



New Plays
from the
ABBAY
THEATRE

VOLUME THREE 1999–2001

Hugh Leonard
Frank McGuinness
Jimmy Murphy

Edited and with an Introduction by
Judy Friel and
Sanford Sternlicht

New Plays From The Abbey Theatre Volume Three 1999 2001

**John Henry Ottemiller, Denise L.
Montgomery**



New Plays From The Abbey Theatre Volume Three 1999 2001:

New Plays from the Abbey Theatre Judy Friel, Sanford V. Sternlicht, 2003 **New Plays from the Abbey Theatre** Christopher Fitz-Simon, Sanford Sternlicht, 2003 New Plays from the Abbey Theatre Judy Friel, Sanford Sternlicht, 2003-02-01 In Hugh Leonard's *Love in the Title* a woman's visit to the Irish countryside leads to a surreal meeting with her own mother as a thirty year old in 1964 and her grandmother as a twenty year old in 1932 The frank exchanges that mark this meeting allow the women to remain in and represent their times yet still communicate with each other The next play Frank McGuinness's *Dolly West's Kitchen* is set a small house in Donegal 1944 a meeting place where two American GI's a British Army captain and the fiercely nationalistic West family share meals and talk of love war and betrayal Finally The *Muesli Belt* by Jimmie Murphy examines the ramifications of renewal and relocation in the urban centers of western Ireland as a greedy property developer bent on buying up everything in sight to build high rent flats and chic eateries throws locals into despair *Modern Irish Drama* Sanford Sternlicht, 2010-09-03 *Modern Irish Drama* W B Yeats to Marina Carr presents a thorough introduction to the recent history of one of the greatest dramatic and theatrical traditions in Western culture Originally published in 1988 this updated edition provides extensive new material charting the path of modern and contemporary Irish drama from its roots in the Celtic Revival to its flowering in world theater The lives and careers of more than fifty modern Irish playwrights are discussed along with summaries of their major plays and recommendations for further reading **An Irish Literature Reader** Maureen O'Rourke Murphy, James MacKillop, 2006-07-10 In a volume that has become a standard text in Irish studies and serves as a course friendly alternative to the *Field Day* anthology editors Maureen O'Rourke Murphy and James MacKillop survey thirteen centuries of Irish literature including Old Irish epic and lyric poetry Irish folksongs and drama For each author the editors provide a biographical sketch a brief discussion of how his or her selections relate to a larger body of work and a selected bibliography In addition this new volume includes a larger sampling of women writers **Ottomiller's Index to Plays in Collections** Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide Ottomiller's Index to Plays in Collections John Henry Ottomiller, Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this

new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide *Fathers and Sons at the Abbey Theatre (1904-1938)* Fabio Luppi,2018-03-15

Fathers and Sons at the Abbey Theatre demonstrates how the literary archetype of the clash between fathers and sons and the subsequent depiction of anti oedipal figures become a major concern for the playwrights writing in a specific and crucial moment of Irish history 1904 1938 The father can be conceived both as a historical political metaphor as well as a real father in a specific historical and social context The classical models employed as theoretical tools to nuance the argument Laius and Oedipus Ulysses and Telemachus Aeneas and Anchises Priam and Hector Hector and Astyanax are challenged by the Christian example of Abraham and Isaac subversively adjusted by Yeats to provide a tragic reading of post colonial Ireland All of these pairings provide archetypes for the understanding of complex personal and familial dynamics The book takes into consideration not only the most famous figures of the Irish National Theatre as W B Yeats J M Synge Augusta Gregory and Sean O Casey but also overlooked authors such as T C Murray Padraic Colum Paul Vincent Carroll Lennox Robinson Denis Johnston George Shiels St John Ervine Teresa Deevy Many commentators have written about the playwrights of the Abbey Theatre mainly focusing on politics social classes Irish identity cultural issues and linguistic aspects no thorough analysis of the clash between generations has been published so far Those who have tackled the issue have devoted their attention to a single author or to a single aspect this study aims to demonstrate that the repeated occurrence of anti oedipal figures and of the archetype of the clash between fathers and sons a clear manifestation of the need of emancipation from oppressive authorities and of change in Irish society must be read as a common phenomenon and as a shared concern The book is written for people interested in Irish studies post colonial studies and theatre studies *Women in Irish Drama* M. Sihra,2007-03-14

