (Hellman), 18plays directed by, 31, 64, 75 McKay, Gardner, 64-65 Little Women (Alcott), 200 McNally, Terrence, 171-73 Lives of the Noble Grecians and Measure for Measure Romans (Plutarch), 128 (Shakespeare), 209-12, 223local connections, 17, 104 Londré, Felicia Hardison, 13, 20, Medoff, Mark, 18 69-71, 96, 171-73 Mencken, H. L., 168 Long, Adam, 198-99, 198-200 Merchant of Venice, The Long Day's Journey into Night (Shakespeare), 180 Merry Wives of Windsor (O'Neill), 112, 122 Look Homeward, Angel (Frings), (Shakespeare), 214–16 31 - 32Mesmer, Franz A., 131 Messina, Cedric, 43, 45, 59 Lorcey, Jacques, 119 Loutzenhiser, James K., 96 Midsummer Night's Dream, A Love's Labour's Lost (Shakespeare), 191-93, 218-(Shakespeare), 222-23 Luce, William, 142 Miller, Arthur, 94-95, 119-20 Lunt, Alfred, 27 Miracle Worker (Gibson), 160-61

Misanthrope, The (Molière), 146-48 Missouri Repertory Theatre (MRT): legendary productions of, 63; reduced offerings, 109, 141; traditions, 51-52, 115; transitions, 7, 79, 173, 239 Molière, 136-37, 146-48 Molnár, Ferenc, 125 Moon for the Misbegotten, A (O'Neill), 111-13 Moscow Art Theatre, 74, 236 Mozart, Wolfgang Amadeus, 108-9 MRT. See Missouri Repertory Theatre (MRT) Much Ado About Nothing (Shakespeare), 224-27 Myler, Randal, 165 (NSF), 7, 175, 220, 225

Nebraska Shakespeare Festival (NSF), 7, 175, 220, 225
New York Theatre Critics'
Reviews, 96
Niemand, Helen, 103
Nietzsche, Friedrich, 87
Night of the Iguana, The
(Williams), 41, 145
Notebook of Trigorin, The
(Williams), 169, 235–38
nouns, possessive, 52
NSF. See Nebraska
Shakespeare Festival (NSF)
nuance, decline of, 159

O'Connell, Daniel, 61–62
Oedipus the King (Sophocles),
150–51
Of Mice and Men (Steinbeck),
106–7
Oleanna (Mamet), 148–50
O'Neill, Eugene, 98–100, 111–
13, 122
O'Neill, James Jr., 112–13
open-ended works, writing about,
59, 148–49
Oresteia, The (Aeschylus), 81
Orkeny, Istvan, 33–36, 38
Orpheus Descending (Williams),
145

Othello (Shakespeare), 83–84, 183 Our Town (Wilder), 109-11 Outward Bound (Vane), 67 paragraphs, final, 19, 26, 156, 227 paragraphs, opening: comparison of, 176-77; drawing readers in. 18: introduction of metaphors in, 136; introduction of theme in, 41, 86; overloaded, 69, 218; provocative, 167; rethinking, 124; tone of, 20, 36-37, 227; weakness in, 57 parallel construction, 107, 126, 134, 228 parts of speech: adjectives and adverbs, 66; articles, casualness about, 9; nouns, possessive, 52; prepositional phrases, 73; pronouns, 28, 48-49, 52, 60, 230; verbs with neither, nor, and none, 109 Paul Robeson (Dean), 137-39 Pavan, Marisa, 70-71 Perfect Gentleman, A (Appleman), 41–43 permissions, 10, 196. See also reuse of essays Persians, The (Aeschylus), 80 Pertalion, Albert, 47 Peters, Eugenia, 43 Petrified Forest, The (Sherwood), 17-18 Phaneuf, Cindy M.: Londré in support of, 180; and NSF, 175; plays directed by, 176, 185, 191, 194, 196, 198, 204, 214 Phenomenon of Man (Teilhard de Chardin), 49-50 Philanthropist, The (Hampton), 158 phrases, French, 117 Picadilly Theatre, 152 Picasso, Pablo, 165-66 Picasso at the Lapin Agile (Martin), 165-67, 171

