

OH WHAT A LOVELY WAR METHUEN MODERN PLAY

METHUEN'S MODERN PLAYS. EDITED BY J. CULLEN A METHUEN MODERN PLAY THE FUNCTION OF SONG IN
CONTEMPORARY BRITISH DRAMA STEPHEN POLIAKOFF ON STAGE AND SCREEN TOWNSEND PLAYS: 1 PLAYS AND
PLAYERS METHUEN MODERN PLAYS. DRAMA SAVED MONOGRAPHIC SERIES LOVE IN CONTEMPORARY BRITISH
DRAMA THE METHUEN DRAMA ANTHOLOGY OF MODERN ASIAN PLAYS THE JOURNAL OF EDUCATION THREE
SOCIALIST PLAYS METHUEN'S MODERN PLAYS DRAMA [?] [?] [?] [?] [?] [?] [?] [?] [?] [?] [?] [?] [?] [?] SUBJECT CATALOG WAR-TIME
DRAMA BERTOLT BRECHT'S GREAT PLAYS YEAR'S WORK IN ENGLISH STUDIES JOHN CULLEN (EDITOR OF
"METHUEN'S MODERN PLAYS.") ELIZABETH HALE WINKLER ROBIN NELSON SUE TOWNSEND EDWARD BOND
LIBRARY OF CONGRESS KORBINIAN ST [?] CKL KEVIN J. WETMORE, JR. ROBERT SHAUGHNESSY [?] [?] [?] [?] [?] [?] [?] [?] [?] [?]
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THIS COMPREHENSIVE STUDY FORMULATES AN ORIGINAL THEORY THAT DRAMATIC SONG MUST BE PERCEIVED AS A SEPARATE GENRE SITUATED BETWEEN POETRY MUSIC AND THEATER IT FOCUSES ON JOHN ARDEN MARGARETTA D ARCY EDWARD BOND PETER BARNES JOHN OSBORNE PETER NICHOLS HAROLD PINTER TOM STOPPARD PETER SHAFFER AND JOHN MCGRATH

OVER FOUR DECADES STEPHEN POLIAKOFF HAS PROVED HIMSELF TO BE A DISTINCTIVE DRAMATIST IN THE MEDIUMS OF THEATRE FILM AND TELEVISION MOVING FROM PLAYWRIGHT TO TELEVISION AND FILM DIRECTOR HE HAS BEEN HAILED AS TV'S FOREMOST WRITER INDEPENDENT AND AS ONE OF OUR MOST POETIC AND BEST TV DRAMATISTS DAILY TELEGRAPH IN THE USA HIS TV FILMS HAVE RECEIVED INDUSTRY ACCLAIM THE LOST PRINCE WINNING THREE EMMY AWARDS AND GIDEON'S DAUGHTER TWO GOLDEN GLOBES THIS BOOK IS THE FIRST TO OFFER A COMPREHENSIVE OVERVIEW OF POLIAKOFF'S WORK FOR STAGE AND SCREEN AND A FRAMEWORK FOR ITS CRITICAL EVALUATION IT WILL PROVE INVALUABLE TO STUDENTS OF THEATRE FILM AND TELEVISION STUDIES ROBIN NELSON LOCATES POLIAKOFF'S DISTINCTIVE VISION AND FIERCE INDEPENDENCE AS A WRITER AND DIRECTOR IN BOTH PERSONAL AND PUBLIC HISTORIES AND AGAINST INDUSTRY CONTEXTS HE CHARTS POLIAKOFF'S METEORIC RISE AS A PLAYWRIGHT AND HIS SECOND STARBURST IN TELEVISION DRAMA SINCE SHOOTING THE PAST 1999 WHICH RE-AFFIRMED HIS REPUTATION AS A DRAMATIST OF DISTINCTION WHILE THE CHRONOLOGY OF POLIAKOFF'S IMPRESSIVE OUTPUT IS CLEARLY LAID OUT WORKS ARE DISCUSSED IN THEMATIC CLUSTERS RANGING ACROSS MEDIUMS TO AFFORD A FRESH PERSPECTIVE THE BOOK COVERS ISSUE DRAMAS QUIRKY STRONG WOMEN AND HISTORIES MEMORIES AS WELL AS POLIAKOFF'S EARLY DEVELOPING DRAMATURGY AND IT EXAMINES IN DETAIL THE LATER FEATURE FILMS AND TELEVISION DRAMAS WHICH HAVE SECURED HIS REPUTATION AS OUR MOST DISTINCTIVE TELEVISION DRAMATIST

A PLAY BY ONE OF BRITAIN'S BEST SELLING WRITERS BAZAAR AND RUMMAGE BRINGS TOGETHER A NEUROTIC DO-GOODER A TRAINEE SOCIAL WORKER AND THREE AGORAPHOBICS WHO HAVE BEEN PERSUADED TO VENTURE OUT OF THEIR HOMES TO RUN A JUMBLE SALE AS A STUDY OF AGORAPHOBIA BAZAAR AND RUMMAGE IS WRITTEN WITH GREAT VERVE STYLE AND WIT BENEDICT NIGHTINGALE SET IN AN ADULT LITERACY CLASS WHERE THE STUDENT'S FEAR OF IGNORANCE IS AS MUCH OF A HANDICAP AS THEIR INABILITY TO READ GROPING FOR WORDS IS A CLOSE UP OF THE SOCIAL SCRAP HEAP WRITTEN IN A FINE VEIN OF COMIC INDIGNATION AND GIVING A VOICE TO PEOPLE WHOSE LIVES ARE MAINLY SPENT IN QUEUES AND WAITING ROOMS IRVING WARDLE THE TIMES WOMBERANG SHOWS FREE SPIRIT RITA ONIONS BRINGING JOY AND ANARCHY TO THE GRIM WAITING ROOM OF A GYNAECOLOGY CLINIC A DAYDREAM OF MASTERED FEAR NEW SOCIETY

