

## Twilight Los Angeles 1992 On The Road Openmindslutions

Containing walks and detailed maps from throughout the city, *Secret Stairs* highlights the charms and quirks of a unique feature of the Los Angeles landscape, and chronicles the geographical, architectural, and historical aspects of the city's staircases, as well as of the neighborhoods in which the steps are located. From strolling through the classic La Loma neighborhood in Pasadena to walking the Sunset Junction Loop in Silver Lake, to taking the Beachwood Canyon hike through "Hollywoodland" to enjoying the magnificent ocean views from the Castellammare district in Pacific Palisades, *Secret Stairs* takes you on a tour of the staircases all across the City of Angels. The circular walks, rated for duration and difficulty, deliver tales of historic homes and their fascinating inhabitants, bits of unusual local trivia, and stories of the neighborhoods surrounding the stairs. That's where William Faulkner was living when he wrote the screenplay for *To Have and Have Not*; that house was designed by Neutra; over there is a Schindler; that's where Woody Guthrie lived, where Anais Nin died, and where Thelma Todd was murdered . . . Despite the fact that one of these staircases starred in an Oscar-winning short film—*Laurel and Hardy's The Music Box*, from 1932—these civic treasures have been virtually unknown to most of the city's residents and visitors. Now, *Secret Stairs* puts these hidden stairways back on the map, while introducing urban hikers to exciting new "trails" all around the city of Los Angeles.

Selected by *The Los Angeles Times* as a Best Book of 1997, a satirical novel by the author of *Depth Takes a Holiday* follows a down-and-out Los Angeles couple's rise to fortune and its discontents. Reprint.

Derived from interviews with a wide range of people who experienced or observed New York's 1991 Crown Heights racial riots, *Fires In The Mirror* is as distinguished a work of commentary on black-white tensions as it is a work of drama. In August 1991 simmering tensions in the racially polarized Brooklyn, New York, neighborhood of Crown Heights exploded into riots after a black boy was killed by a car in a rabbi's motorcade and a Jewish student was slain by blacks in retaliation. *Fires in the Mirror* is dramatist Anna Deavere Smith's stunning exploration of the events and emotions leading up to and following the Crown Heights conflict. Through her portrayals of more than two dozen Crown Heights adversaries, victims, and eyewitnesses, using verbatim excerpts from their observations derived from interviews she conducted, Smith provides a brilliant, Rashoman-like documentary portrait of contemporary ethnic turmoil.

*Theatre-Making* explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies through which these categories have been constructed in the English-speaking world.

How does the performance of blackness reframe issues of race, class, gender, and sexuality? Here, the contributors look into representational practices in film, literature, fashion, and theatre and explore how they have fleshed out political struggles, while recognizing that they have sometimes maintained the mechanisms of violence against blacks.

The latest, delectably witty installment of Alexander McCall Smith's sumptuous 44 Scotland Street series. For the residents of 44 Scotland Street, life in Edinburgh's intriguing New Town is a thing to be relished. After all, there are new faces to excite Domenica's anthropological imagination, precious moments with his triplets for Matthew to savor, and the prospect of a trip to the promised land of Glasgow for young Bertie. But there are mysteries that need solving too. Could Angus Lordie's dog, Cyril--the only dog in Scotland with a gold tooth--have unearthed a Neanderthal skull? Does the long-suffering Stuart have any hope of kindling a new relationship when Bruce, ever the navel gazer and consummate seducer, effortlessly steps into

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his pas de deux? And how will the patrons of Big Lou's cafe react to the menu's imminent culinary transformation? The stories of this wonderfully vibrant cast may take unexpected turns, but the warmth and humor at Scotland's most recognizable address will ultimately affirm the joy life brings us all.

Kyeoung has spent her entire life negotiating the double standards imposed on her as an Asian-American woman. Bullied by boys in childhood, ostracized by girls as a teen, and gas-lit by men as an adult, her experiences with sexuality grow more and more challenging. As we trace Kyeoung from the insecurity of puberty to the disenchantment of her adult life, *USUAL GIRLS* chronicles the wonder, pain, and complexity of growing up female.

