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Caryl Churchill

Fen

Collective Creation in Contemporary Performance

Caryl Churchill's dazzling play about a world sliding into chaos, in a new edition published alongside the play's revival at the Donmar Warehouse, London, in 2020.

Feminist Theatre

Newest work by one of Britain's most influential playwrights.

Beyond Caring

THE ART OF THEATRE: THEN AND NOW, Third Edition, explores issues of cultural diversity and creativity, presents a full day-in-the-life of theatre, and offers comprehensive coverage of theatre history. The authors make timely and relevant connections between theatre and the familiar world of television and film to help students understand how the living art of theatre relates to and influences today's screen entertainment. For flexibility in the way you teach, THE ART OF THEATRE is available in two versions. This full version contains 17 chapters, six of which cover theatre history in both Western and non-Western contexts, and concludes with a chapter on The Musical. THE ART OF THEATRE: A CONCISE INTRODUCTION features 12 chapters and a briefer treatment of theatre's history, and also features a chapter on The Musical. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Table Manners

In a broken world, two girls meet an extraordinary creature. The Skriker is a shapeshifter and death portent. She can be an old woman, a child, a young

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man. She is a faerie come from the Underworld to pursue and entrap them, through time and space, through this world and her own. The Skriker was originally produced at the National Theatre, London, in 1994. It was revived at the Royal Exchange Theatre, Manchester, in 2015, as part of the Manchester International Festival, starring Maxine Peake, directed by Sarah Frankcom and featuring specially commissioned music by Nico Muhly and Antony of Antony and the Johnsons. The Skriker is also available in the volume Caryl Churchill Plays: Three.

Cloud 9

"Parks has burst through every known convention to invent a new theatrical language, like a jive Samuel Beckett, while exploding American cultural myths and stereotypes along the way. She's passionate and jokey and some kind of genius."--Vogue

The End of the Day

The Theatre of Caryl Churchill documents and analyses the major plays and productions of one of Britain's greatest and most innovative playwrights. Drawing on hundreds of never-before-seen archival sources from the US and the UK, it provides an essential guide to Churchill's groundbreaking work for students and theatregoers. Each chapter illuminates connections across plays and explores major scripts alongside unpublished and unfinished projects. Each considers the rehearsal room, the stage, and the

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printed text. Each demonstrates how Churchill has pushed the boundaries of dramatic aesthetics while posing urgent political and theoretical questions. But since each maps Churchill's work in a different way, each deploys a different reading practice - for many approaches are necessary to characterise such a restlessly imaginative and prolific career. Through its five interlocking parts, *The Theatre of Caryl Churchill* tells a story about the playwright, her work, and its place in contemporary drama.

Look Back in Gender (Routledge Revivals)

I'm a hard worker. I don't push him to the . . . You know I don't go out for breaks when I'm not supposed to. I don't stay in the loo when I'm not supposed to. If I was that kind of person I could have him done for discrimination . . . I just get on with things you know. Four people arrive to work the night shift in a meat factory. They meet for the first time. They are employed as cleaners by a temp agency. They are all on zero-hours contracts. Every shift, they clean. Every four hours, they take a break. They drink tea or coffee together. They read magazines. They chat. As it gets light, they go home or to another job. The cycle goes on. And on. Strangers. Until something stirs, until isolated people get too close to one another, too fast. Alexander Zeldin's brutally honest and darkly humorous play, written through devising with the ensemble of the premiere production, exposes stories of an invisible class. It received its world premiere at The Yard on 1 July 2014 and transferred to the

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National Theatre's Temporary Theatre on 28 April 2015.

The America Play and Other Works

Ten short plays by Caryl Churchill, written for stage, radio and TV, selected and introduced by the author. This collection of short plays by one of our leading playwrights opens up a little-known aspect of her writing, and demonstrates her remarkable versatility and breadth of concern. Abortive (Radio 3, 1971) The After-Dinner Joke (BBC TV, 1978) The Hospital at the Time of the Revolution Hot Fudge (Royal Court Theatre, 1989) The Judge's Wife (BBC TV, 1972) Lovesick (Radio 3, 1967) Not Not Not Not Not Enough Oxygen (Radio 3, 1971) Schreber's Nervous Illness (Radio 3, 1972) Seagulls Three More Sleepless Nights (Soho Poly Theatre, 1980) The volume also includes an introduction by the author.

Feminist Views on the English Stage

This edited volume situates its contemporary practice in the tradition which emerged at the beginning of the twentieth century. Collective Creation in Contemporary Performance examines collective and devised theatre practices internationally and demonstrates the prevalence, breadth, and significance of modern collective creation.

Drunk Enough to Say I Love You?

