



MARIST CLS - THE POWER OF READERS THEATRE, VOL #3
FALL 2024
CLASS #5

IN A WORD BY LAUREN YEE

IN A WORD EXPLORES THE COMPLEXITY OF LANGUAGE AND HOW IT CAN IMPACT THE WAYS WE SEE AND FEEL ABOUT THE WORLD AROUND US.

THE PLAY STARTS ON THE TWO-YEAR ANNIVERSARY OF FIONA'S SON'S DISAPPEARANCE, AND STILL, NOTHING MAKES SENSE TO HER. NOT HER BLASÉ HUSBAND, THE INCOMPETENT DETECTIVE, OR THE NEIGHBORHOOD KIDNAPPER WHO KEEPS INTRODUCING HIMSELF IN THE CHECKOUT LINE.

AS FIONA DELVES BACK INTO HER MEMORIES OF THAT DAY, TO UNCOVER THAT CRUCIAL MISSING PIECE, GRIEF AND COMEDY COLLIDE, AND ORDINARY TURNS OF PHRASE TAKE ON DANGEROUS NEW MEANINGS.




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LAUREN YEE IS A PLAYWRIGHT, SCREENWRITER, AND TV WRITER BORN AND RAISED IN SAN FRANCISCO. SHE CURRENTLY LIVES IN NEW YORK CITY.

LAUREN IS THE WINNER OF THE DORIS DUKE AWARD, THE STEINBERG PLAYWRIGHT AWARD, THE HORTON FOOTE PRIZE, THE KESSELRING PRIZE, AND THE AMERICAN ACADEMY OF ARTS AND LETTERS AWARD. SHE HAS BEEN A FINALIST FOR THE SUSAN SMITH BLACKBURN PRIZE. HER PLAYS WERE THE #1 AND #2 PLAYS ON THE 2017 KILROYS LIST.

LAUREN IS A RESIDENCY 5 PLAYWRIGHT AT SIGNATURE THEATRE, NEW DRAMATISTS MEMBER, A PRINCETON UNIVERSITY FELLOW, AND PLAYWRIGHTS REALM ALUMNI PLAYWRIGHT. CURRENT COMMISSIONS INCLUDE ARENA STAGE, GEFFEN PLAYHOUSE, LA JOLLA PLAYHOUSE, SECOND STAGE, AND SOUTH COAST REP.

A man and a woman are sitting on a light-colored sofa in a dimly lit room. The woman is on the left, wearing a dark top, and the man is on the right, wearing a plaid shirt. They are looking towards each other. The background is dark with some vertical lines, possibly from a window or door frame.

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A man and a woman are shown in a kitchen setting, looking at each other. The woman is on the left, wearing a dark top, and the man is on the right, wearing a light-colored shirt. They appear to be in a conversation. The background shows kitchen cabinets and a hanging light fixture.

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YEE'S MUSICAL *CAMBODIAN ROCK BAND* PREMIERED AT SOUTH COAST REP, WITH SUBSEQUENT PRODUCTIONS AT OREGON SHAKESPEARE FESTIVAL, LA JOLLA PLAYHOUSE, MERRIMACK REP, AND SIGNATURE THEATRE. HER PLAY *THE GREAT LEAP* HAS BEEN PRODUCED AT DENVER CENTER, SEATTLE REP, ATLANTIC THEATRE, GUTHRIE THEATRE, AMERICAN CONSERVATORY THEATRE, STEPPENWOLF, PASADENA PLAYHOUSE/EAST WEST PLAYERS, AND CYGNET THEATRE.

SHE IS A WRITER ON *PACHINKO* (APPLE TV+), *SOUNDTRACK* (NETFLIX), AND AN UPCOMING FX LIMITED SERIES. SHE IS CURRENTLY DEVELOPING NEW WORK FOR APPLE TV+ AND NETFLIX.

THIS IS A PLAY INTERESTED IN LANGUAGE, YET SKEPTICAL OF WHAT WORDS CAN AND CAN'T MEAN. GUY SAYS THAT HE'S "ALL OUTTA WORDS," AND FIONA CONFESSES THAT: "IN TIMES LIKE THIS, WORDS FAIL ME. LIKE THEY JUST STOP TRYING. LIKE WHATEVER THEY WERE DOING BEFORE THEY DON'T NOW."

YEE'S PLAY IS SATURATED WITH WORDS, SO MANY THAT FIONA HAS TAKEN TO CAPTURING THEM IN GLASS JARS. "IN A WORD" EMPHASIZES METAPHOR AND REPETITION.