DESCRIBED BY ITS AUTHOR AS ALMOST IRRESPONSIBLY OPTIMISTIC SAVED IS A PLAY SET IN LONDON IN THE

SIXTIES ITS SUBJECT IS THE CULTURAL POVERTY AND FRUSTRATION OF A GENERATION OF YOUNG PEOPLE ON THE DOLE AND LIVING ON COUNCIL ESTATES THE PLAY WAS FIRST STAGED PRIVATELY IN NOVEMBER 1965 AT THE ROYAL COURT THEATRE BEFORE MEMBERS OF THE ENGLISH STAGE SOCIETY IN A TIME WHEN PLAYS WERE STILL CENSORED WITH ITS SCENES OF VIOLENCE INCLUDING THE STONING OF A BABY SAVED BECAME A NOTORIOUS PLAY AND A CAUSE C[?] L[?] BRE IN A LETTER TO THE OBSERVER SIR LAURENCE OLIVIER WROTE SAVED IS NOT A PLAY FOR CHILDREN BUT IT IS FOR GROWN UPS AND THE GROWN UPS OF THIS COUNTRY SHOULD HAVE THE COURAGE TO LOOK AT IT SAVED HAS HAD A MARKED INFLUENCE ON A WHOLE NEW GENERATION WRITING IN THE 1990S EDWARD BOND IS A GREAT PLAYWRIGHT MANY PARTICULARLY IN CONTINENTAL EUROPE WOULD SAY THE GREATEST LIVING ENGLISH PLAYWRIGHT INDEPENDENT

DESPITE THE RECENT TURN TO AFFECTS AND EMOTIONS IN THE HUMANITIES AND DESPITE THE UNCEASING POPULARITY OF ROMANTIC AND EROTIC LOVE AS A MOTIF IN FICTIONAL WORKS OF ALL GENRES THE SUBJECT HAS RECEIVED SURPRISINGLY LITTLE ATTENTION IN ACADEMIC STUDIES OF CONTEMPORARY DRAMA LOVE IN CONTEMPORARY BRITISH DRAMA REFLECTS THE APPEAL OF LOVE AS A TOPIC AND DRIVING FORCE IN DRAMATIC WORKS WITH IN DEPTH ANALYSES OF EIGHT PIVOTAL PLAYS FROM THE PAST THREE DECADES FOLLOWING AN INTERDISCIPLINARY AND HISTORICAL APPROACH THE STUDY COLLECTS AND CONDENSES THEORIES OF LOVE FROM PHILOSOPHY AND SOCIOLOGY TO DERIVE PERSISTING DISCOURSES AND TO EXAMINE THEIR REOCCURRENCE AND TRANSFORMATION IN CONTEMPORARY PLAYS SPECIAL EMPHASIS IS PUT ON NARRATIVES OF LOVE S COMPENSATORY FUNCTION AND PRECARIOUSNESS AND ON HOW MODIFICATIONS OF THESE NARRATIVES EPITOMISE THE PECULIARITIES OF EMOTIONAL LIFE IN THE SOCIAL AND CULTURAL CONTEXT OF THE PRESENT BASED ON THE ASSUMPTION THAT DRAMA IS ESPECIALLY INCLINED TO DRAW ON SHARED NARRATIVES FOR REPRESENTATIONS OF LOVE THE BOOK DEMONSTRATES THAT LOVE IS BOTH A WINDOW TO REMNANTS OF THE PAST IN THE PRESENT AND A PROPER SUBJECT MATTER FOR DRAMA IN TIMES IN WHICH THE SUITABILITY OF THE DRAMATIC FORM HAS BEEN QUESTIONED

A COMPANION VOLUME TO MODERN ASIAN THEATRE AND PERFORMANCE 1900 2000 THIS ANTHOLOGY CONTAINS NINE EMBLEMATIC SCRIPTS FROM TWENTIETH AND TWENTY FIRST CENTURY ASIAN THEATRE OPENING WITH A HISTORY OF MODERN ASIAN DRAMA AND A SUMMARY OF THE PLAYS AND THEIR CONTEXTS IT

FEATURES NINE WORKS WRITTEN BETWEEN 1912 AND 2009 IN JAPAN CHINA KOREA INDIA INDONESIA AND VIETNAM SHOWCASING FRESH CONTEMPORARY WRITING ALONGSIDE PLAYS CENTRAL TO THE ESTABLISHED CANON THE COLLECTION SURVEYS EACH PLAYWRIGHT S WORK AND INCLUDES FATHER RETURNS BY KIKUCHI KAN HOT PEPPER AIR CONDITIONER AND THE FAREWELL SPEECH BY OKADA TOSHIKI SUNRISE BY CAO YU I LOVE XXX BY MENG JINGHUI HUANG JINGANG WANG XIAOLI SHI HANG BICYCLE BY O TAE SOK THE POST OFFICE BY RABINDRANATH TAGORE HAYAVADANA BY GIRISH KARNAD THE STRUGGLE OF THE NAGA TRIBE BY W S RENDRA TRUONG BA S SOUL IN THE BUTCHER S SKIN BY LUU QUANG VU THE CHRONOLOGICAL AND GEOGRAPHICAL BREADTH OF THE ANTHOLOGY PROVIDES A UNIQUE INSIGHT INTO MODERN ASIAN THEATRE AND IS ESSENTIAL TO ANY UNDERSTANDING OF ITS RELATION TO WESTERN DRAMA AND INDIGENOUS PERFORMANCE

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