

# PULP

## AND OTHER PLAYS

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# Pulp And Other Plays By Tasha Fairbanks

**David Ian Rabey**



## **Pulp And Other Plays By Tasha Fairbanks:**

**Pulp and Other Plays by Tasha Fairbanks** Elaine Aston, Gabriele Griffin, 2013-09-13 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company **Pulp and Other Plays** Tasha Fairbanks, 1996 An anthology of plays written for the British group Siren Theatre Company a lesbian theatre collective founded in 1979 by women from the punk music scene who worked with their unorthodox performance skills to change mainstream traditions of straight acting Back cover Fairbanks was a co founder of the company **Pulp and Other Plays by Tasha Fairbanks** Elaine Aston, Gabriele Griffin, 2013-09-13 Pulp and other Plays by Tasha Fairbanks is an anthology of plays which were written for the British group Siren Theatre Company a lesbian theatre collective founded in 1979 by women from the punk music scene and worked with their unorthodox performance skills to challenge mainstream traditions of straight acting This anthology of three of the company s plays brings together long overdue recognition to the company which was Britain s foremost lesbian collective in the 1980s This collection indicated the diversity of te Siren s theater work their radical feminist critique of heterosexuality and male violence in Curfew their celebration of lesbian glamour and desire in Pulp and a scathing attack on Thatcherite Britain in Now Wash Your Hands Please **The History of British Women's Writing, 1970-Present** Mary Eagleton, Emma Parker, 2016-04-29 This book maps the most active and vibrant period in the history of British women s writing Examining changes and continuities in fiction poetry drama and journalism as well as women s engagement with a range of literary and popular genres the essays in this volume highlight the range and diversity of women s writing since 1970 **Contemporary Black and Asian Women Playwrights in Britain** Gabriele Griffin, 2003-12-08 This text was the first monograph to document and analyse the plays written by Black and Asian women in Britain The volume explores how Black and Asian women playwrights theatricalize their experiences of migration displacement identity racism and sexism in Britain Plays by writers such as Tanika Gupta Winsome Pinnock Maya Chowdhry and Amrit Wilson among others many of whom have had their work produced at key British theatre sites are discussed in some detail Other playwrights work is also briefly explored to suggest the range and scope of contemporary plays The volume analyses concerns such as geographies of un belonging reverse migration in the form of tourism sexploitation arranged marriages the racialization of sexuality and asylum seeking as they emerge in the plays and argues that Black and Asian women playwrights have become constitutive subjects of British theatre **Rescuers Speaking** Wilfred Harrison, 1997 Pp 1 19 contain an introduction by Harrison to the play a documentary about Holocaust rescuers first performed in London in July 1988 The play is based on research on the altruistic motivations and characters of rescuers as elucidated by Samuel p and Pearl M Oliner The stories or accounts of rescuers and partly of rescuees are taken directly from their responses to the questionnaire distributed by the Oliners Describes the background the writing and the presentation of the play **Edward Bond Letters** Edward Bond, 1994 Edward Bond Letters 5 contains over thirty letters and papers covering Bond s controversial views on violence and justice

plays writers and directors and a postscript that is Bond's discussion of the funeral of Diana Princess of Wales. As always the explosive content of these letters applies to Bond's plays and society as a whole. We learn through these absorbing letters his attitude to violence. Bond believes that all violence is the manifestation of an unbalanced and dangerous society. As with the four preceding volumes in this collection, Edward Bond is critical of our present theatre but at the same time his observations are useful in indicating how theatre can be changed. Bond's illustrations provide a lively accompaniment to the letters.