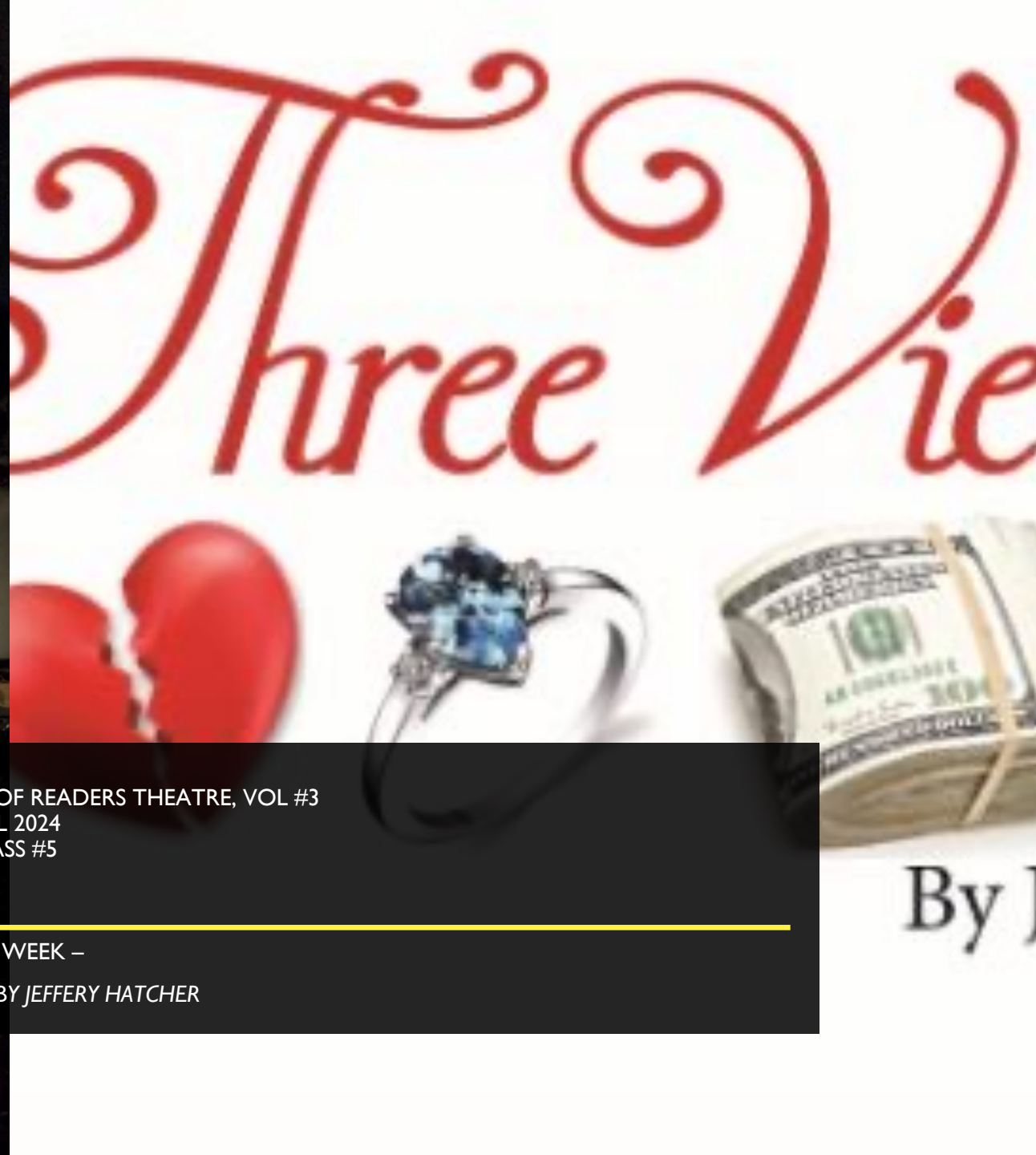
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“IN A WORD” EMPHASIZES METAPHOR
AND REPETITION.

SURREAL, FUNNY, AND POTENT, *IN A WORD*
EXPLORES THE COMPLEXITY OF LANGUAGE AND
HOW IT CAN IMPACT THE WAYS WE SEE AND
FEEL ABOUT THE WORLD AROUND US.

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NEXT WEEK –
THREE VIEWINGS BY JEFFERY HATCHER

By J

In A Word
By Lauren Yee

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