Osbourne, Samuel L., 140

plagiarism, 10 relevance, writing about Play at the Castle (Molnár), 124contemporary, 50, 146, 183, 26 230 plays, organic quality of, 24 repertory, significance of, 12 plays based on real persons or research-based essays: events, essays about, 48-49, combined with critical analysis, 57, 160–61, 180–81 66; creativity in, 34; on play selection, 6 Dracula, 91-92; on The Great Play's the Thing, The Sebastians, 96-98; historical (Wodehouse), 125 context in, 91-92, 100, 152, 160-61; on Paul Robeson, playwrights, essays about: Aeschylus, 80-82; Chekhov, 137–39; processes in, 7; 45; Hellman, 18–19; Molière, social context in, 110, 120-21 136; Orkeny, 34–36; reuse of essays, 10-11, 113, Rozovsky, 73-75 156, 196 Poe, Edgar Allan, 93 reviews and reviewers, 4-5, 10, Poor Liza (Rozovsky), 75 25-26, 96, 119 Popkin, Henry, 95 revisions, accommodating, 9, possessive nouns, 52 209, 212 prepositional phrases, 73 rhetorical questions, 59, 128 Rice, Elmer, 98 Pridgett, Gertrude (Ma Rainey), 123-24 Richard III (Shakespeare), 177-Prince, Harold, 27 80, 183, 212–14 Road to Mecca, The (Fugard), production concepts, 115, 122, 102 - 3185, 214, 223 productions: anticipating aspects Robards, Jason, 113 of, 194; program essay as Roberts, George, 40 facet of, 10 Robertson, Lanie, 115 Robeson, Paul, 137-39 program essays. See dramaturgical essays Romeo and Juliet programs, reading as transitional (Shakespeare), 77, 122-23, 196-97 activity, 1-2 pronouns, 28, 48-49, 52, 60, 230 Rosa, Dennis, 91, 107, 159 proofreading, 8-9, 20, 52 Rose, Dale AJ, 142, 156-58 Rosencrantz and Guildenstern punctuation, 36-37, 77, 78, 132, Are Dead (Stoppard), 21-24 202 Purdy, Claude, 123 Rough Crossing (Stoppard), 124 - 26Royal Family, The (Kaufman and quotations in essays, 17, 32, Ferber), 47-48 151, 194 Royal Hunt of the Sun (Shaffer), Rabb, Ellis, 20-21, 28, 30-31 159-60 Racine, Jean, 154-55 Rozovsky, Mark, 71-75 radio, effects of, 163-64 Rubin, Leon, 63, 77 reference works, 9, 34, 45 Rudman, Bill, 234 regional theatre, 11, 12. See also Rutherford, Margaret, 152 specific theatres Reich, John, 41, 68 Salieri, Antonio, 108-9 Reiner, Carl, 162 San Giacomo, Laura, 77 Savages (Hampton), 158

Schiff, Jacog H., 102 Schmidt, Paul, 169 Schulemberg, Melusina de, 42 Scopes, John T., 168 Scott, Robert F., 58-59 Seagull, The (Chekhov), 169-71, 235-38 Sea Marks (McKay), 64-65 Seaver, George, 59 Selick, Irene Mayer, 25-26 sentence length, 26-27, 123 Shaffer, Peter, 86-87, 107-9, 159-60 Shakespeare, William: Antony and Cleopatra, 54-56, 130; The Comedy of Errors, 156, 176-77; Hamlet, 20-21, 28-30, 183, 202-4, 230-32; Henry IV, Part I, 180; Henry V, 187-89; Julius Caesar, 128-30, 189-91; King Lear, 115-17, 183-85, 228-29; Love's Labour's Lost, 222-23; Macbeth, 50-51, 183, 194-95, 227; Measure for Measure. 209-12, 223-24; The Merchant of Venice, 180; Merry Wives of Windsor, 214-16; A Midsummer Night's Dream, 191-93, 218-20; Much Ado About Nothing, 224-27; Othello, 83-84, 183; Richard III, 177-80, 183, 212-14; Romeo and Juliet, 77, 122-23, 196-97; The Taming of the Shrew, 185-87, 220-21; The Tempest, 205-7, 218; Twelfth Night, 207-9; Two Gentlemen of Verona, 204-5; The Winter's Tale, 193; As You Like It, 176, 200-202 Shakespearean history plays, writing about, 180-81 Shatto, Beverly, 100 Sheaffer, Louis, 113 Shepard, Sam, 88-89 Sherwood, Robert, 17 Shvarts, Evgeny, 151 Simon, Neil, 86, 161-63 Singer, Daniel, 198-200

Skinner, Cornelia Otis, 117 Slowness (Kundera), 156–57 Smiley, Jane, 229 social context in essays, 110, 120-21 Something Cloudy, Something Clear (Williams), 238 Sontag, Susan, 136 Sophocles, 142-44, 150-51 Spaeth, Sigmund, 164 Spatz, Lois, 81 Springer, Daniel, 198-99 Stalin, Joseph, 136 Stanhope, Philip, 42-43 Stanislavsky, Konstantin, 236 Steinbeck, John, 104, 106-7 Steiner, George, 144 Stern, Ed, 119 Steve in the Bloodstorm (Orkeny), 36 Stevenson, Robert Louis, 33, 139-41 Stoker, Bram, 91-92 Stoppard, Tom, 21-24, 51, 124-Streetcar Named Desire, A (Williams), 237 Strider (Rozovsky), 71–75 structure of essays, 28, 207-9 subjunctive mood, 159 Suddenly Last Summer (Williams), 3 Sullivan, Anne, 161 Sumter, William E., 40 Sunguroff, Tamara B., 71 superlatives, 39 Swan, Lucile, 49 Swetz, Theodore, 156 Syer, Fontaine, 148-50