Theatre of Conscience 1939-53 Peter Billingham, 2013-12-16. *Theatres of Conscience* offers an invaluable and essential insight into four touring British theatre companies whose work and contributions to post-war British theatre have largely gone unnoticed. Combining a rigorous scholarly evaluation of their work and their broadly ideological and ethical contribution to wider post-war developments in British theatre, Peter Billingham offers the reader a unique insight into four companies which, motivated by enthusiasm, principles and creative innovation, sought to take the theatre of conscience to theatre-less communities in wartime Britain and during the following decade. Contemporaries of, amongst others, Joan Littlewood's Theatre Workshop, the Pilgrim Players, the Adelphi Players, the Compass Players and the Century Theatre, represent a significant but rather overlooked phase in the development of twentieth-century British theatre. *The Adelphi Players* Dr Cecil Davies, 2013-12-16. Cecil Davies' *The Adelphi Players* represents a uniquely interesting contribution to our understanding of touring British theatre in the mid-twentieth-century post-war period. This book will interest everyone, whether student, academic or general reader, who wants to know more about issues concerning the recent history of British theatre. In their values and aims, the Adelphi Players pre-empted many of the post-war developments that we associate with the non-commercial fringe and community theatre movement. In Richard Heron Ward, founder of the Adelphi Players, we encounter a dramatist, novelist, essayist and poet who has been unusually neglected in terms of our appreciation of the English literature of the broad left in the 1930s, 40s and 50s. *The Adelphi Players* has been edited by Peter Billingham, who has also provided an introduction placing Ward and the Adelphi players in the wider social, cultural and ideological context.

**Jacques Lecoq and the British Theatre** Franc Chamberlain, Ralph Yarrow, 2013-07-04. Jacques Lecoq and the British Theatre brings together the first collection of essays in English to focus on Lecoq's school of mime and physical theatre. For four decades at his school in Paris, Jacques Lecoq trained performers from all over the world and effected a quiet evolution in the theatre. The work of such highly successful Lecoq graduates as Theatre de Complicite, *The Winter's Tale* with the Royal Shakespeare Company and *The Visit*, *The Street of Crocodiles* and *The Causcasian Chalk Circle* with the Royal National Theatre has brought Lecoq's work to the attention of mainstream critics and audiences in Britain. Yet Complicite is just the tip of the iceberg. The contributors to this volume, most of them engaged in applying Lecoq's work, chart some of the diverse ways in which it has had an impact on our conceptions of mime, physical theatre, actor training, devising, street theatre and interculturalism. This lively, even provocative collection of essays focuses academic debate and raises awareness of the impact

of Lecoq's work in Britain today      **Beyond The Echoes Of Soweto** Geoffrey V. Davis, 2020-11-25 This book provides the reader with a comprehensive view of Matsemela Manaka's plays namely Egoli Pula Children of Asazi Toro and Goree and discusses three of his essays Theatre of the dispossessed The Babalaz people and Theatre as a physical word      *Edward Gordon Craig* Christopher Innes, 1998 Edward Gordon Craig's ideas regarding set and lighting have had an enormous impact on the development of the theatre we know today In this new and updated edition of his well known study of Edward Gordon Craig Professor Christopher Innes shows how Craig's stage work and theoretical writings were crucial to the development of modern theatre This book contains extensive documentation and re-evaluates his significance as an artist actor director and writer Craig is placed in historical context and his productions are reconstituted from unpublished prompt books sketches journals and correspondence Most of the designs and photographs and many of Craig's writings cited are not available elsewhere in print Readers will gain insight into a key period of theatrical history the life of one of its most fascinating individuals the nature of stage performance and into revolutionary ideas that are still challenging today      *African Theatre in Performance* Dele Layiwola, 2013-11-05 In this lively and varied tribute to Martin Banham Layiwola has assembled critical commentaries and two plays which focus primarily on Nigerian theatre both traditional and contemporary Dele Layiwola Dapo Adelugba and Sonny Oti trace the beginnings of the School of Drama in 1960 at the University of Ibadan Nigeria where Martin Banham played a key and influential role in the growth of thriving Nigerian theatre repertoire and simultaneously encouraging the creation of a new theatre based on traditional Nigerian theatre forms This comparative approach is taken up in Dele Layiwola's study of ritual and drama in the context of various traditions worldwide while Oyin Ogunba presents a lucid picture of the complex use of theatre space in Yoruba ritual dramaturgy drama Harsh everyday realities both physical and political are graphically demonstrated by Robert McClaren Zimbabwe and Oga Steve Abah Nigeria who both show surprising and alarming links between extreme actual experiences and theatre creation and performance The texts of the two plays When Criminals Turn Judges by Ola Rotimi The Hand that Feeds the King by Wale Ogunyemi are followed by Austin O Asagba's study of oral tradition and text in plays by Osofisan and Agbeyegbe and Frances Harding's study on power language and imagery in Wole Soyinka's plays      Recording Women Geraldine Cousin, 2000 Documents the work of three leading feminist theatre companies through a combination of interviews with theatre practitioners and detailed descriptions of productions in performance Back cover      Edward Gordon Craig: A Vision of Theatre Christopher Innes, 2013-10-11 Edward Gordon Craig's ideas regarding set and lighting have had an enormous impact on the development of the theatre we know today In this new and updated edition of his well known study of Edward Gordon Craig Professor Christopher Innes shows how Craig's stage work and theoretical writings were crucial to the development of modern theatre This book contains extensive documentation and re-evaluates his significance as an artist actor director and writer Craig is placed in historical context and his productions are reconstituted from unpublished prompt books sketches journals and correspondence Most of