Featuring original essays by leading scholars in the field this book explores the immense legacy of women playwrights in Irish theatre since the beginning of the Twentieth century Chapters consider the intersecting contexts of gender sexuality and the body in order to investigate the broader cultural political and historical implications of representing woman on the stage In addition a number of essays engage with representations of women by a selection of male playwrights in order to re evaluate familiar contexts and traditions in Irish drama Features a Foreword by Marina Carr and a useful appendix of Irish women playwrights and their works **Books Ireland** ,2003 *Theatre Symposium, Vol. 20: Gods and Groundlings* Edward Bert Wallace,2012-09-17

The audience is an integral part of performance and is in fact what separates a rehearsal from a performance The relationship however between performers and the audience has evolved over time which is one of the subjects addressed along with the changing disposition of the audience itself and a number of other topics in *Gods and Groundlings* volume 20 of the annual journal *Theatre Symposium* The essays in this volume discuss spectatorship in

historical context the role of the audience in the digital age the early modern English transvestite theatre Annie Oakley and the disruption of Victorian audiences and historical attempts to create ideal audiences Edited by E Bert Wallace this latest publication from the largest regional theatre organization in the United States collects the most current scholarship on theatre history and theory Contributors To Volume 20 Susan Bennett Jane Barnette Becky Becker Lisa Bernd Evan Bridenstine Michael Jaros Robert I Lublin Paulette Marty Ireland, Memory and Performing the Historical Imagination Mary P. Caulfield, 2014-12-09 This book explores the performance of Irish collective memories and forgotten histories It proposes an alternative and more comprehensive criterion of Irish theatre practices These practices can be defined as the rejected contested and undervalued plays and performativities that are integral to Ireland's political and cultural landscapes

Irish Drama and Theatre Since 1950 Patrick Lonergan, 2019-02-21 Drawing on major new archival discoveries and recent research Patrick Lonergan presents an innovative account of Irish drama and theatre spanning the past seventy years Rather than offering a linear narrative the volume traces key themes to illustrate the relationship between theatre and changes in society In considering internationalization the Troubles in Northern Ireland the Celtic Tiger period feminism and the changing status of the Catholic Church in Ireland Lonergan asserts the power of theatre to act as an agent of change and uncovers the contribution of individual artists plays and productions in challenging societal norms Irish Drama and Theatre since 1950 provides a wide ranging account of major developments combined with case studies of the premiere or revival of major plays the establishment of new companies and the influence of international work and artists including Tennessee Williams Chekhov and Brecht While bringing to the fore some of the untold stories and overlooked playwrights following the declaration of the Irish Republic Lonergan weaves into his account the many Irish theatre makers who have achieved international prominence in the period Samuel Beckett Siobh n McKenna and Brendan Behan in the 1950s continuing with Brian Friel and Tom Murphy and concluding with the playwrights who emerged in the late 1990s including Martin McDonagh Enda Walsh Conor McPherson Marie Jones and Marina Carr The contribution of major Irish companies to world theatre is also examined including both the Abbey and Gate theatres as well as Druid Field Day and Charabanc Through its engaging analysis of seventy years of Irish theatre this volume charts the acts of gradual but revolutionary change that are the story of Irish theatre and drama and of its social and cultural contexts The Oxford Handbook of Modern Irish Theatre Nicholas Grene, Chris Morash, 2016-07-28 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.

