

# Lucas Hnath The Christians

**Michael J. McClymond**

*The Christians* Lucas Hnath, 2015-01-01 THE STORY: Twenty years ago, Pastor Paul's church was nothing more than a modest storefront. Now he presides over a congregation of thousands, with classrooms for Sunday School, a coffee shop in the lobby, and a baptismal font as big as a swimming pool. Today should be a day of celebration. But Paul is about to preach a sermon that will shake the foundations of his church's belief. A big-little play about faith in America—and the trouble with changing your mind.

**The Christians** Lucas Hnath, 2016-11-15 Pastor Paul does not believe in Hell, and today, he's going to preach a sermon that finally says what he really believes. He thinks all the people in his church are going to be happy to hear what he has to say. He's wrong.

**Red Speedo** Lucas Hnath, 2017-03-16 Ray's swum his way to the eve of the Olympic trials. If he makes the team, he'll get a deal with Speedo. If he gets a deal with Speedo, he'll never need a real job. So when someone's stash of performance-enhancing drugs is found in the locker room fridge, threatening the entire team's Olympic fate, Ray has to crush the rumors or risk losing everything. A sharp and stylish play about swimming, survival of the fittest, and the American dream of a level playing field—or of leveling the field yourself.

**The Devil's Redemption : 2 Volumes** Michael J. McClymond, 2018-06-05 2018 Book Award Winner, The Gospel Coalition (Academic Theology) A Choice Outstanding Academic Title for 2019 Will all evil finally turn to good, or does some evil remain stubbornly opposed to God and God's goodness? Will even the devil be redeemed? Addressing a theological issue of perennial interest, this comprehensive book (in two volumes) surveys the history of Christian universalism from the second to the twenty-first century and offers an interpretation of how and why universalist belief arose. The author explores what the church has taught about universal salvation and hell and critiques universalism from a biblical, philosophical, and theological standpoint. He shows that the effort to extend grace to everyone undermines the principle of grace for anyone.

**Red Speedo** Lucas Hnath, 2020-08-04 "A taut, incisive drama" (New York Times), *Red Speedo* is the Obie Award-winning play by Lucas Hnath, the Tony Award-nominated playwright of *A Doll's House, Part 2*. Ray's swum his way to the eve of the Olympic trials. If he makes the team, he'll get a deal with Speedo. If he gets a deal with Speedo, he'll never need a real job. So, when someone's stash of performance-enhancing drugs is found in the locker-room fridge, threatening the entire team's

Olympic fate, Ray has to crush the rumors or risk losing everything. *Red Speedo* is a sharp and stylish play about swimming, survival of the fittest, and the American dream of a level playing field—or of leveling the field yourself.

*Theater as Liturgy in the Post-Christian Age* Matthew Yde, 2024-05-03 This is the first book-length study of one of the most talented and exciting American playwrights working today. Stephen Adly Guirgis has said that God is the starting point and the finish line of his work, and this book identifies him as a playwright with a distinctly Christian sensibility who uses the technique of inculturation to translate the gospel for a secular audience. Critics have noted that his plays are peopled with poor, suffering minority figures, but few have also noted that these figures bear a remarkable similarity to the dispossessed with whom Jesus identifies in Matthew 25. Beginning with his early play *Den of Thieves* and proceeding through each of his dramas, this work examines Guirgis's plays within a biblical context. While noting that Guirgis is a writer of the post-Christian age who staunchly resists identification as a Christian playwright, the book situates him within the tradition of the drama of ideas as a powerful writer employing a dialectical method to inculcate the New Testament ethos and transform the theater space into a place of sacrament.

**The Theatre of Les Waters** Scott T. Cummings, 2022-04-28 *The Theatre of Les Waters: More Like the Weather* combines original writings from Les Waters with short essays by a wide range of his collaborators, creating a personal and multi-faceted portrait of an influential director, revered mentor, and inspirational theatre artist. The book begins with a critical introduction of Waters's work, followed by essays written by a wide range of Waters's collaborators over the past four decades. These essays are framed by shorter pieces of writing by Waters himself: reflections, inspirations, observations, and personal anecdotes. At the heart of this book lies the notion that the director's central position in theatrical production is defined by collaboration and that a study of directing should take into account how a director works with playwrights, designers, actors, stage managers, and dramaturgs to turn artistic vision into concrete reality on stage. An insightful resource for early career or student directors in theatre programs, *The Theatre of Les Waters* sheds light on the art of theatre directing by exploring the work of a major theatre artist whose accomplished career sits at the heart of American theatre in the 21st century. Drawing on aspects of memoir, case study, interview, miscellany, biography, and criticism, this is also an enlightening read for anyone with an interest in how theatre artists bring their creative vision to life.

