

Dead Man Walking

ACT ONE

Set – Windsorbar

PREJEAN appears

DEAD MAN WALKING

BY TIM ROBBINS

Based on the book *Dead Man Walking*

By

Sister Helen **PREJEAN**

PREJEAN: The faith of my youth is the faith of my future. But never in my youth could I have imagined where my faith would take me. As a young nun it was simple. What counted was a personal relationship with God, inner peace, kindness to others and heaven when life is done. In 1980 my religious community, the Sisters of St. Joseph, made a commitment to "stand on the side of the poor" and I had gone along, but reluctantly. I didn't want to struggle with politics or economics. We were nuns after all, not social workers. Even Jesus Christ himself had said: The poor you will always have with you.

SCREEN: TWO THIRDS OF THE WORLD'S POPULATION LIVES AT OR BELOW POVERTY LEVEL.

PREJEAN: That all changed in June 1988. Some glaring injustices were pointed out to me by a sociologist, Sister Marie Augusta Neal. The poor aren't there magically. The poor are poor as a result of specific business decisions, specific oppression, specific greed.

SCREEN: U.S. IS 6% OF THE WORLD'S POPULATION, CONSUMES 48% OF THE WORLD'S GOODS.

NEAL: To be apolitical in the face of these injustices is to uphold the status quo, a very political position to take. To not actively fight against injustice is to actively condone it. Jesus preached good news to the poor that they are to be poor no longer.

PREJEAN: Which meant that the poor were not meant to accept their poverty and suffering as God's will but instead struggle to obtain the necessities of life which were rightfully theirs. Sister Neal viewed Jesus as a social visionary, an activist, what we might call a radical today. And we, we sisters of the Catholic Church, had an obligation carry on that activism, that advocacy for the poor. Something inside me must have been building towards this moment because there was a glash, a revelation an epiphany if you will and I walked out of my meeting with Sister Neal forever changed, never to look back. One year later I was living in the St. Thomas Housing development in New Orleans, Louisiana. I worked in a place called **HOPE** House, which did lots of things, from distributing food, to running day care centers, to tutoring. We shared the space with a group that worked with prisoners. I tutored High School students.

HERBIE: How can X times Y equal Z? They're letters. No one told me you can multiply letters.

PREJEAN: They're concepts. They represent numbers.

HERBIE: Well wh're they hiding?

MONTOTA: Sister **PREJEAN**. Got a second?

PREJEAN: Yeah.

MONTOTA: Listen, Sister, we've got this fella, death row inmate. He could use a pen pal, doesn't have anyone. I was wondering if you could write to him.

PREJEAN: Sure.

MONTOTA: His name is **MATTHEW Poncelot**.

MONTOTA is writing the information down.

MONTOTA: He's in for murder.

PREJEAN looks down at the name.

MONTOTA: Maybe I ought to give you someone else. This guy is a loner and doesn't write. Maybe you want someone who will answer your letters.

PREJEAN: Nah, don't change it. Give him to me.

MONTOTA: He's from Slidell, Louisiana. We have files at the office if you want to read about the case.

PREJEAN takes the piece of paper with the name on it.

Dead Man Walking Libretto

**Helen J. Knowles-Gardner, Bruce E.
Altschuler, Jaclyn Schildkraut**

Dead Man Walking Libretto:

The Theater of Terrence McNally Raymond-Jean Frontain, 2019-10-04 Terrence McNally's canon of plays books for musicals and opera libretti possesses such a breadth of subject matter and diversity of dramatic modes that critics have had difficulty assessing his accomplishment This book is the first critical study to identify the four major stages of McNally's development in terms of his understanding of how theater helps the modern person trapped in a seemingly profane existence to find a gateway to the transcendent Drawing upon such diverse religious thinkers as Martin Buber Mircea Eliade Ilia Delio and Carter Heyward Frontain analyzes the evolution of McNally's understanding of grace not as a gift bestowed by an all powerful deity upon a desperate soul but as the unwarranted and thus all the more unusual act of devotion McNally's phrase that one person performs for another By seeking to foment community most importantly at the height of the AIDS pandemic McNally's theater itself proves to be a channel of grace McNally's greatest success is shown to be the creation of a theater of empathy and compassion in contradistinction to Artaud's theater of cruelty and Albee's Americanization of the theater of the absurd