An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper, Eleanor Antin, Anna Deavere Smith, and Nikki S. Lee.

Twilight--Los Angeles, 1992 On the Road : a Search for American Character Anchor From the most exciting individual in American theater" (Newsweek), here is Anna Deavere Smith's brass tacks advice to aspiring artists of all stripes. In vividly anecdotal letters to the young BZ, she addresses the full spectrum of issues that people starting out will face: from questions of confidence, discipline, and self-esteem, to fame, failure, and fear, to staying healthy, presenting yourself effectively, building a diverse social and professional network, and using your art to promote social change. At once inspiring and no-nonsense, *Letters to a Young Artist* will challenge you, motivate you, and set you on a course to pursue your art without compromise.

A selection of the author's plays includes his most critically acclaimed works, exploring the theme of a search for identity in such settings as World War II, nineteenth-century California, and the television industry.

From the runways of Paris to the casting controversies over BMiss Saigon, from a local demonstration at the Claremont Colleges in California to the gender-blending of BM. Butterfly, BAbout Face examines representations of Asia and their reverberations in both Asia and Asian American lives. Japanese high fashion and Asian American theater become points of entry into the politics of pleasure, the performance of racial identities, and the possibility of political intervention in commodity capitalism. Based on Kondo's fieldwork, this interdisciplinary work brings together essays, interviews with designer Rei Kawakubo of Comme des Garçons and playwright David Henry Hwang, and "personal" vignettes in its exploration of counter-Orientalisms.

In the Spring of 1992 five days of rioting laid waste to South Central Los Angeles, took scores of lives, cost the city more than 900 million in property damages and captured the attention of horrified people worldwide. Lou Cannon, veteran journalist, combines extensive research with interviews from hundreds of survivors, offering the only definitive story behind what happened and why. *Official Negligence* takes a hard look at the circumstances leading up to the riots. Cannon reveals how the videotape of the brutal beating of Rodney King had been sensationally edited by a local TV station, how political leaders required LAPD officers to carry metal batons despite evidence linking them to the rising toll of serious injury in the community, and how poorly prepared the city was for the violence that erupted.

Cabdrivers and their yellow taxis are as much a part of the cityscape as the high-rise buildings and the subway. We hail them without thought after a wearying day at the office or an exuberant night on the town. And, undoubtedly, taxi drivers have stories to tell—of farcical local politics, of colorful passengers, of changing neighborhoods and clandestine shortcuts. No one knows a city's streets—and thus its heart—better than its

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cabdrivers. And from behind the wheel of his taxi, Dmitry Samarov has seen more of Chicago than most Chicagoans will hope to experience in a lifetime. An artist and painter trained at the School of the Art Institute of Chicago, Samarov began driving a cab in 1993 to make ends meet, and he's been working as a taxi driver ever since. In *Hack: Stories from a Chicago Cab*, he recounts tales that will delight, surprise, and sometimes shock the most seasoned urbanite. We follow Samarov through the rhythms of a typical week, as he waits hours at the garage to pick up a shift, ferries comically drunken passengers between bars, delivers prostitutes to their johns, and inadvertently observes drug deals. There are long waits with other cabbies at O'Hare, vivid portraits of street corners and their regular denizens, amorous Cubs fans celebrating after a game at Wrigley Field, and customers who are pleasantly surprised that Samarov is white—and tell him so. Throughout, Samarov's own drawings—of his fares, of the taxi garage, and of a variety of Chicago street scenes—accompany his stories. In the grand tradition of Nelson Algren, Saul Bellow, Mike Royko, and Studs Terkel, Dmitry Samarov has rendered an entertaining, poignant, and unforgettable vision of Chicago and its people.