*A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* Lucas Hnath, 2020-02-04 Lucas Hnath's darkly clever *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* centers on the reading, in a generic corporate conference room, of a stylized screenplay written by the great man himself, in the ultimate act of self-mythologizing. It's being read by the people it's about—Walt himself, his brother/henchman Roy, and Walt's resentful daughter and her ex-jock husband. It's about Walt's last days on earth. It's about a city he's going to build that's going to change the world. And it's about his brother. It's about everyone who loves him, and how sad they're going to be when he's

gone. Can Walt control the future from the grave? Why does his daughter hate him so much? Were thousands of lemmings harmed in the making of a famous Disney nature film? Stay tuned . . .

*Historical Dictionary of Contemporary American Theater* James Fisher, 2021-07-15 *Historical Dictionary of Contemporary American Theater*. Second Edition covers theatrical practice and practitioners as well as the dramatic literature of the United States of America from 1930 to the present. The 90 years covered by this volume features the triumph of Broadway as the center of American drama from 1930 to the early 1960s through a Golden Age exemplified by the plays of Eugene O'Neill, Elmer Rice, Thornton Wilder, Lillian Hellman, Tennessee Williams, Arthur Miller, William Inge, Lorraine Hansberry, and Edward Albee, among others. The impact of the previous modernist era contributed greatly to this period of prodigious creativity on American stages. This volume will continue through an exploration of the decline of Broadway as the center of U.S. theater in the 1960s and the evolution of regional theaters, as well as fringe and university theaters that spawned a second Golden Age at the millennium that produced another - and significantly more diverse - generation of significant dramatists including such figures as Sam Shepard, David Mamet, Maria Irené Fornes, Beth Henley, Terrence McNally, Tony Kushner, Paula Vogel, Lynn Nottage, Suzan-Lori Parks, Sarah Ruhl, and numerous others. The impact of the Great Depression and World War II profoundly influenced the development of the American stage, as did the conformist 1950s and the revolutionary 1960s on in to the complex times in which we currently live. *Historical Dictionary of the Contemporary American Theater*, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1.000 cross-referenced entries on plays, playwrights, directors, designers, actors, critics, producers, theaters, and terminology. This book is an excellent resource for students, researchers, and anyone wanting to know more about American theater.

**The Elements of Playwriting** Louis E. Catron, Norman A. Bert, 2017-12-06 Louis Catron imbued experienced and fledgling playwrights with inspiration, guidance, and a passport to maximizing their writing skills as well as their overall ability to transform written words into a stage production. He understood that being a playwright is more than putting pen to paper. It involves expressing a personal point of view, bringing a vision to life, developing dimensional characters, structuring a play's action, and finding producers, directors, and actors to bring the work to life. In the second edition Norman Bert infuses the enduring merits of Catron's original work with examples, technological developments, and trends geared to today's readers. Bert's play references are familiar to contemporary students, including examples from plays written since 2000. He includes useful information on web-based research and the electronic submission process. A new chapter focuses on the playwright's responsibility to lay the groundwork for production elements like casting, design, theatre architecture as it impacts audience-performer relationships, staging modes, and the uses and expectations of stage directions. Also new to this edition are reading resources for delving deeper into topics discussed.

**Modern American Drama: Playwriting 2000-2009** Julia Listengarten, Cindy Rosenthal, 2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: \* Theresa Rebeck: *Omnium Gatherum* (2003), *Mauritius* (2007), and *The Understudy* (2008); \* Sarah Ruhl: *Eurydice* (2003), *Clean House* (2004), and *In the Next Room (or the Vibrator Play)* (2009); \* Lynn Nottage: *Intimate Apparel* (2003), *Fabulation or Re-Education of Undine* (2004), and *Ruined* (2008); \* Charles Mee: *Big Love* (2000), *Wintertime* (2005), and *Hotel Cassiopeia* (2006).

