

## Hilda Oberon Modern Plays

Oberon modern plays Battle of Will Don't Look Now Barker: Plays Three The Palgrave Handbook of Contemporary Irish Theatre and Performance Only Our Own Tinniswood: Two Plays for One Plays International A Walk On Part Miracle Man Women Experimenting in Theatre Calico Proving Mr. Jennings Life After Scandal The No Rules Handbook for Writers Human Rites The British National Bibliography Victory Condition Bea The Global and Local Appeal of Kneehigh Theatre Company Laurent Gaudin Nell Leyshon Howard Barker Eamonn Jordan Ann Henning-Jocelyn Peter Tinniswood Michael Chaplin Douglas Maxwell Kate Aughterson Michael Hastings James Walker Robin Soans Lisa Goldman Amelie Nothomb Arthur James Wells Chris Thorpe Mick Gordon Catherine Trenchfield

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this contemporary translation from the french play is a a meticulous study of human relationships and of the power of contract and rhetoric first performed at london s the national theatre

based on a cult thriller also well known as a film

claw concerns an underprivileged young man watching his so called superiors ursula is howard barker s typically intriguing take on the legend of st ursula he stumbled is a fable concerning an anatomist and a dying king and in the love of a good man we witness the mass burial of the dead

this handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary irish theatre and performance bringing together a spectrum of voices and sensibilities in each of its four sections histories close ups interfaces and reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island while offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity offering something different in its mix of themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in irish theatre studies

how do you survive in a land that no longer has a place for you playwright ann henning jocelyn follows three generations of an irish family up until the present day examining their struggle for identity against an ever evolving cultural political and social landscape it s also the story of ireland ready at last to rise above age old bitter divisions

includes the plays the last obit and on the whole it s been jolly good in the last obit millicent has been computerised after a lifetime s work in the obituary department of the morning telegraph she has been made redundant the paper however will allow her to go out in style she can write her last obit in her own hand and with her own fountain pen but whose obit will it be she plunders her memories fantasies and long friendships with the daft and the dead before making her final decision in on the whole it s been jolly good sir plympton makepeace backbench tory mp has been booted out after sixty years of dedicated service in the house sixty years of dedication to mediocrity and sexual dalliances sir pympton leads us down memory lane recalling his involvement in all the major events of the century but his proudest claim is that he never did any harm

chris mullin s witty and irreverent take on contemporary politics adapted for the stage reflecting three worlds during a time of

crisis and change the febrile political village of westminster the flash points of africa which he toured as a minister and the fragile community he served as an mp

holding on to your virginity getting a ring for your pains and something to believe in that s what dawn rob and fawziya want ozzy their loser pe teacher needs to believe in something too it will all be fine when the miracle man gets here won t it the characters are bright fizzy and fast and on a journey heading for a great big unabashed get it right up ye finale this is a national theatre of scotland play which will be touring scotland throughout spring of 2010

this collection of essays covering a broad historical range shows that women working in theatre and drama since the time of aphra behn have been engaged in pushing the boundaries of conventional representation and dramaturgical convention collectively the authors show that women have used performing spaces as a channel for both political and personal radicalism one that has demanded and celebrated experimentalism as a kind of survival in a male dominated world

set in the paris apartment of james joyce and his family michael hasting s new play takes place when a young student named samuel beckett arrives and an unusual love begins michael hasting s is also the author of tom and viv published by oberon books which was about t s eliot s controversial relationship with his wife vivienne

winner of the 2004 kings cross award for writing

you ll see them stuck like insects in amber like an ibsen play haunted for the rest of their lives life after scandal takes you behind the closed curtains and beyond the reach of the telephoto lenses to explore our paparazzi infested world from the other side as those implicated in some of the most notorious scandals of recent years talk frankly about the events which transformed their lives this verbatim play from the writer of talking to terrorists and the arab israeli cookbook uses the subjects own words to take an entertaining compassionate and deeply moving look at the different people from scorned politicians to powerful prs expensive prostitutes to disgraced aristocrats who find themselves caught up in the modern machinery of scandal life after

scandal opened at the hampstead theatre in september 2007

shortlisted as one of the stage s top 10 training books of 2012 the no rules handbook for writers is a timely creative and refreshing antidote to prescriptive guides for writers it will inspire playwrights screenwriters and novelists offer fresh insights to teachers editors dramaturgs directors and producers lisa goldman takes 40 established conventions of creative writing she explores why these rules persist how to master them bend or break them and why the most important rules to overturn are your own the book weaves together industry experiences psychological observations and inspirational tips with practical advice from 40 rule breaking writers hassan abdulrazzak oladipo agboluaje ronan bennett sita bramachari trevor byrne anthony cartwright matthew greenhalgh tanika gupta neil hunter m j hyland gurpreet kaur bhatti dennis kelly bryony lavery chris paling stacy makishi neel mukherjee hattie naylor anthony neilson kim noble tom palmer lucy prebble philip ridley paul sirett edmund white roy williams the no rules handbook for writers will be a valuable read for anyone curious about the craft context and process of writing

a first play from a celebrated belgian author

a thousand people are taking a sip of coffee within the city limits of johannesburg each unaware of the other doing it each one necessarily thinking they are the only one an attempt to get to grips with the fact that everything happens at once and to see if there s anything we can do about it find the connection between where you are and where i am open up the space between us and do something

following their acclaimed shows on ego on religion on emotion and on love the on theatre now tackle empathy in an exploration of the expanse and limits of our capacity to understand one another bea is lively naughty and full of life when she asks something of her mother that no parent would want to be asked and of her only friend not gay ray they are both forced to challenge the boundaries of their own compassion

this book explores kneehigh theatre company's notions of brand kneehigh discussing how their theatrical style enjoyed local and global appeal in relation to theories of globalisation localisation and cultural exchange it defines kneehigh's theatrical brand indicating cornish cultural identity as a core component in conjunction with international influences by looking at the history of this company the book's analysis of key productions reflects on qualities attributed to brand kneehigh and considers the local and global nature of their work the selection and review of productions examined here reveals the changes and reinventions kneehigh have undergone to incorporate shifting interests and socioeconomic engagements this book explores kneehigh's ambitions to establish themselves as a company delivering material that is popular in appeal meeting the needs of a cornish local community and an international global audience however tensions working between local and global interests are also exposed with an investigation into kneehigh's own cited solution their self created performance space the asylum

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