

RUMORS, By Neil Simon

Adapted by SoBa Hansen

A large, tastefully decorated two storey house, about thirty minutes outside London. It is about eight thirty p.m. on a warm pleasant evening in May.

Chris Bevans, an attractive but nervous woman, in her mid-thirties, paces anxiously back and forth, looking at her watch and biting one nail. She is elegantly dressed in a designer gown. She looks at the phone, then at her watch again. She crosses to the cigarette box, looks around to see if anyone is watching, takes out a cigarette, then decides against it and puts it back. She paces.

Chris: Oh, God! *(She decides on the cigarette, takes it out, is about to put it in her mouth)*

At that moment an upstairs bedroom door opens. Chris drops the cigarette in the bosom of her dress. Ken Bevans, about forty, smartly dressed in a tuxedo, but looking flushed and excited, comes out to the rail.

Chris: How is he?

Ken: I'm not sure. He's bleeding like mad.

Chris: Dear God!

Ken: It's all over the room. I don't know why people decorate in white... If he doesn't call in two minutes, phone the hospital.

Chris: I'm going to have to have a cigarette, Ken.

Ken: After eighteen months, the hell you are. Get a grip on yourself, will you? *(He rushes back into the bedroom and closes the door)*

She paces again.

Chris: I can't believe this is happening. *(She crosses to the cigarette box, reaches for one.) The phone rings.*

Oh, Christ! (Calling out) Ken, the phone is ringing.

The phone rings again. She doesn't want to answer. She hesitates then rushes to it and picks it up.

Hallo? Dr Dudley? ... Oh, Dr Dudley, I'm so glad it's you. Your service said you were at the theatre.

The bedroom door opens and Ken rushes out.

Chris: *(into the phone)* I never would have bothered you but this is an emergency. I'm Chris Bevans. My husband Ken and I are good friends of Charley Brooks. Dr Dudley, I'm afraid there's been an accident... Well, we just arrived at Charley's house moments ago, and as we were getting out of the car, we suddenly heard this enormous—

Ken: *(Ken rushes out of the bedroom.)* Don't say anything.

Chris: *(covering the phone; to Ken)* What?

Ken: Don't tell him what happened.

Chris: Don't tell him?

Ken: Just do as I say.

Chris: What about Charley?

Ken: He's all right. It's just a powder burn. Don't tell Dudley about the gunshot. Tell him he stumbled down the stairs and conked his head. But he's all right.

Chris: But what about the blood?

Ken: The bullet went through his ear lobe. It's nothing. I don't want him to know. **Chris:** But I already said we were getting out of the car when we heard an enormous—what? **Ken:** *(coming down.)* We heard—

Chris: *(into the phone)* One moment, Doctor.

Ken: We heard ... we heard ... we heard—an enormous thud!

Chris: Thud?

Ken: When he tripped down the stairs.

Chris: Good. Good. That's good. *(Into the phone)* Dr Dudley? I'm sorry. I was just talking to my husband. Well, we heard this enormous—thud... Thud... T—h—u—d... Yes. It seems Charley tripped going up the stairs.

Rumors Neil Simon Full Script

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Rumors Neil Simon Full Script:

Rumors Neil Simon, 1990 At a large tastefully appointed Sneden s Landing townhouse the Deputy Mayor of New York has just shot himself Though only a flesh wound four couples are about to experience a severe attack of Farce Gathering for their tenth wedding anniversary the host lies bleeding in the other room and his wife is nowhere in sight His lawyer Ken and wife Chris must get the story straight before the other guests arrive As the confusions and mis communications mount the evening spins off into classic farcical hilarity

Neil Simon Gary Konas, 1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company

Activated Script Analysis Elizabeth Brendel Horn, 2023-05-02 Activated Script Analysis engages theatre students in traditional formative script analysis through a fusion of devised theatre and various modes of creative expression dispelling the notion of script analysis as an isolated pen to paper task and reimagining it as a captivating and collaborative process This book uses diverse contemporary plays to model the script analysis process for each of four Theatrical Elements Given Circumstances Character Setting and Structure By considering each of these elements readers can uncover patterns and themes within a dramatic text Woven throughout the study of each theatrical element are Connections Personal Connections which encourage readers to explore a theatrical element within their own lives as though their lives were a script Play Connections which make abstract ideas presented in script analysis concrete through theatre based play Professional Connections which examine how a theatre professional might analyze a script within their own work and Performative Connections which provide the opportunity for students to explore a theatrical element through performance using devised theatre strategies At the end of each chapter readers are given the opportunity to analyze a text through the lens of a Theatrical Element and to express their findings through a variety of digital written visual and performance based modes of expression Activated Script Analysis is designed for undergraduate theatre students and educators to be used as the primary text in Script Analysis coursework or as a supplemental text in Acting or Directing courses The book includes access to downloadable templates and example videos available at www.routledge.com