"Of his generation's metafictioneers, Fred Exley has created the richest and most American body of work .... *LAST NOTES* tells tales about corruption, confession, and the often terrible beauty of the bonds of love." - *VILLAGE VOICE* Frederick Exley, the splenetic and prodigiously self-destructive narrator and protagonist of *A FAN'S NOTES* and *PAGES FROM A COLD ISLAND*, is alive, if not exactly well. In this exhilarating, scalding new novel, Ex recounts his death watch for his older brother, his imprisonment by a nightmarish Irishman, and his sexual enthrallment to a beautiful flight attendant whose lies are even more inventive than his own. Searching compulsively for love and inevitably betraying it, lashing out at the country in which he is perpetually an alien, Exley remains one of the most riveting characters- and mesmerizing writers - in contemporary American fiction. "[Exley] can weave a number of seemingly unrelated incidents into a single, allusive narrative leading to an unexpected, usually prickly epiphany. His books seem like the loquacious meanderings of one of the more literary and entertainingly cynical, if often terrifyingly frank, guys one might meet in a neighborhood bar.... They reveal themselves as structurally complex, thoroughly imagined, consummate works of art." -*BOSTON GLOBE*

Misty's Twilight is part thoroughbred, part Chinoteague pony, and one hundred percent fire and talent. A direct descendant of the most famous pony ever, Misty of Chinoteague, Twilight has greatness in her blood. Now it's her turn to shine, perhaps as a cutting horse, a jumper, or in the graceful art of dressage. Can Twilight, whose ancestors were wild ponies living on an untamed island, do it? Can she compete against the best horses in the world...and win?

Collection of essays, personal reflections and interviews regarding the Rodney King riots. All authors were Los Angeles residents at the time of the riots.

Publisher Description

"Until the Flood is an urgent moral inquest." —Jesse Green, *New York Times* In the gripping and revelatory *Until the Flood*, Dael Orlandersmith journeys into the heart and soul of modern-day America—confronting the powerful forces of history, race, and politics. Drawn from interviews following the shooting of a black

teenager, Michael Brown, by a white police officer, Darren Wilson, Orlandersmith embodies the many faces of a community rallying for justice and a country still yearning for change.

THE STORY: HOUSE ARREST is a fascinating and compelling look at nothing less than the civil rights movement, the issues of slavery and racism, and the relationship between the press and the presidency over the course of American history. It begins

"Smith's powerful style of living journalism uses the collective, cathartic nature of the theater to move us from despair toward hope." —The Village Voice Anna Deavere Smith's extraordinary form of documentary theater shines a light on injustices by portraying the real-life people who have experienced them. "One of her most ambitious and powerful works on how matters of race continue to divide and enslave the nation" (Variety). Smith renders a host of figures who have lived and fought the system that pushes students of color out of the classroom and into prisons. (As Smith has put it: "Rich kids get mischief, poor kids get pathologized and incarcerated.") Using people's own words, culled from interviews and speeches, Smith depicts Rev. Jamal Harrison Bryant, who eulogized Freddie Gray; Niya Kenny, a high school student who confronted a violent police deputy; activist Bree Newsome, who took the Confederate flag down from the South Carolina State House grounds; and many others. Their voices bear powerful witness to a great iniquity of our time—and call us to action with their accounts of resistance and hope.

Studies of traumatic stress have explored the challenges to memory as a result of extreme experience, particularly in relation to the ways in which trauma resonates within the survivor's body and the difficulties survivors face when trying to incorporate their experience into meaningful narratives. Jennifer Griffiths examines the attempts of several African American writers and playwrights to explore ruptures in memory after a traumatic experience and to develop creative strategies for understanding the inscription of trauma on the body in a racialized cultural context. In the literary and performance texts examined here, Griffiths shows how the self is reconstituted through testimony—through the attempt to put into language and public statement the struggle of survivors to negotiate the limits placed on their bodies and to speak controversial truths. Dessa in her jail cell, Venus in the courtroom, Sally on the auction block, Ursa in her own family history, and Rodney King in the video frame—each character in these texts by Sherley Anne Williams, Suzan-Lori Parks, Robbie McCauley, Gayl Jones, and Anna Deavere Smith gives voice not only to the limits of language in representing traumatic experience but also to the necessity of testimony as the public enactment of memory and bodily witness. In focusing specifically and exclusively on the relation of trauma to race and on the influence of racism on the creation and reception of narrative testimony, this book distinguishes itself from previous studies of the literatures of trauma.

