Of Angels and Eskimos. 9 to 12 characters, 3 sets. Used-car salesmen feel they overcharge, businessmen go on ascetic pilgrimages, poetry makes headlines, robbers donate silver instead of stealing it, and angels walk the earth.

And the Lord God Planted a Garden. 4 characters, 1 set. What happened when God decided that Adam and Eve were creative mistakes? God gone, Adam and Eve become truly human.....

Water From an Italian Pump. 5 characters, 2 sets. How does one write an acceptably somber, violent, experimental play about a really nice girl? Delancey Krott goes to work on this problem.

Hello hello hello hello! 6 characters, 2 sets. Farce with a dash of the Absurd. Couple A invites Couple B to a party, but neglects to invite Couple C. Couple B inadvertently lets slip the fatal information to Couple C, and the whole social fabric collapses. Everybody is called Bill and Mary.


The Monk Who Wouldn't. 5 characters, 1 set. In verse; based on a Kabuki play. The devil disguised as a hunter and a beautiful witch play havoc with a young monk in a haunted mountain.

Living-Room With 6 Oppressions. 4 to 8 characters, 1 smashable set. A violently farcical political anti-political parable about one Matthew Available, an idealistic activist for the oppressed who learns the difference between abstract causes and living human beings.

Adam Adamson. 12 characters, but much doubling possible, 3 sets. Adam has betrayed an underground unit fighting the Nazis, but has done so in order to save himself from being shot. A man has a supreme right over his own life.

Prince Poupon Needs a Wife. 6 characters, 1 set. An elegant and bitingly lighthearted reconstruction of Marivaux's Double Infidelity, in which psychological warfare wins over "eternal love".

Amphitrion. 9 characters, 1 set. 60% Molière, 40% Mandel. Jupiter beds Alcmena disguised as her husband Amphitrion. Total confusion. Hilariously idiotic—and smart.

The Virgin and the Unicorn. 7 characters, 2 sets. The disillusionment of Sir Ralf Basset, Master of the Revels to the Earl of Dumfreys. Subtitle: "A Miraculous Drawing-Room Comedy".

Agamemnon Triumphant. 13 characters, 4 sets. The end of the Trojan War retold in a new way. The tale is as bloody as ever, but it concludes, unashingly, with a scene of generosity, reconciliation, and even hope, however muted.

The Rebels of Nantucket: A Romantic Comedy of the American Revolution. 10 characters, 7 sets. The British suspect that retired Colonel Mayhew and his dashing nephew Nicholas are planning to slip out of Nantucket in order to join the forces of General Washington besieging Boston. Wit, a rapid-moving plot, a fake Marquise, questions about our nation.

A Splitting Headache, Conceived During the Memorable War Between Istria and Friuli. 10 to 18 characters, 4 sets. Hans Gropius wants to find out WHO is responsible for war and misery. Alas, everyone has a perfectly valid reason for his actions, no one is ever guilty.

The Summoning of Philoctetes, Honest Urubamba, Sigismund Prince of Poland, The Sensible Man of Jerusalem, Professor Snaffle's Polypon and The Fall of Numantia are large-scale, demanding works. Feel free to inquire or to request copies.

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Queer about Comics
A special issue of
American Literature (90:2)
Darieck Scott and
Ramzi Fawaz, issue editors

This special issue explores
the intersection of queer
theory and comics studies.
The contributors provide
new theories of how comics
represent and reconceptualize
queer sexuality, desire,
intimacy, and eroticism, while
also investigating how the comic
strip, as a hand-drawn form,
queers literary production and
demands innovative methods
of analysis from the fields of literary, visual, and cultural studies.

Contributors examine the relationships among reader, creator, and
community across a range of comics production, including mainstream
superhero comics, independent LGBTQ comics, and avant-garde and
experimental feminist narratives. They also address queer forms of
identification elicited by the classic X-Men character Rogue, the lesbian
grassroots publishing networks that helped shape Alison Bechdel’s
oeuvre, and the production of black queer fantasy in the Black Panther
comic book series, among other topics.

Contributors
andré carrington, Anthony Michael D’Agostino, Ramzi Fawaz, Margaret Galvan,
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Queers Read This!
LGBTQ Literature Now
A special issue of GLQ: A Journal of Lesbian and Gay Studies (24:2–3)
Ramzi Fawaz and Shanté Paradigm Smalls, issue editors

The contributors to this special issue ask how LGBTQ literary production has evolved in response to the dramatic transformations in queer life that have taken place since the early 1990s. Taking inspiration from “QUEERS READ THIS!”—a leaflet distributed at the 1990 New York Pride March by activist group Queer Nation—the contributors to this issue theorize what such an impassioned command would look like today: in light of our current social and political realities, what should queers read now and how are they reading and writing texts? They offer innovative and timely approaches to the place, function, and political possibilities of LGBTQ literature in the wake of AIDS, gay marriage, the rise of institutional queer theory, the ascendancy of transgender rights, the #BlackLivesMatter movement, and the 2016 election. The authors reconsider camp aesthetics in the Trump era, uncover long-ignored histories of lesbian literary labor, reconceptualize contemporary black queer literary responses to institutional violence and racism, and query the methods by which we might forge a queer-of-color literary canon. This issue frames LGBTQ literature as not only a growing list of texts, but as a vast range of reading attitudes, affects, contexts, and archives that support queer ways of life.

Contributors
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