

The Beauty Queen Of Leenane And Other Plays

The Beauty Queen of Leenane Beauty Queen of Leenane The Theatre of Martin McDonagh The Beauty Queen of Leenane McDonagh Plays: 1 The Beauty Queen of Leenane Working-Class Women in Irish Literature and Theatre The Theatre and Films of Martin McDonagh Beyond Postmodernism The Lonesome West Martin McDonagh Theatre and Violence Contemporary Irish Theatre The Oxford Handbook of Modern Irish Theatre How Good is David Mamet, Anyway? The Power of Laughter Award Monologues for Women Dramatic Apparitions and Theatrical Ghosts The New York Times Theater Reviews 1997-1998 Performing the Unstageable Martin McDonagh Martin McDonagh Lilian Chambers Trinity Repertory Company Martin McDonagh John Going Clara Mallon Patrick Lonergan Klaus Stierstorfer Martin McDonagh Richard Rankin Russell John W. Frick Charlotte McIvor Nicholas Grene John Heilpern Eric Weitz Patrick Tucker Ann C. Hall Times Books Karen Quigley

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the beauty queen of leenane tells the darkly comic tale of maureen folan a plain and lonely woman in her early forties and mag her manipulative ageing mother whose interference in maureen s first and potentially last loving relationship sets in motion a train of events that is as gothically funny as it is horrific

with such plays as the beauty queen 1996 the cripple of inishmaan 1997 the lonesome west 1997 a skull in connemara 1997 the lieutenant of

inishmore 2001 and the pillowman 2003 martin mcdonagh has made a huge reputation for himself in ternationally winning multiple awards for his work and enjoying universal critical acclaim most recently he won an oscar for his short film six shooter 2006 this collection of essays is a vital and significant response to the many challenges set by mcdonagh for those involved in the production and reception of his work the volume brings together critics and commentators from around the world who assess the work from a diverse range of often provocative approaches what is not surprising is the focus and commitment of the engagement given the controversial and st whether for or against this is an essential read for all who wish to enter the complex debate about the theatre of martin mcdonagh

martin mcdonagh s plays have been produced in galway dublin london and new york they have created excitement and have won numerous awards in individual editions the plays have been among methuen s most popular sellers martin mcdonagh s the leenane trilogy one of the great events of the contemporary irish theatre irish times this volume contains the beauty queen of leenane mcdonagh s writing is pitiless but compassionate he casts a cold hard but understanding eye on relationships made of mistrust hesitation resentment and malevolence sunday times a skull in connemara here mcdonagh s gift is at its most naked and infectious it leaves you giddy with gruesome exhilaration financial times the lonesome west the play combines manic energy and physical violence in a way that is both hilarious and viscerally exciting daily telegraph a star is born bright and blazing confident individual and shockingly accomplished sunday times

working class women in irish literature and theatre critically engages with works of theatre both by and about working class women historically and presently addressing professional and community theatre productions from both textual and performative perspectives this volume focuses on works of theatre by practitioners directors playwrights and performance artists across rural and urban contexts irish theatre has a long history of signifying social class yet the representations of working class women in irish theatrical history also encompass several problematic issues starting with the fact that these depictions were created by male writers like j m synge and seán o casey to name but a few nonetheless the theatre s emphasis on embodied performance and its ability to reach its public in an unmediated way has attracted working class engagement perhaps more than other art forms in ireland contemporary playwrights in the republic and the north of ireland have tirelessly striven to illuminate working class women s lived experiences and have reframed the characterisation of working class women by drawing out the intersection of social class with sexualities ethnic minorities and racial identities this edited collection also includes the voices of directors playwrights and performers who identify

with a working class social background offering first hand accounts of their lived experience in the theatre industry

martin mcdonagh is one of the world s most popular dramatists this is a highly readable and illuminating analysis of his career to date that will appeal to the legions of fans of his stage plays and the films six shooter and in bruges as a resource for students and practitioners it is unrivalled providing an authoritative and enquiring approach to his work that moves beyond the tired discussions of national identity to offer a comprehensive critical exploration patrick lonergan provides a detailed analysis of each of his plays and films their original staging critical reception and the connections within and between the leenane trilogy the aran islands plays and more recent work it includes an interview with garry hynes artistic director of druid theatre company and offers four critical essays on key features of mcdonagh s work by leading international scholars joan dean eamonn jordan jose lanter and karen o brien a series of further resources including a chronology glossary notes on mcdonagh s use of language and a list of further reading makes this the perfect companion to one of the most exciting dramatists writing today

after the veritable hype concerning postmodernism in the 1980s and early 1990s when questions about when it began what it means and which texts it comprises were apt to trigger heated discussions the excitement has notably cooled down at the turn of the century voices are now beginning to be heard which seem to suggest a new episteme in the making which points beyond postmodernism while it remains at the same time very uncertain whether what appears as newness is not rather a return to traditional concepts theoretical premises and authorial practices contributors to this volume propose to explore new openings and recent developments in anglophone literatures and cultural theories which engage with issues seen to be central in the construction of a postmodern paradigm but deal with them in ways that promise new openings or a new zeitgeist

the play combines manic energy and physical violence in a way that is both hilarious and viscerally exciting daily telegraph valene and coleman two brothers living alone in their father s house after his recent death find it impossible to exist without the most massive and violent disputes over the most mundane and innocent of topics only father welsh the local young priest is prepared to try to reconcile the two before their petty squabbings spiral into vicious and bloody carnage the lonesome west was first presented as a druid theatre company and royal court co production in the summer of 1997