Thirty-seven Los Angeles authors contribute stories, poems and essays about

contemporary LA.

Compiled from dozens of interviews conducted by the author, Anna Deavere Smith's *Let Me Down Easy* is a bracing, tender, melancholy, and triumphant exploration of death and dying. The speakers Smith inhabits include healthcare professionals, theologians, artists, athletes, and activists. They speak of the body as a battleground, a tool, a weapon, a joy, a burden. Smith's great gift has always been her ability to break down her subjects' defenses and present them in their full, complicated beauty. Whether channeling Lance Armstrong, Lauren Hutton, Peter Gomes, or others who are not in the public eye, Smith reminds us again and again that in learning to die we learn to live.

Five specially commissioned discussions of verbatim theatre - in the words of the people who make it. 'What a verbatim play does is flash your research nakedly. It's like cooking a meal but the meat is left raw.' - Max Stafford-Clark *Plays* which use people's actual words as the basis for their drama are not a new phenomenon. But from the stages of national theatres to fringe venues and universities everywhere, 'verbatim' theatre, as it has come to be known, is currently enjoying unprecedented attention and success. It has also attracted high-profile criticism and impassioned debate. In these wide-ranging essays and interviews, six leading dramatists describe their varying approaches to verbatim, examine the strengths and weaknesses of its techniques and explore the reasons for its current popularity. They discuss frankly the unique opportunities and ethical dilemmas that arise when portraying real people on stage, and consider some of the criticisms levelled at this controversial documentary form. 'The intention is always to arrive at the truth.' - Nicolas Kent

Anna Deavere Smith's stunning new work of "documentary theater" in which she uses verbatim the words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event.

When shit goes down, your girls show up. Waking up to a shocking and personal health scare, Octavia and her best friends, June and Imani, go on a crusade to find intimacy and joy in a world that could give a fuck less about them or their feelings. This 24-hour blitz explores what it is to be a queer blk woman in 2015 New York, how we survive and save ourselves from ourselves.

The author's latest work of documentary theater uses the words of people who experienced the Los Angeles riots to show a city in turmoil

Sometime near the start of the 1990s, the future became a place of national decline. The United States had entered a period of great anxiety fueled by the shrinking of the white middle class, the increasingly visible misery of poor urban blacks, and the mass immigration of nonwhites. Perhaps more than any other event marking the passage through these dark years, the 1992 Los Angeles riots have sparked imaginative and critical works reacting to this profound pessimism. Focusing on a wide range of these creative works, Min Hyoung Song shows how the L.A. riots have become a cultural-literary event—an important reference and resource for imagining the social problems plaguing the United States and its possible futures. Song considers works that address the riots and often the traumatic place of the Korean American community within them: the independent documentary *Sa-I-Gu* (Korean for April 29, the date the riots began), Chang-rae Lee's novel *Native Speaker*, the commercial film *Strange Days*, and the experimental drama of Anna Deavere Smith, among many others. He describes how cultural producers have used the riots to examine the narrative of national decline, manipulating language and visual elements, borrowing and refashioning familiar tropes, and, perhaps most significantly, repeatedly turning to metaphors of bodily suffering to convey a sense of an unraveling social fabric. Song argues that these aesthetic experiments offer ways

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of revisiting the traumas of the past in order to imagine more survivable futures.

The first collection of plays by one of the major figures of the American stage.

A striking new ensemble drama based on the Jena Six; six Black students who were initially charged with attempted murder for a school fight after being provoked with nooses hanging from a tree on campus. This bold new play by Dominique Morisseau (*Sunset Baby*, *Detroit '67*, *Skeleton Crew*) examines the miscarriage of justice, racial double standards, and the crises in relations between men and women of all classes and, as a result, the shattering state of Black family life.