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Conversations with Neil Simon Jackson R. Bryer, Ben Siegel, 2019-11-29 Neil Simon 1927 2018 began as a writer for some of the leading comedians of the day including Jackie Gleason Red Buttons Phil Silvers and Jerry Lewis and he wrote for fabled television programs alongside a group of writers that included Mel Brooks Woody Allen Larry Gelbart Michael Stewart and Sid Caesar After television Simon embarked on a playwriting career In the next four decades he saw twenty eight of his plays and five musicals produced on Broadway Thirteen of those plays and three of the musicals ran for more than five hundred performances He was even more widely known for his screenplays some twenty five in all Yet despite this success it was not until his BB Trilogy Brighton Beach Memoirs Biloxi Blues and Broadway Bound that critics and scholars began to take Simon seriously as a literary figure This change in perspective culminated in 1991 when his play *Lost in Yonkers* won the Pulitzer Prize for Drama In the twenty two interviews included in *Conversations with Neil Simon* Simon

talks candidly about what it was like to write commercially successful plays that were dismissed by critics and scholars He also speaks at length about the differences between writing for television for the stage and for film He speaks openly and often revealingly about his relationships with among many others Mike Nichols Walter Matthau Sid Caesar and Jack Lemmon Above all these interviews reveal Neil Simon as a writer who thought long and intelligently about creating for stage film and television and about dealing with serious subjects in a comic mode In so doing *Conversations with Neil Simon* compels us to recognize Neil Simon's genius

The Best Plays of 1988-1989 Otis L. Guernsey, Jeffrey Sweet, 2000-02 Covers plays produced in New York awards details of productions prizes people and publications as well as the editors choices of the ten best plays

The Collected Plays of Neil Simon Neil Simon, 1998-04-28 Contains the texts of five plays written by Neil Simon between 1990 and 1996 including the Pulitzer and Tony award winning *Lost in Yonkers*

Songwriter's Market, 1992 Brian Rushing, 1991-09 Songwriters will find inside tips on how and where to place their songs in more than 2 000 up to date listings of song markets Helpful articles on how to market songs and listings of contests competition and workshops are also included

San Diego Magazine, 1990-03

Stages of Struggle and Celebration Sandra M. Mayo, Elvin Holt, 2016-01-15 From plantation performances to minstrel shows of the late nineteenth century the roots of black theatre in Texas reflect the history of a state where black Texans have continually created powerful cultural emblems that defy the clichés of horses cattle and bravado Drawing on troves of archival materials from numerous statewide sources *Stages of Struggle and Celebration* captures the important legacies of the dramatic arts in a historical field that has paid most of its attention to black musicians Setting the stage the authors retrace the path of the cakewalk and African inspired dance as forerunners to formalized productions at theaters in the major metropolitan areas From Houston's Ensemble and Encore Theaters to the Jubilee in Fort Worth gospel stage plays of the Black Academy of Arts and Letters in Dallas as well as San Antonio's Hornsby Entertainment Theater Company and Renaissance Guild concluding with ProArts Collective in Austin *Stages of Struggle and Celebration* features founding narratives descriptions of key players and memorable productions and enlightening discussions of community reception and the business challenges faced by each theatre The role of drama departments in historically black colleges in training the companies founding members is also explored as is the role the support of national figures such as Tyler Perry plays in ensuring viability A canon of Texas playwrights completes the tour The result is a diverse tribute to the artistic legacies that continue to inspire new generations of producers and audiences

Songwriter's Market William Brohaugh, Adria Haley, Cris Freese, 1992

100 Greatest American Plays Thomas S. Hischak, 2017-03-06 Theatre in America has had a rich history from the first performance of the Lewis Hallam Troupe in September 1752 to the lively shows of modern Broadway Over the past few centuries significant works by American playwrights have been produced including *Abie's Irish Rose* *Long Day's Journey into Night* *A Streetcar Named Desire* *Death of a Salesman* *A Raisin in the Sun* *Fences* and *Angels in America* In *100 Greatest American Plays* Thomas S Hischak provides an engaging discussion of the best

stage productions to come out of the United States Each play is discussed in the context of its original presentation as well as its legacy Arranged alphabetically the entries for these plays include plot details production history biography of the playwright literary aspects of the drama critical reaction to the play major awards the play's influence cast lists of notable stage and film versions The plays have been selected not for their popularity but for their importance to American theatre and include works by Edward Albee Harvey Fierstein Lorraine Hansberry Lillian Hellman Tony Kushner David Mamet Arthur Miller Eugene O'Neill Sam Shepard Neil Simon Gore Vidal Wendy Wasserstein Thornton Wilder Tennessee Williams and August Wilson This informative volume also includes complete lists of Pulitzer Prize winners for Drama the New York Drama Critics Circle Award for American Plays and the Tony Award for Best Play Providing critical information about the most important works produced since the eighteenth century 100 Greatest American Plays will appeal to anyone interested in the cultural history of theatre

