

Talking To Terrorists Oberon Modern Plays

Dick Barton, Episode III: The Tango of Terror Dick Beyond Documentary Realism Making Sense of Contemporary British Muslim Novels Drama and Theatre in Urban Contexts Theatres of War The Tales of Terror Talking to Terrorists Staging Muslims in Britain TDR. Foucault in an Age of Terror Primer act Life After Scandal Missing Persons The British National Bibliography Pownall: Plays Two Contemporary Poets Lord Arthur Savile's Crime Liberty Glyn Maxwell: Plays Two The Error of Their Ways Phil Willmott Cyrielle Garson Claire Chambers Kathleen Gallagher Lauri Scheyer Christabel Forsyth Fiske Robin Soans Under the Skin S. Morton Robin Soans Colin Teevan Arthur James Wells David Pownall Trevor Baxter Glyn Maxwell Glyn Maxwell Torben Betts

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a ruthless latin love lothario has set his sights on the women of london no gal is safe from the swarthy continental s seductions as he cha cha chas his way in to the boudoirs and jewellery boxes of belgravia thank heavens that square jawed hero dick barton is on hand to save the dignity and diamonds of our dowagers and debutantes or will the foreign fiend defeat him

verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in great britain since the mid nineties the central aim of the book is to critically explore and account for the relationship between contemporary british verbatim theatre and realism whilst questioning the much debated mediation of the real in these theatre practices

this book is the sequel to britain through muslim eyes and examines contemporary novelistic representations of and by muslims in britain it builds on studies of the five senses and sensuous geographies of postcolonial britain and charts the development since 1988 of a fascinating and important body of fiction by muslim identified authors it is a selective literary history exploring case study novelistic representations of and by muslims in britain to allow in

depth critical analysis through the lens of sensory criticism it argues that for authors of muslim heritage in britain writing the senses is often a double edged act of protest some of the key authors excoriate a suppression or cover up of non heteronormativity and women s rights that sometimes occurs in muslim communities yet their protest is especially directed at secular culture s ocularcentrism and at successive british governments efforts to surveil control and suppress muslim bodies

urban theatre can be described as theatre made with or by those whose lives are marked by the urban landscape and its social limits and possibilities at the heart of this text lies the question of how theatre can illuminate the urban and how theatre is illuminated by the urban the city like a play is a space where everything adopts multiple meanings it is an objective thought and a subjective experience a charged and symbolic thing as well as a real material lived reality the chapters in this book illustrate the theatre s uncanny ability to narrate and symbolize the physical and psychic space of the city running through all of the pieces presented are the themes of power and of young people s sense of agency within the structures they dwell in and are shaped by through drama education and applied theatre practices the affinity between the urban and its theatres is radically replaced by marginal spaces boulevards and schools as guillermo gómez péla suggests the theatre has gone to the people to serve their local and immediate need for a means of holding the urban and the self so that both can be interrogated and re imagined so that the various dystopias of urban existence can be envisaged as places of urban solidarity and as utopias at least of the mind this book was originally published as a special issue of research in drama education the journal of applied theatre and performance

why do so many writers and audiences turn to theatre to resolve overwhelming topics of pain and suffering this collection of essays from international scholars reconsiders how theatre has played a crucial part in encompassing and preserving significant human experiences plays about global issues including terrorism and war are increasing in attention from playwrights scholars critics and audiences in this contemporary collection a gathering of diverse contributors explain theatre s special ability to generate dialogue and promote healing when dealing with human tragedy this collection discusses over 30 international plays and case studies from different time periods all set in a backdrop of war the four sections document british and american perspectives on theatres of war global perspectives on theatres of war perspectives on black watch and finally perspectives on the great game afghanistan through this a range of international scholars from different disciplines imaginatively rethink theatre s unique ability to mediate the impacts and experiences of war featuring contributions from a variety of perspectives this book provides a wealth of revealing insights into why authors and audiences have always turned to the unique medium of theatre to make sense of war

i looked around the room and i thought i m the only person in this room that hasn t killed anyone talking to terrorists is a play commissioned by the royal court and out of joint the writer director max stafford clark and actors interviewed people from around the world who have been involved in terrorism they wanted to know what makes ordinary people do extreme things as well as those who crossed the line they met peacemakers warriors

journalists hostages and psychologists their stories take us from uganda israel turkey iraq and ireland to the heart of the british establishment talking to terrorists was produced out of joint theatre company at the royal court theatre and on a uk tour in 2005

this scholarly volume delves into the manner in which british muslims articulate their cultural social and religious identities through theatrical productions in 21st century britain and examines their portrayal within these performances the study investigates the factors influencing the emergence and evolution of islamic theatre in britain providing an in depth analysis of plays by british playwrights of both muslim and non muslim origins that have shaped the trajectory of british islamic theatre from the late 20th century to the present Under Zakaria critically examines how british playwrights predominantly of muslim origin but also including some of non muslim origin depict muslim identity and culture from their unique perspectives particularly in the context of post 9 11 society adopting a comprehensive approach to islamic playwriting and performance this book highlights the accomplishments and contributions of contemporary british playwrights primarily from muslim backgrounds this study will be of significant interest to scholars and students in theatre studies as well as related disciplines such as islamic studies sociology and political science

this book focuses on the relationship between literary culture power society and war it assesses the critical importance of michel foucault s lecture series society must be defended for contemporary debates about war and terror in literary and cultural studies as well as social and political thought

new verbatim play from the writer of talking to terrorists and the arab israeli cookbook

first opened at the edinburgh festival to critical claim

in this text four of david pownall s plays are brought together in the viewing a family buy a haunted house my father s house looks at british politics and black star centres around the black american actor ira aldrige

witty and resourceful adaptation of the oscar wilde classic

april 1793 the french revolution is four years old and the committee of public safety under robespierre finds threats to national liberty at home and abroad when gamelin an ambitious and idealistic young magistrate joins a group of old friends for a picnic outside paris the ties of love and affection can take the strain but how strong will they prove when gamelin is given power over life and death and the new republic plunges from high idealism to mob rule and state terror private jealousies and public fears old alliances and new ideologies panic legislation and political correctness all combine in this thrilling adaptation of anatole france s 1912 novel les dieux ont soif the poet glyn maxwell whose lifeblood was voted best play by the british theatre guide in 2005 brings a colloquial verse of great fluidity and immediacy to a story that is both fresh and relevant

maxwell is the best dramatic poet now at work in english daily telegraph

a brilliant new play by one of britain s most exciting young talents

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