Bringing Up Kids When Church Lets You Down Bekah McNeel, 2022-10-11 “This book is about the various places and ways that uncertainty shows up for parents who, having left or altered the faith they once knew, now must decide what to give their kids. It’s about church attendance, Bible memorization, school choices, and sex talks. It’s about forging new paths in racial justice and creation care while the intractable voices in your head call you a pagan Marxist for doing so.” After the spectacular implosion of her ministry career, Bekah McNeel was left disillusioned and without the foundation of certainty she had built her life on. But rather than leaving the Christian faith altogether, she hung out around the edges, began questioning oversimplified categories of black and white that she had been taught were sacred, and became comfortable living in gray areas while starting a new career in journalism. Then she had kids. From the moment someone asked if she was going to have her first child baptized, Bekah began to wonder if the conservative evangelical Christianity she grew up with was really something she wanted to give her children. That question only became more complicated when she had her second child months before White evangelicals carried Donald Trump to victory in the 2016 presidential election. Soon, Bekah found that other parents were asking similar questions as they broke with their fundamentalist religious upbringing and took on new values: Could they raise their kids to live with both the security of faith and the freedom of open-mindedness? To value both Scripture and social justice? To learn morality without shame? In *Bringing Up Kids When Church Lets You Down*, Bekah gathers voices from history, scholarship, and her own community to guide others who, like her, are on a quest to shed the false certainty and toxic perfectionism of their past to become better, healthier parents—while still

providing strong spiritual foundations for their children. She writes with humor and empathy, providing wise reflections (but not glib answers!) on difficult parenting topics while reminding us that we are not alone, even when we break away from the crowd.

*The Drama and Theatre of Sarah Ruhl* Amy Muse, 2018-07-26 Sarah Ruhl is one of the most highly-acclaimed and frequently-produced American playwrights of the 21st century. Author of eighteen plays and the essay collection *100 Essays I Don't Have Time to Write*, she has won a MacArthur "Genius" Grant and the Steinberg Distinguished Playwright Award, been nominated for a Tony Award for *In the Next Room* or the vibrator play and twice been a finalist for the Pulitzer Prize for *The Clean House* and *In the Next Room*. Ruhl is a writer unafraid of the soul. She writes not about "this or that issue," but "about being," creating plays that ask "big questions about death, love, and how we should treat each other in this lifetime." In this volume, Amy Muse situates Ruhl as an artist-thinker and organizes her work around its artistic and ethical concerns. Through a finely-grained account of each play, readers are guided through Ruhl's early influences, the themes of intimacy, transcendence, and communion, and her inventive stagecraft to dramatize "moments of being" onstage. Enriched by essays from scholars Jill Stevenson, Thomas Butler, and Christina Dokou, an interview with directors Sarah Rasmussen and Hayley Finn, and a chronology of Ruhl's life and work, this is a companionable guide for students of American drama and theatre studies. Amy Muse specializes in dramatic literature and performance studies at the University of St. Thomas in St. Paul, Minnesota, where she is Associate Professor and Chair of the English Department. She is the author of "Sarah Ruhl's Sex Ed for Grownups" (Text & Presentation 2013) and essays on Romantic drama, intimate theatre, female Hamlets, and travel in *Romantic Circles*, *Romanticism: The Journal of Romantic Culture & Criticism*, *Frontiers*, and other journals. METHUEN DRAMA CRITICAL COMPANIONS Series Editors: Patrick Lonergan (National University of Ireland, Galway) and Kevin J. Wetmore, Jr. (Loyola Marymount University, USA)

**Britannica Book of the Year**, 2017

**Journal of the Illinois State Historical Society**, 2016

Breaking Bread with the Dead Alan Jacobs, 2020-09-08 "At a time when many Americans . . . are engaged in deep reflection about the meaning of the nation's history [this] is an exceptionally useful companion for those who want to do so with honesty and integrity." —Shelf Awareness From the author of *How to Think* and *The Pleasures of Reading in an Age of Distraction*, a literary guide to engaging with the voices of the past to stay sane in the present W. H. Auden once wrote that art is our chief means of breaking bread with the dead. In his brilliant and compulsively readable new treatise, *Breaking Bread with the Dead*, Alan Jacobs shows us that engaging with the strange and wonderful writings of the past might help us live less anxiously in the present—and increase what Thomas Pynchon once called our personal density. Today we are battling too much information in a society changing at lightning speed, with algorithms aimed at shaping our every

thought—plus a sense that history offers no resources, only impediments to overcome or ignore. The modern solution to our problems is to surround ourselves only with what we know and what brings us instant comfort. Jacobs's answer is the opposite: to be in conversation with, and challenged by, those from the past who can tell us what we never thought we needed to know. What can Homer teach us about force? How does Frederick Douglass deal with the massive blind spots of America's Founding Fathers? And what can we learn from modern authors who engage passionately and profoundly with the past? How can Ursula K. Le Guin show us truths about Virgil's female characters that Virgil himself could never have seen? In *Breaking Bread with the Dead*, a gifted scholar draws us into close and sympathetic engagement with texts from across the ages, including the work of Anita Desai, Henrik Ibsen, Jean Rhys, Simone Weil, Edith Wharton, Amitav Ghosh, Claude Lévi-Strauss, Italo Calvino, and many more. By hearing the voices of the past, we can expand our consciousness, our sympathies, and our wisdom far beyond what our present moment can offer.