Tabakov, Oleg, 74

Tales from Hollywood
(Hampton), 158

Tale Told, A (Wilson), 46

Talley's Folly (Wilson), 45–47

Tally, Ted, 57–59

Taming of the Shrew, The
(Shakespeare), 185–87, 220–21

Taylor, Laurette, 56

Teilhard de Chardin, Pierre, 49-Tempest, The (Shakespeare), 205-7, 218 tenses. 80-82 terms, concrete vs. abstract, 43, 45 Terra Nova (Tally), 57-59 Thalberg, Irving, 154 thank-you notes, 239 theatregoers. See audiences themes of essays, 109-11, 169, 185. See also focus of essays 5th of July (Wilson), 46 Thomas, Eberle, 218 Thomas, Lewis, 94 Thompson, Sa, 198 Thousand Acres, A (Smiley), 229 Three Sisters (Chekhov), 43-45 titles for essays, 8, 16, 18, 20, 137, 204 "To a Mouse" (Burns), 106-7 Tolkin, Mel, 161-62 Tolstov, Leo, 71, 72-73 tone of essays: academic, 36, 75, 86-87; moralizing, 75, 156; negative, 89; in opening and final paragraphs, 227; personal, 69, 161 topic sentences, 60-61 Total Eclipse (Hampton), 158 Tot Family, The (Orkeny), 36 Tovstonogov, Gyorgy, 44, 74 Towers, Charles, 239 transitional devices in essays, 236 translations, value of consulting various, 142 Translations (Friel), 60-62 Treasure Island (Watson), 139-41 Treats (Hampton), 158 Trial of Dr. Mesmer, The (Cousins), 130 "Tribute to Marlene Dietrich" (Coward), 83 Trio (Kostzer), 69–71 Troubridge, Una, 153 True West (Shepard), 88 Trussell, Robert, 119

Turn of the Screw, The (James), 59 Twain, Mark, 161 Twelfth Night (Shakespeare), 207–9 Two Gentlemen of Verona (Shakespeare), 204–5 Tynan, Kenneth, 26

University of Nebraska-Omaha, 175 Urbinati, Robert, 180

Valency, Maurice, 27
Vane, Sutton, 67
verbs with neither, nor, and none, 109
View from the Bridge, A (Miller), 119–20
Virta, Ray, 77
Visit, The (Duerrenmatt), 26–28
Vos, Erik, 54, 80

Waiting for Godot (Beckett), 229 War in Lebanon, The (Wilson), 46 Washington, Ken, 234 Watermeier, Dan, 175

Watson, Ara, 139-41

Watts, Richard Jr., 18
Webster, Tony, 162
What Every Woman Knows
(Barrie), 32–33
When you Comin' Back, Red
Ryder? (Medoff), 18
Whisper in the Mind (Lawrence
and Lee), 130–31, 168
White, E. B., 163
Wilbur, Richard, 146

Wilbur, Richard, 146
Wilde, Oscar, 152
Wilder, Thornton, 109–11
Williams, Tennessee: Cat on a
Hot Tin Roof, 144–46, 235;
The Glass Menagerie, 237,
239–40; The Night of the
Iguana, 41, 145; The
Notebook of Trigorin, 169,
235–38; Orpheus Descending,
145; Something Cloudy,
Something Clear, 238;

Williams, Tennessee (continued):

A Streetcar Named Desire,
237; Suddenly Last Summer,
3; unpaid royalties, 96
Wills, Garry, 195
Wilson, August, 123–24
Wilson, Edmund, 60
Wilson, Lanford, 45–47
Winfield, Jess, 198–99
Winter's Tale, The
(Shakespeare), 193
WMKS: Where Music Kills
Sorrow (Higgins), 163–64
Wodehouse, P. G., 125
Wolfe, Thomas, 31–32

Wolfit, Sir Donald, 67–68
Woodman, William, 111, 120
Woods, Alan, 168
Woody Guthrie's American Song
(Glazer), 104–5
word count, 3–4
Wright, Jack B., 180, 183, 200
writing process, 6–8
writing quality: and critical
acumen, 1; muddy, 119;
stimulation for good, 144, 156, 234

Zindel, Paul, 89–90 Zulia, Ernest, 151