The Opera Manual Nicholas Ivor Martin, 2013-10-30 You are getting ready for a performance of Donizetti's *L'elisir d'amore* and you have a few questions How many clarinets are in the orchestra How many orchestra members appear onstage How many different sets are there How long does the opera typically run What are the key arias Are any special effects or ballet choreography required Who owns the rights Where was it premiered What are the leading and supporting roles The Opera Manual is the only single source for the answers to these and other important questions It is the ultimate companion for opera lovers professionals scholars and teachers featuring comprehensive information about and plot summaries for more than 550 operas including every opera that is likely to be performed today from standard to rediscovered contemporary works The book is invaluable especially for opera professionals who will find everything they need for choosing and staging operas But it is also a treasure for listeners Similar reference books commonly skip over scenes and supporting characters in their plot summaries lacking even the most basic facts about staging orchestral and vocal requirements The Opera Manual based on the actual scores of the works discussed is the only exhaustive up to date opera companion a recipe book that will enable its readers to explore those operas they know and discover new ones to sample and enjoy

Heggie and Scheer's Moby-Dick Robert K. Wallace, 2013 Book describes the world premiere of the American opera based on Melville's novel *Moby Dick* with the same name Wallace describes the creative process of writing the music and libretto the rehearsals and stage design and the opening night in Dallas in May 2010

ECIP Data View Summary **Americana** Knut Holtsträter, Sascha Pöhlmann, 2024 The essay collection *Americana* poses the basic question of how American music can be described and analyzed as such as American music Situated at the intersection between musicology and American Studies the essays focus on the categories of aesthetics authenticity and performance in order to show how popular music is made American from Alaskan hip hop to German Schlager from Creedence Clearwater Revival to

film scores from popular opera to U2 from the Rolling Stones to country rap and from Steve Earle to the Trans Chorus of Los Angeles

The Oxford Dictionary of Musical Works Alison Latham, 2004 Anyone who listens to or plays classical music often wants to put the pieces they encounter in context to check information ranging from who wrote the piece or the date of its first performance to how it acquired its title or whether it was commissioned for a specific person or occasion General dictionaries of music only cover a limited number of musical works and include very little detail The new Oxford Dictionary of Musical Works provides short articles on over 1750 musical works from earliest times to the present day providing a comprehensive but handy reference Entries encompass a broad spectrum of genres from opera ballet choral and vocal music orchestral chamber and instrumental pieces to nicknamed works collections national anthems hymn tunes and traditional melodies Each entry outlines the genre to which the piece belongs the librettist or author of the text including any literary source the number of acts or movements the scoring including details of the instrumentalists and vocalists needed to perform the piece how it came to be commissioned the place and date of its first performance any subsequent arrangements or revisions and any additional important or entertaining information

Conversations with Terrence McNally

Raymond-Jean Frontain, 2023-01-27 Arriving in New York at the tail end of what has been termed the Golden Age of Broadway and the start of the Off Broadway theater movement Terrence McNally 1938 2020 first established himself as a dramatist of the absurd and a biting social critic He quickly recognized however that one is more likely to change people's minds by first changing their hearts and in outrageous farces like *The Ritz* and *It's Only a Play* began using humor more broadly to challenge social biases By the mid 1980s as the emerging AIDS pandemic called into question America's treatment of persons isolated by suffering and sickness he became the theater's great poet of compassion dramatizing the urgent need of human connection and the consequences when such connections do not take place *Conversations with Terrence McNally* collects nineteen interviews with the celebrated playwright In these interviews one hears McNally reflect on theater as the most collaborative of the arts the economic pressures that drive the theater industry the unique values of music and dance and the changes in American theater over McNally's fifty plus year career The winner of four competitive Tony Awards as the author of the Best Play *Love, Valour, Compassion* and Master Class and author of the book for the Best Musical *Kiss of the Spider Woman* and *Ragtime* McNally holds the distinction of being one of the few writers for the American theater who excelled in straight drama as well as musical comedy In addition his canon extends to opera his collaboration with composer Jake Heggie *Dead Man Walking* has proven the most successful new American opera of the last twenty five years