this book represents the first collection of original critical material on

martin mcdonagh one of the most celebrated young playwrights of the last decade credited with reinvigorating contemporary irish drama his dark despairing comedies have been performed extensively both on broadway and in the west end culminating in an olivier award for the the pillowman and an academy award for his short film six shooter in martin mcdonagh richard rankin russell brings together a variety of theoretical perspectives from globalization to the gothic to survey mcdonagh s plays in unprecedented critical depth specially commissioned essays cover topics such as identity politics the shadow of violence and the role of catholicism in the work of this most precocious of contemporary dramatists contributors marion castleberry brian cliff joan fitzpatrick dean maria doyle laura eldred josé lanteris patrick lonergan stephanie pocock richard rankin russell karen vandevelde

a collection of pieces examining the theatre s role in fostering a culture enamoured of violence areas covered include violence as an integral part of dramatic text and performance facets of the staging of violence and examples of theatrical violence at the fringes of social acceptability

this open access book is a new survey of theatre practices in ireland from 1957 to the present part i histories situates the theatrical activity of twentieth and twenty first century ireland within its social and political contexts identifies key practitioners landmark productions institutions festivals and seminal revivals part ii theories offers five key theoretical frameworks nation language body space and interculturalism to examine contemporary irish theatre practices contemporary irish theatre and performance ultimately offers a more extensive story of contemporary irish theatre documenting the diversity of practices and contributors that have populated the contemporary irish theatre landscape since 1957

the oxford handbook of modern irish theatre provides the single most comprehensive survey of the field to be found in a single volume drawing on more than forty contributors from around the world the book addresses a full range of topics relating to modern irish theatre from the late nineteenth century to the most recent works of postdramatic devised theatre ireland has long had an importance in the world of theatre out of all proportion to the size of the country and has been home to four nobel laureates yeats shaw and beckett seamus heaney while primarily a poet also wrote for the stage this collection begins with the influence of melodrama and looks at arguably the first modern irish playwright oscar wilde before moving into a series of considerations of the abbey theatre and irish modernism arranged chronologically it explores areas such as women in theatre irish language theatre and alternative theatres before reaching the major writers of more recent irish theatre including brian friel and tom murphy and their successors there are also individual chapters

focusing on beckett and shaw as well as a series of chapters looking at design acting and theatre architecture the book concludes with an extended survey of the critical literature on the field in each chapter the author does not simply rehearse accepted wisdom all of the contributors push the boundaries of their respective fields so that each chapter is a significant contribution to scholarship in its own right

first published in 2000 why do we go to the theater there s a question or put it this way why oh why do we go to the theater if we go to a movie and it isn t any good well it s not the end of the world we re usually quite content just the same it passes the time though as samuel beckett pointed out the time would have passed anyway but if we re disappointed at the theater everything changes dramatically we cannot while away the time at the theater time becomes precious this is a collection of writings about the world of the theatre and includes pieces about sir john gielgud sir ralph richardson arthur miller michael bennett noel coward barbra streisand ralph fiennes and more

essays on comedy in contemporary irish theatre

containing more than fifty monologues taken from prize winning plays written since 1980 award monologues for women provides the best range of up to date audition pieces for women

ghosts haunt the stages of world theatre appearing in classical greek drama through to the plays of 21st century dramatists tracing the phenomenon across time and in different cultures the chapters collected here examine their representation dramatic function and what they may tell us about the belief systems of their original audiences and the conditions of theatrical production as illusions of illusions they foreground many dramatic themes common to a wide variety of periods and cultures arranged chronologically this collection examines how ghosts represent political change in athenian culture in three plays by aeschylus their function in traditional japanese drama the staging of the supernatural in the dramatic liturgy of the early middle ages ghosts within the dramatic works of middleton george peelee and christopher marlowe and the technologies employed in the 18th and 19th centuries to represent the supernatural on stage coverage of the dramatic representation of ghosts in the 20th and 21st centuries includes studies of noël coward s blithe spirit august wilson s pittsburgh cycle plays by sam shepard david mamet and sarah ruhl paddy chayefsky s the tenth man suzan lori parks topdog underdog and the spectral imprint of shakespeare s ghosts in the irish drama of marina carr martin mcdonagh william butler yeats and samuel beckett the volume closes by examining three contemporary american indigenous plays by anishinaabe author alanis king

first published in 2001 routledge is an imprint of taylor francis an informa company

from the gouging out of eyes in shakespeare s king lear or sarah kane s cleansed to the adaptation of philip pullman s his dark materials trilogy theatre has long been intrigued by the staging of challenging plays and impossible texts images or ideas performing the unstageable success imagination failure examines this phenomenon of what the theatre cannot do or has not been able to do at various points in its history the book explores four principal areas to which unstageability most frequently pertains stage directions adaptations violence and ghosts karen quigley incorporates a wide range of case studies of both historical and contemporary theatrical productions including the wooster group s exploration of hamlet via the structural frame of john gielgud s 1964 filmed production elevator repair service s eight hour staging of fitzgerald s the great gatsby and a selection of impossible stage directions drawn from works by such playwrights as eugene o neill philip glass caryl churchill sarah kane and alistair mcdowall placing theatre history and performance analysis in such a context performing the unstageable values what is not possible and investigates the tricky underside of theatre s most fundamental function to bring things to the place of showing the stage

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