In this bold, innovative work, Dorinne Kondo theorizes the racialized structures of inequality that pervade theater and the arts. Grounded in twenty years of fieldwork as dramaturg and playwright, Kondo mobilizes critical race studies, affect theory, psychoanalysis, and dramatic writing to trenchantly analyze theater's work of creativity as theory: acting, writing, dramaturgy. Race-making occurs backstage in the creative process and through economic forces, institutional hierarchies, hiring practices, ideologies of artistic transcendence, and aesthetic form. For audiences, the arts produce racial affect--structurally over-determined ways affect can enhance or diminish life. Upending genre through scholarly interpretation, vivid vignettes, and Kondo's original play, *Worldmaking* journeys from an initial romance with theater that is shattered by encounters with racism, toward what Kondo calls reparative creativity in the work of minoritarian artists Anna Deavere Smith, David Henry Hwang, and the author herself. *Worldmaking* performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.

A propulsive and ambitious novel as electrifying as *The Wire*, from a writer hailed as the West Coast's Richard Price—a mesmerizing epic of crime and opportunity, race, revenge, and loyalty, set in the chaotic streets of South Central L.A. in the wake of one of the most notorious and incendiary trials of the 1990s At 3:15 p.m. on April 29, 1992, a jury acquitted three white Los Angeles Police Department officers charged with using excessive force to subdue a black man named Rodney King, and failed to reach a verdict on the same charges involving a fourth officer. Less than two hours later, the city exploded in violence that lasted six days. In nearly 121 hours, fifty-three lives were lost. But there were even more deaths unaccounted for: violence that occurred outside of active rioting sites by those who used the chaos to viciously settle old scores. A gritty and cinematic work of fiction, *All Involved* vividly re-creates this turbulent and terrifying time, set in a sliver of Los Angeles largely ignored by the media during the riots. Ryan Gattis tells seventeen interconnected first-person narratives that paint a portrait of modern America itself—laying bare our history, our prejudices, and our complexities. With characters that capture the voices of gang members, firefighters, graffiti kids, and nurses caught up in these extraordinary circumstances, *All Involved* is a literary tour de force that catapults this edgy writer into the ranks of such legendary talents as Dennis Lehane and George V. Higgins.

A Study Guide for Anna Deavere Smith's "Twilight: Los Angeles, 1992," 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.

The 1992 Los Angeles rebellion, also known as the Rodney King riots, followed the acquittal of four police officers who had been charged with assault and the use of excessive force against a Black motorist. The violence included widespread looting and destruction of stores, many of which were owned or operated by Korean Americans in

neighborhoods that were predominantly Black and Latina/o. *Civil Racism* examines a range of cultural reactions to the “riots” anchored by calls for a racist civility, a central component of the aesthetics and politics of the post–civil rights era. Lynn Mie Itagaki argues that the rebellion interrupted the rhetoric of “civil racism,” which she defines as the preservation of civility at the expense of racial equality. As an expression of structural racism, Itagaki writes, civil racism exhibits the active—though often unintentional—perpetuation of discrimination through one’s everyday engagement with the state and society. She is particularly interested in how civility manifests in societal institutions such as the family, the school, and the neighborhood, and she investigates dramatic, filmic, and literary texts by African American, Asian American, and Latina/o artists and writers that contest these demands for a racist civility. Itagaki specifically addresses what she sees as two “blind spots” in society and in scholarship. One is the invisibility of Asians and Latinas/os in media coverage and popular culture that, she posits, importantly shapes Black–White racial formations in dominant mainstream discourses about race. The second is the scholarly separation of two critical traditions that should be joined in analyses of racial injustice and the 1992 Los Angeles rebellion: comparative race studies and feminist theories. *Civil Racism* insists that the 1992 “riots” continue to matter, that the artistic responses matter, and that—more than twenty years later—debates about issues of race, ethnicity, class, and gender are more urgent than ever.

Drawing on five years of research and more than four hundred interviews, the author of *Fires in the Mirror* offers an inside glimpse of American politics at work as she provides a provocative study of politicians and other Washington insiders and the lexicon of power and politics in the United States. Reprint. 30,000 first printing.