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically

throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

The Theater of Terrence McNally Peter Wolfe, 2013-10-23 This first book length work on Terrence McNally shows how his decades in the theater have refined his thoughts on subjects like growing up gay in mannish homophobic Texas Shakespeare's legacy in contemporary drama and the life giving power of forgiveness McNally believes that the ability to forgive a challenge to even the most high minded confirms our humanity because the wrongs done to us usually don't deserve to be forgiven The author shows how McNally's impeccable timing his instinct for a good laugh line and his preference for physical sensation and character over plot helps him reveal both what's important to his people and why his people are important These revelations can shake up audiences while providing a great evening at the theater

Encyclopedia of American Opera Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

Falling Up Thomas Holliday, 2013-01-25 Actors know about falling up a split second ignition from the wings propelling entrance as a new character an unwilling ascent to a different mode of being an in body experience that overlays preparation opportunity choice or chance Falling Up the first and only full length Floyd study is a metaphor for humanity's uncanny ability to rise from seeming disaster into rebirth Floyd's consistent succession of soars stumbles slides or wrenches sings of triumph over odds A modern Renaissance man Floyd is our greatest living opera composer and librettist a trained concert pianist a master stage director and a teacher In Falling Up Holliday offers an intimate account of the life that shaped the words and music Combining insights from hundreds of interviews with Floyd his family and many of the last half century's greatest singers conductors and opera administrators Falling Up traces Floyd's Southern roots and the struggles and sacrifices that accompanied his rise to operatic stardom With more than forty photographs the detailed evolution of Floyd's fourteen operas and in depth analysis of his nonoperatic works Falling Up is essential reading for opera fans and professionals alike a book that moves informs and entertains

Blood on the Stage,

1950-1975 Amnon Kabatchnik,2011-04-14 Discussing more than 120 full length plays this volume provides an overview of the most important and memorable theatrical works of crime and detection produced between 1950 and 1975 The Catholic Church and Unruly Women Writers J. DelRosso,L. Eicke,2007-11-12 This collection attends to western women s struggles within Roman Catholicism by examining how women throughout the centuries have attempted to reconcile their unruliness with their Catholic backgrounds or conversions **Incarceration Nation** Stephen John Hartnett,2003-06-05 Stephen Hartnett merges the evocative power of poetry with scholarly research to produce both a genre bending critique of the prison industrial complex and an innovative new method of qualitative research Based on ten years of teaching in writing about and protesting at prisons across America Harnett weaves together the hopes of prisoners their families and friends with the stories of activist communities struggling against the death penalty the war on drugs and a culture that treats prisoners as commodities Full of materials from philosophers poets and historians rich in personal detail and written as a passionate and urgent call for justice Incarceration Nation shows the power of ethnographic poetry to give voice to the hopes and horrors of a generation confronted by the mass production of criminality The Alchemy of Theatre - The Divine Science Robert Viagas,2006-10-01 Applause Books Featuring 28 of the top talents on Broadway The Alchemy of Theatre lets the top talents in every theatrical field from producing and writing to publicity and makeup share their hard earned wisdom They speak on how to achieve success in an environment where giant egos are locked up together under mounting financial and emotional pressure and are expected to deliver greatness In short this book is a how to manual of collaboration by the professionals who do it best Among those who have packed their lively essays with real world stories of experience on legendary productions are directors Harold Prince Susan Stroman and George C Wolfe playwrights Wendy Wasserstein recently deceased and Edward Albee stars Chita Rivera and Brian Stokes Mitchell set designer Robin Wagner songwriter Cy Coleman in one of his last writing efforts before his death costume designer William Ivey Long producer Rocco Landesman theatre operator Gerald Schoenfeld chairman of The Shubert Organization playwright and librettist Terrence McNally lighting designers Jules Fisher and Peggy Eisenhauer Musical Director Paul Gemignani and more than a dozen more This book is nothing but true life stories of how these precepts work in real life for some of the most talented people alive Every narrative gives an inside look at what makes theater magical and allows a performance to come together For those who love the theater this book is essential Library Journal **Listening to Art Song** Margaret Olson,2015-05-01 Listening to Art Song An Introduction offers an easy to read fresh perspective on the remarkably diverse musical genre of art song As the ultimate expression of the human singing voice song has provided succor and entertainment to humanity in many forms since the dawn of civilization Margaret Olson examines art song s development outlines the elements that comprise it offers ideas on how to effectively listen to it provides brief biographical sketches of key art song composers and lists important recordings in the Italian French German British and American art song traditions By instructing readers in how to evaluate