Top Girls

The volume traces the scope and development of Caryl Churchill's theatre from her early writing for radio and television, through her stage career of the 1970s and 1980s to her recent major success *Far Away* (2000). Making use of contemporary critical and feminist theory, the study offers close dramatic and theatrical readings of the plays highlighting Churchill's concerns with feminism, socialism and theatrical style. A key chapter on 'The Woman Writer' examines those plays, including *Cloud Nine* and *Top Girls*, which brought Churchill to the attention of the international feminist theatre academy, and links Churchill's emergent feminism to her personal struggle to combine a career in the theatre with motherhood. Detailing the international success of play such as *Serious Money* and *Mad Forest*, alongside some of the lesser known and lesser studied earlier work, this accessible account illustrates how Churchill has come to be recognised as one of the leading playwrights of our contemporary theatre.

Dealer's Choice

Caryl Churchill's *Light Shining in Buckinghamshire*, set during the English Civil War, tells the story of the men and women who went into battle for the soul of England. Passionate, moving and provocative, it speaks of the revolution we never had and the legacy it left behind. In the aftermath of the Civil War, England stands at a crossroads. Food shortages,

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economic instability, and a corrupt political system threaten to plunge the country into darkness and despair. The Parliament men who fought against the tyranny of the King now argue for stability and compromise, but the people are hungry for change. For a brief moment, a group of rebels, preachers, soldiers and dissenters dare to imagine an age of hope, a new Jerusalem in which freedom will be restored to the land. Premiered at the Royal Court Theatre, London, in 1976, the play was revived at the National Theatre in 1996 and again in 2015, in a production directed by Lyndsey Turner.

Love and Information

A Mouthful of Birds

Parks' latest and most controversial work.

The Wheelchair on My Face; Charolais; The Humours of Bandon

An early play by one of our leading dramatists, written before her breakthrough successes with *Cloud Nine* and *Top Girls*. Like a painting by Escher 'where the objects can exist on paper, but would be impossible in life', *Traps* is a mindbending dramatic concoction in which the characters can be thought of as living all their possibilities at once. Caryl Churchill's play *Traps* was first staged at the Royal Court Theatre, London, in January 1977.

Blue Heart

In this work of scholarship and creativity, Meagher argues that Shakespeare has been misunderstood because of a failure to recognize his own directions as a playwright. Through an examination of several of his plays Meagher uncovers Shakespeare as artist, director, and actor.

Theatre

"The Heart of the Earth is a feminist revisioning of the Quiche Maya Popul Vuh story, with lessons for modernity about the evils of racial doctrine, patriarchy, and greed. Moraga's improbable heroes, vatos locos returned from the deadly underworld, reveal that the real power of creation was always closer to home. The script, a collaboration with puppet maker Ralph Lee, was created for the premiere production of the play at the Public Theatre in New York in 1994."--BOOK JACKET.

The Hungry Woman

Marlene thinks the eighties are going to be stupendous. Her sister Joyce has her doubts. Her daughter Angie is just frightened. Since its premiere in 1982, Top Girls has become a seminal play of the modern theatre. Set during a period of British politics dominated by the presence of the newly elected Prime Minister Margaret Thatcher, Churchill's play prompts us to question our notions of women's success and solidarity. Its sharp look at the society

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and politics of the 1980s is combined with a timeless examination of women's choices and restrictions regarding career and family. This new Student Edition features an introduction by Sophie Bush, Senior Lecturer at Sheffield Hallam University, UK prepared with the contemporary student in mind. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. As well as the complete text of the play itself, this volume contains:

- A chronology of the play and the playwright's life and work
- an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created
- a succinct overview of the creation processes followed and subsequent performance history of the piece
- an analysis of, and commentary on, some of the major themes and specific issues addressed by the text
- a bibliography of suggested primary and secondary materials for further study.

The Theatre of Caryl Churchill

"Caryl Churchill is a dramatist who must surely be amongst the best half-dozen now writing? a playwright of genuine audacity and assurance, able to use her considerable wit and intelligence in ways at once unusual, resonant and dramatically riveting."?Benedict Nightingale From *Love and Information: SEX* What sex evolved to do is get information from two sets of genes so you get offspring that's not identical to you. Otherwise you just keep getting the same thing over and over again

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like hydra or starfish. So sex essentially is information. You don't think that while we're doing it do you? It doesn't hurt to know it. Information and also love. If you're lucky. In this fast-moving kaleidoscope, more than one hundred characters try to make sense of what they know. Declared "the greatest living English playwright" by Tony Kushner, Caryl Churchill will premiere this latest work at London's Royal Court in fall 2012. Caryl Churchill is one of the most influential playwrights of our time. She is the author of more than twenty plays, including *Seven Jewish Children*, *Drunk Enough to Say I Love You*, *Top Girls*, *This is a Chair*, *Far Away*, *A Number*, *Cloud Nine*, and *Serious Money*.