*Humana Festival 2019* Amy Wegener, Jenni Page-White, 2020-09-01 The Humana Festival of New American Plays has been a leading home for extraordinary playwrights and their imaginations for more than four decades, making Actors Theatre of Louisville one of the nation's preeminent powerhouses for new play development. For six weeks every spring, Louisville exerts a gravitational pull on producers and theatre lovers from around the country, who travel from far and wide for the adventure of seeing a diverse slate of fully-produced new plays. Many Humana Festival plays have gone on to garner awards and subsequent productions, making a sustained impact on the international dramatic repertoire. *Humana Festival 2019: The Complete Plays* brings together all five scripts from the 43rd annual cycle of world premieres, featuring a remarkable array of work by some of the most exciting voices in the American theatre. This anthology makes the Humana Festival plays available to an even wider audience, allowing readers to experience the collision of perspectives, styles and stories that makes the festival such an invigorating celebration of the art form. This compilation features the full-length plays *Everybody Black* by Dave Harris; *The Thin Place* by Lucas Hnath; *The Corpse Washer*, adapted for the stage by Ismail Khalidi and Naomi Wallace, from the novel of the same name by Sinan Antoon; *How to Defend Yourself* by Liliana Padilla; and *We've Come to Believe*, a collaboratively-written play by three writers—Kara Lee Corthron, Emily Feldman, and Matthew Paul Olmos.

Mapping Global Theatre Histories Mark Pizzato, 2019-05-02 This textbook provides a global, chronological mapping of significant areas of theatre, sketched from its deepest history in the evolution of our brain's 'inner theatre' to ancient, medieval, modern, and postmodern developments. It considers prehistoric cave art and built temples, African trance dances, ancient Egyptian and Middle-Eastern ritual dramas, Greek and Roman theatres, Asian dance-dramas and puppetry, medieval European performances, global indigenous rituals, early modern to postmodern Euro-American developments, worldwide postcolonial theatres, and the hyper-theatricality of today's mass and social media. Timelines and numbered paragraphs form an overall outline with distilled details of what students can learn, encouraging further explorations online and in the library.

Questions suggest how students might reflect on present parallels, making their own maps of global theatre histories, regarding geo-political theatrics in the media, our performances in everyday life, and the theatres inside our brains.

*Beholding Beauty* Jason R. McConnell, 2022-03-15 *Beholding Beauty: Worshiping God through the Arts* casts a vision for how the church can integrate a theology of beauty and aesthetics into its worship practices. Unlike other books that only explore beauty and aesthetic in the abstract, *Beholding Beauty* is a practical theology that inspires Christians to intentionally incorporate the arts into their everyday lives and their church's weekly worship services. It is specifically designed for pastors and worship leaders who wish to craft theologically coherent, aesthetically invigorating, and artistically stimulating worship services and for all Christians who desire to contemplate the nature of beauty and art from a biblical, theological, and liturgical perspective. Whether you are an accomplished artist or a novice to the art world, this book will deepen your understanding of God as the original artist who uniquely calls human beings to cocreate with him. It will challenge your presuppositions and convictions about the place of beauty and art in the Christian life and the life of the church. It encourages Christian artists to be even more creative and prolific, and it compels non-artists to consider the artistic gifts and talents God has given them.

**A Doll's House, Part 2** Lucas Hnath, 2018-02-07 In the final scene of Ibsen's 1879 groundbreaking masterwork, Nora Helmer makes the shocking decision to leave her husband and children, and begin a life on her own. This climactic event—when Nora slams the door on everything in her life—instantly propelled world drama into the modern age. In *A DOLL'S HOUSE, PART 2*, many years have passed since Nora's exit. Now, there's a knock on that same door. Nora has returned. But why? And what will it mean for those she left behind?

### Unveiling the Magic of Words: A Report on "**Lucas Hnath The Christians**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Lucas Hnath The Christians**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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