art songs Olson informs and enhances the art song experience for listeners Listening to Art Song is the ideal text for any student studying voice or anyone interested in the genre of song

A Study Guide for Terrence McNally's "Master Class" Gale, Cengage Learning,2016 A Study Guide for Terrence McNally's Master Class excerpted from Gale's acclaimed Drama For Students This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust Drama For Students for all of your research needs

Sustaining New Orleans Barbara Eckstein,2005-10-27 This is an expansive interpretation of New Orleans America's most unique city Eckstein pursues meanings of the phrase sustaining New Orleans from the images that remain through media activities to the competing demands of social justice

American Theatre ,2000 **Lights, Camera, Execution!** Helen J. Knowles-Gardner,Bruce E. Altschuler,Jaclyn Schildkraut,2019-10-16 Lights Camera Execution engages in detailed critical analysis of nine different films about capital punishment in the United States It examines well known movies from the last thirty years explores the cinematic techniques used and identifies common themes such as race and human dignity

Mad Scenes and Exit Arias Heidi Waleson,2018-10-02 From the Wall Street Journal's opera critic a history of how and why the New York City Opera went bankrupt and what it means for the future of the arts In October 2013 the arts world was rocked by the news that the New York City Opera the people's opera had finally succumbed to financial hardship after 70 years in operation The company had been a fixture on the national opera scene as the populist antithesis of the grand Metropolitan Opera a nurturing home for young American talent and a place where new lively ideas shook up a venerable art form But NYCO's demise represented more than the loss of a cherished organization it was a harbinger of massive upheaval in the performing arts and a warning about how cultural institutions would need to change in order to survive Drawing on extensive research and reporting Heidi Waleson one of the foremost American opera critics recounts the history of this scrappy company and reveals how from the beginning it precariously balanced an ambitious artistic program on fragile financial supports Waleson also looks forward and considers some better managed more visionary opera companies that have taken City Opera's lessons to heart Above all *Mad Scenes and Exit Arias* is a story of money ego changes in institutional identity competing forces of populism and elitism and the ongoing debate about the role of the arts in society It serves as a detailed case study not only for an American arts organization but also for the sustainability and management of nonprofit organizations across the country An intricate whodunit that seeks to find out who murdered the New York City Opera Waleson gives us a vivid description of each death defying crisis and a sharp portrait of the ever changing cast of would be saviors who somehow always failed in their mission The New York Times Book Review Thoroughly researched factually detailed judgmentally well balanced and engrossing Opera Waleson's in depth study illustrates the challenges City Opera and other opera houses face in the 21st century as they seek to preserve tradition and innovate Publishers Weekly A thorough recounting of the tumultuous history of the New York City Opera and a clear-eyed examination of the economic

fragility of cultural institutions Kirkus Reviews

Ignite the flame of optimism with is motivational masterpiece, **Dead Man Walking Libretto** . In a downloadable PDF format (*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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