Owners

Written for Joint Stock, this theatre company's workshop for the play was "sexual politics," thus giving Caryl Churchill the idea for her parallel between colonial and sexual oppression. Act I takes place in Victorian Africa, whilst Act II is set in modern London. Much interplay is made of gender and colour: for example, Clive, the white settler, has a black servant, Joshua, who is played by a white because he wants to be what the whites want him to be. Hilarious and thought-provoking.

Far Away (Donmar Edition)

Written over a period of ten years and evincing an extraordinary range of topics and techniques, this fourth volume of Caryl Churchill's collected plays

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confirms her standing as a playwright who is 'amongst the best half-dozen now writing' (The Times). The first three were all premiered in 1997. After the music-theatre piece, *Hotel*, came three plays which, as Churchill herself says in her valuable introduction, all came from a similar mindset: they explore ways in which theatre can be undermined from within. *This is a Chair* is not about what it says it's about; and the double bill that makes up *Blue Heart* consists of a play that never finishes and a play that's got a virus. *Far Away* (premiered in 2000) signals a move towards a powerfully unsettling combination of disconnectedness and passionate engagement with big issues: *A Number* (2002) starts with a man discovering he's been cloned, and *Drunk Enough to Say I Love You?* (2006) looks at the world's hate-filled love affair with America. The volume also includes Churchill's version of Strindberg's *A Dream Play*, made for the National Theatre in 2005.

Blue/Orange

The *Theatre of Caryl Churchill* documents and analyses the major plays and productions of one of Britain's greatest and most innovative playwrights. Drawing on hundreds of never-before-seen archival sources from the US and the UK, it provides an essential guide to Churchill's groundbreaking work for students and theatregoers. Each chapter illuminates connections across plays and explores major scripts alongside unpublished and unfinished projects. Each considers the rehearsal room, the stage, and the printed text. Each demonstrates how Churchill has

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pushed the boundaries of dramatic aesthetics while posing urgent political and theoretical questions. But since each maps Churchill's work in a different way, each deploys a different reading practice - for many approaches are necessary to characterise such a restlessly imaginative and prolific career. Through its five interlocking parts, *The Theatre of Caryl Churchill* tells a story about the playwright, her work, and its place in contemporary drama.

Serious Money

You are expected to behave. Use the right words. Act appropriately. Don't break the rules. Just behave. This play is not well behaved. Alice Birch examines the language, behaviour and forces that shape women in the 21st century and asks what's stopping us from doing something truly radical to change them.

Theatre Studies

THE STORY: Stephen runs a restaurant and has a weekly poker game in the basement. He enjoys playing for big money, and it's not unusual for the waiters to lose their paychecks, or more, each week. One of the waiters, Mugsy, wants to start a restaur

Revolt. She Said. Revolt Again.

An expertly annotated edition of Joe Penhall's compelling drama: a dark, exhilarating tale of race, madness and power in the midst of a struggling National Health Service.

The Art of Theatre: Then and Now

This hilarious volume brings together three funny, vibrant and theatrical monologue plays for female performers. The Wheelchair on My Face by Sonya Kelly Sonya tells her story about growing up with poor vision that went undiagnosed until she was seven years old. Combining memoir, theatre and stand-up comedy, this delightful story of a myopic child shows us how we can better the world even if we cannot see the world. Charolais by Noni Stapleton A dark comedy of love, longing and an intense rivalry with a Charolais cow. Siobhán is forced to share the affections of her farmer boyfriend with his beloved, prize-winning French heifer. Overcome with desire, Siobhán develops a homicidal jealousy for this cow, while feeling equally murderous towards her snobbish, soon-to-be mother in law. The Humours of Bandon by Margaret McAuliffe Nobody knows where their five year old will take that first after-school activity. To the surprise of her mother, Annie takes it all the way to the top - of the Irish Open Dancing Championships. Armed with optimism, drive and passion, Annie's about to learn that life doesn't always go according to plan. Developed as part of Show in a Bag, an artist development initiative of Dublin Fringe Festival; Fishamble: The New Play Company; and Irish Theatre Institute to resource theatre makers and actors. The plays were then produced by Fishamble, touring throughout Ireland, the UK, USA and Europe.