Irish Theater in America John P. Harrington, 2009-02-28 For over 150 years, Irish playwrights, beginning with Dion Boucicault, have been celebrated by American audiences. However, Irish theater as represented on the American stage is a selective version of the national drama, and the underlying causes for Irish dramatic success in America illuminate the cultural state of both countries at specific historical moments. *Irish Theater in America* is the first book devoted entirely to the long history of this transatlantic exchange. Born out of the conference of the Irish Theatrical Diaspora project, this collection gathers together leading American and Irish scholars, in addition to established theater critics. Contributors explore the history of Irish theater in America from Harrigan and Hart through some of the greatest and most disappointing Irish tours of America to the most contemporary productions of senior Irish playwrights such as Brian Friel and younger writers such as Martin McDonagh and Conor McPherson. Covering the complexity of the relationship between Irish theater and the United States, this volume goes beyond the expected analysis of plays to include examinations of company dynamics, analysis of audience reception, and reviews of production history of individual works. Contents include: Mick Moloney, *Harrigan and Hart*; and Braham, *Irish America and the Birth of the American Musical*. Nicholas Grene, *Faith Healer in New York and Dublin*. Lucy McDiarmid, *The Abbey: Its Helpers and the Field of Cultural Production in 1913*. Christina Hunt Mahony, *The Irish Play Beyond the Generic*.

British Theatre and Performance 1900-1950 Rebecca D'Monte, 2015-02-26 British theatre from 1900 to 1950 has been subject to radical re-evaluation, with plays from the period setting theatres alight and gaining critical acclaim. Once again, this book explains why. Presenting a comprehensive survey of the theatre and how it shaped the work that followed, Rebecca D'Monte examines how the emphasis upon the working-class angry drama from the 1950s has led to the neglect of much of the century's earlier drama, positioning the book as part of the current debate about the relationship between war and culture, the middlebrow, and historiography. In a comprehensive survey of the period, the book considers the Edwardian theatre, the theatre of the First World War, including propaganda and musicals, the interwar years, the rise of commercial theatre, and influence of Modernism, the theatre of the Second World War, and post-war period. Essays from leading scholars Penny Farfan, Steve Nicholson, and Claire Cochrane give further critical perspectives on the period's theatre and demonstrate its relevance to the drama of today. For anyone studying 20th-century British Drama, this will prove one of the foundational texts.

Irish

Drama and the Other Revolutions Susan Cannon Harris, 2017-06-23 The first modern Irish playwrights emerged in London in the 1890s at the intersection of a rising international socialist movement and a new campaign for gender equality and sexual freedom Irish Drama and the Other Revolutions shows how Irish playwrights mediated between the sexual and the socialist revolutions and traces their impact on left theatre in Europe and America from the 1890s to the 1960s Drawing on original archival research the study reconstructs the engagement of Yeats Shaw Wilde Synge O Casey and Beckett with socialists and sexual radicals like Percy Bysshe Shelley William Morris Edward Carpenter Florence Farr Bertolt Brecht and Lorraine Hansberry

Fifty Key Irish Plays Shaun Richards, 2022-08-25 Fifty Key Irish Plays charts the progression of modern Irish drama from Dion Boucicault's entry on to the global stage of the Irish diaspora to the contemporary dramas created by the experiences of the New Irish Each chapter provides a brief plot outline along with informed analysis and alert to the cultural and critical context of each play an account of the key roles that they played in the developing story of Irish drama While the core of the collection is based on the critical canon including work by J M Synge Lady Gregory Teresa Deevy and Brian Friel plays such as Tom Mac Intyre's *The Great Hunger* and ANU Productions *Laundry* which illuminate routes away from the mainstream are also included With a focus on the development of form as well as theme the collection guides the reader to an informed overview of Irish theatre via succinct and insightful essays by an international team of academics This invaluable collection will be of particular interest to undergraduate students of theatre and performance studies and to lay readers looking to expand their appreciation of Irish drama

Irish Theatre in Transition D. Morse, 2015-01-19 The Irish Theatre in Transition explores the ever changing Irish Theatre from its inception to its vibrant modern day reality This book shows some of the myriad forms of transition and how Irish theatre reflects the changing conditions of a changing society and nation

John Millington Synge Seán Hewitt, 2021 A thorough re assessment of one of Ireland's major playwrights J M Synge 1871 1909 Using much previously undiscussed archival material the book takes each of Synge's plays and prose works tracing his journey from an early Romanticism to a later more combative modernism

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