Helicopters patrolled low over the city, filming blocks of burning cars and buildings, mobs breaking into storefronts, and the vicious beating of truck driver Reginald Denny. For a week in April 1992, Los Angeles transformed into a cityscape of rage, purportedly due to the exoneration of four policemen who had beaten Rodney King. It should be no surprise that such intense anger erupted from something deeper than a single incident. In *The Contested Murder of Latasha Harlins*, Brenda Stevenson tells the dramatic story of an earlier trial, a turning point on the road to the 1992 riot. On March 16, 1991, fifteen-year-old Latasha Harlins, an African American who lived locally, entered the Empire Liquor Market at 9172 South Figueroa Street in South Central Los Angeles. Behind the counter was a Korean woman named Soon Ja Du. Latasha walked to the refrigerator cases in the back, took a bottle of orange juice, put it in her backpack, and approached the cash register with two dollar bills in her hand—the price of the juice. Moments later she was face-down on the floor with a bullet hole in the back of her head, shot dead by Du. Joyce Karlin, a Jewish Superior Court judge appointed by Republican Governor Pete Wilson, presided over the resulting manslaughter trial. A jury convicted Du, but Karlin sentenced her only to probation, community service, and a \$500 fine. The author meticulously reconstructs these events and their aftermath, showing how they set the stage for the explosion in 1992. An accomplished historian at UCLA, Stevenson explores the lives of each of these three women—Harlins, Du, and Karlin—and their very different worlds in rich detail. Through the three women, she not only reveals the human reality and social repercussions of this triangular collision, she also provides a deep history of immigration, ethnicity, and gender in modern America. Massively

researched, deftly written, *The Contested Murder of Latasha Harlins* will reshape our understanding of race, ethnicity, gender, and—above all—justice in modern America. A New York Times bestseller A William C. Morris Award Finalist “Should be required reading in every classroom.” —Nic Stone, #1 New York Times bestselling author of *Dear Martin* “A true love letter to Los Angeles.” —Brandy Colbert, award-winning author of *Little & Lion* “A brilliantly poetic take on one of the most defining moments in Black American history.” —Tiffany D. Jackson, author of *Grown* and *Monday’s Not Coming* Perfect for fans of *The Hate U Give*, this unforgettable coming-of-age debut novel explores issues of race, class, and violence through the eyes of a wealthy black teenager whose family gets caught in the vortex of the 1992 Rodney King Riots. Los Angeles, 1992 Ashley Bennett and her friends are living the charmed life. It’s the end of senior year and they’re spending more time at the beach than in the classroom. They can already feel the sunny days and endless possibilities of summer. Everything changes one afternoon in April, when four LAPD officers are acquitted after beating a black man named Rodney King half to death. Suddenly, Ashley’s not just one of the girls. She’s one of the black kids. As violent protests engulf LA and the city burns, Ashley tries to continue on as if life were normal. Even as her self-destructive sister gets dangerously involved in the riots. Even as the model black family façade her wealthy and prominent parents have built starts to crumble. Even as her best friends help spread a rumor that could completely derail the future of her classmate and fellow black kid, LaShawn Johnson. With her world splintering around her, Ashley, along with the rest of LA, is left to question who is the us? And who is the them?

Most histories of the Civil War era portray the struggle over slavery as a conflict that exclusively pitted North against South, free labor against slave labor, and black against white. In *Freedom's Frontier*, Stacey L. Smith examines the battle over slavery as it unfolded on the multiracial Pacific Coast. Despite its antislavery constitution, California was home to a dizzying array of bound and semibound labor systems: African American slavery, American Indian indenture, Latino and Chinese contract labor, and a brutal sex traffic in bound Indian and Chinese women. Using untapped legislative and court records, Smith reconstructs the lives of California's unfree workers and documents the political and legal struggles over their destiny as the nation moved through the Civil War, emancipation, and Reconstruction. Smith reveals that the state's anti-Chinese movement, forged in its struggle over unfree labor, reached eastward to transform federal Reconstruction policy and national race relations for decades to come. Throughout, she illuminates the startling ways in which the contest over slavery's fate included a western struggle that encompassed diverse labor systems and workers not easily classified as free or slave, black or white.

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