Vinegar Tom

Far Away

The Skriker

Top Girls

Marlene hosts a dinner party in a London restaurant to celebrate her promotion to managing director of 'Top Girls' employment agency. Her guests are five women from the past: Isabella Bird (1831- 1904) - the adventurous traveller; Lady Niño (b1258) - the mediaeval courtesan who became a Buddhist nun and travelled on foot through Japan; Dulle Gret, who as Dulle Griet in a Bruegel painting, led a crowd of women on a charge through hell; Pope Joan - the transvestite early female pope and last but not least Patient Griselda, an obedient wife out of Chaucer's Canterbury Tales. As the evening continues we are involved with the stories of all five women and the impending crisis in Marlene's own life. A classic of contemporary theatre, Churchill's play is seen as a landmark for a new generation of playwrights. It was premiered by the Royal Court in 1982. "Top Girls has a combination of directness and complexity which keeps you both emotionally and intellectually alert. You can smell life, and at the same time feel locked in an argument with an agile and passionate mind." (John Peter, Sunday Times)

Plays Four

Light Shining in Buckinghamshire

Theatre: Its Art and Craft is intended for use in theatre appreciation and introduction to theatre courses. This new edition features updated statistics and references that keep the text current. The first chapter of the text introduces readers to the broad issues of artistic practice, while the second chapter inspects the specific area of live theatre. The remainder of chapters examine in detail the various functionaries of the theatre (audience, critics, playwrights, directors, actors, designers, historians, and dramaturgs). As in previous volumes, readers are encouraged to examine the complex interaction of all theatrical elements. Just as in music some instruments supply the basic structure and some embellish that structure, so in the theatre the elements of script, directing, acting, and design interact in shifting configurations to offer a new work of art at every performance. Examining these relationships will enrich the theatrical experience. A Collegiate Press book

Traps

First published in 1984. Routledge is an imprint of Taylor & Francis, an informa company.

Cloud Nine

Feminist Views on the English Stage, first published in 2003, is an exciting and insightful study on drama from a feminist perspective, one that challenges an

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idea of the 1990s as a 'post-feminist' decade and pays attention to women's playwriting marginalized by a 'renaissance' of angry young men. Working through a generational mix of writers, from Sarah Kane, the iconoclastic 'bad girl' of the stage, to the 'canonical' Caryl Churchill, Elaine Aston charts the significant political and aesthetic changes in women's playwriting at the century's end. Aston also explores writing for the 1990s in theatre by Sarah Daniels, Bryony Lavery, Phyllis Nagy, Winsome Pinnock, Rebecca Prichard, Judy Upton and Timberlake Wertenbaker.

The Theatre of Caryl Churchill

"In this play, Annie has arranged to spend an illicit weekend with her sister Ruth's husband Norman, and for this reason, suitably disguised, has asked her elder brother Reg and his wife Sarah to look after their widowed mother and the house. As it happens the seduction, thought or planned, by each of the six characters never takes place either"--Publisher's website.

Shakespeare's Shakespeare

"A breathless, exhilarating crash course in the low morality of high finance" (Independent) Serious Money is perhaps Caryl Churchill's most notorious play. A satirical study of the effects of the Big Bang, it premiered at the Royal Court in 1987 and transferred to the West End. Since then, it has prompted city financiers the world over to applaud and decry its

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presentation of their lives. British Telecom refused to provide telephones for the Wyndham's production, writing to say that "This is a production with which no public company would wish to be associated".

Venus

A teasingly entertaining two-part drama from one of the UK's leading playwrights, first performed in a co-production by Out of Joint and the Royal Court. *Blue Heart* consists of two related short plays in which nothing is what it seems: *Heart's Desire*. The long-anticipated return of a daughter from Australia by her parents and aunt is rehearsed over and over with different variations and outcomes - some comic, some brutal, some simply astonishing. *Blue Kettle*. Forty-year-old Derek is a con-man who sets out to convince a series of women that he is the son they gave up for adoption. But something catastrophic is happening which disrupts and destroys the very fabric of their world.

Churchill: Shorts

In this challenging book, first published in 1987, Michelene Wandor looks at the best-known plays in the thirty years prior to publication, from *Look Back in Anger* onwards. Wandor investigates the representation of the family and different forms of sexuality in these plays and re-reviews them from a perspective that throws into sharp relief the function of gender as an important determinant of plot, setting and the portrayal of character. Juxtaposing the period

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before 1968, when statutory censorship was still in force, with the years following its abolition, Wandor scrutinises the key plays of, among others, Osborne, Pinter, Wesker, Arden, and Delaney. Each one is analysed in terms of its social context: the influence of World War II, the testing of gender roles, the development of the Welfare State and changes in family patterns, and the impact of feminist, Left-wing and gay politics. Throughout the period, two generations of playwrights and theatregoers transformed the theatre into a forum in which they could articulate and explore the interaction of their interpersonal relationships with the wider political sphere. These changes are explored in this title, which will allow readers to re-evaluate their view of post-war British drama.

Caryl Churchill

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