The Applause-Best Plays Theater Yearbook, 1990-1991 Otis L. Guernsey, Jeffrey Sweet, 1992-11-01 Gathers highlights from the season's ten best plays and information on plays produced in the United States

The Best Plays Theater Yearbook Jeffrey Eric Jenkins, 2007 Covers plays produced in New York theater awards details of productions prizes people and publications as well as the editors' choices of the ten best plays

The Spectator, 1988

The Best Plays of 1993-1994 Otis L. Guernsey, Jeffrey Sweet, 2004-08 Featuring scenes from the ten best plays

Jacket Obituaries in the Performing Arts, 2018 Harris M. Lentz III, 2019-05-30 The entertainment world lost many notable talents in 2018 including movie icon Burt Reynolds Queen of Soul Aretha Franklin celebrity chef and food critic Anthony Bourdain bestselling novelist Anita Shreve and influential Chicago blues artist Otis Rush Obituaries of actors filmmakers musicians producers dancers composers writers animals and others associated with the performing arts who died in 2018 are included Date place and cause of death are provided for each along with a career recap and a photograph Filmographies are given for film and television performers

The Complete Book of 1990s Broadway Musicals Dan Dietz, 2016-09-29 Musicals of the 1990s felt the impact of key developments that forever changed the landscape of Broadway While the onslaught of British imports slowed down the so-called Disneyfication of Broadway began a trend that continues today *Beauty and the Beast* and *The Lion King* became long running hits followed by more family friendly musicals The decade was also distinguished by a new look at revivals instead of slavishly reproducing old shows or updating them with campy values Broadway saw a stream of fresh and sometimes provocative reinventions including major productions of *My Fair Lady* *Damn Yankees* *Carousel* *Show Boat* and *Chicago* In *The Complete Book of 1990s Broadway Musicals* Dan Dietz examines in detail every musical that opened on Broadway during the 1990s This book discusses the era's major hits *Miss Saigon* *Crazy for You* *Rent* notorious flops *Shogun* *Nick Nora* *The Red Shoes* controversial shows *Passion* *The Capeman* and musicals that closed during their pre-Broadway tryouts *Annie 2* *Miss Hannigan's Revenge* *Whistle Down the Wind* In addition to including every hit and flop that debuted during the decade this book highlights revivals and personal appearance revues with such

performers as Sandra Bernhard Michael Feinstein Patti LuPone Liza Minnelli and Mandy Patinkin Each entry contains the following information Plot summary Cast members Names of all important personnel including writers composers directors choreographers producers and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data including information about tryouts Source material Tony awards and nominations Details about London and other foreign productions Besides separate entries for each production the book offers numerous appendixes including a discography filmography and published scripts as well as lists of Gilbert and Sullivan operettas black themed shows and Jewish themed productions A treasure trove of information The Complete Book of 1990s Broadway Musicals provides a comprehensive view of each show This significant resource will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history The Concise Oxford Companion to American Theatre Gerald Martin Bordman, 1987 The ^AOxford Companion to American Theatre Gerald Bordman, Thomas S. Hischak, 2004-05-06 First published in 1984 Gerald Bordman s Oxford Companion to American Theatre is the standard one volume source on our national theatre Critics have hailed its wealth of authoritative information Back Stage its fascinating picture of the volatile American stage The Guardian and its well chosen illuminating facts Newsday Now thoroughly revised this distinguished volume once again provides an up to date guide to the American stage from its beginnings to the present Completely updated by theater professor Thomas Hischak the volume includes playwrights plays actors directors producers songwriters famous playhouses dramatic movements and much more The book covers not only classic works such as Death of a Salesman but also many commercially successful plays such as Getting Gertie s Garter plus entries on foreign figures that have influenced our dramatic development from Shakespeare to Beckett and Pinter New entries include recent plays such as Angels in America and Six Degrees of Separation performers such as Eric Bogosian and Bill Irwin playwrights like David Henry Hwang and Wendy Wasserstein and relevant developments and issues including AIDS in American theatre theatrical producing by Disney and the rise in solo performance Accessible and authoritative this valuable A Z reference is ideal not only for students and scholars of theater but everyone with a passion for the stage Time Briton Hadden, Henry R. Luce, 1989

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