the designs and photographs and many of Craig's writings cited are not available elsewhere in print. Readers will gain insight into a key period of theatrical history, the life of one of its most fascinating individuals, the nature of stage performance and into revolutionary ideas that are still challenging today.

**The Mask: A Periodical Performance by Edward Gordon Craig** Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig. Born in England in 1872, Craig went on to become famous world-wide as an actor, manager, director, playwright, designer, and most importantly, an author and theorist whose books were translated into German, Russian, Japanese, Dutch, Hungarian, and Danish. Although an essential parallel to the European avant-garde, Craig was often read as exceptional and highly innovative in his native Britain; thus *The Mask* not only appears as Craig's main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice. The book has a comprehensive chronology, extensive notes, and a bibliography, making it an essential text for undergraduates, postgraduates, actors, theatre professionals, designers, directors, researchers, and writers in the fields of theatre studies, especially theater set and lighting and theater history.

**The Judaic Nature of Israeli Theatre** Dan Urian, 2013-12-19 Theatre has since the time of the Jewish Enlightenment served the secular community in its conflict with the religious. This book surveys the secular/religious rift and then describes the enhanced concern of the secular community in Israel for its own Jewishness and its expression in the theatre, especially following the 1967 War. It then moves on to a specific study of the play *Bruira* and finally reviews the phenomenon of the return to Orthodox Judaism by secular individuals.

**Performer Training** Ian Watson, 2013-11-05 *Performer Training* is an examination of how actors are trained in different cultures. Beginning with studies of mainstream training in countries such as Poland, Australia, Germany, and the United States, subsequent studies survey some of Asia's traditional training methods and recent experiments in performer training: Eugenio Barba's training methods, Jerzy Grotowski's most recent investigations, The Japanese American NOHO companies' attempts at integrating Kyogen into the works of Samuel Beckett, Descriptions of the training methods developed by Tadashi Suzuki and Anne Bogart at their Saratoga International Theatre Institute, Recent efforts to re-examine the role and scope of training like Britain's International Workshop Festival and the European League of Institutes of Arts masterclasses, The reformulation of the use of emotions in performer training known as *Alba Emoting*.

**Who Keeps the Score on the London Stages?** Kalina Stefanova, 2013-12-19 How does one become a theater critic in London? What do the theater critics think of their profession? How are they judged by those they critique? What do both critics and theatre makers think of their mutual object of desire, the British Theatre? *Who Keeps the Score on the London Stages* sets out to find the answers to these questions and many more in this long overdue publication on Britain's current theatre scene. Included are comprehensive interviews with more than fifty major London theatre critics and theater makers, including Sir Alan Ayckbourn, Stephen Berkoff, Michael Billington, Martin Coveney, Nicholas de Jongh, Sir Richard Eyre, Sir Peter Hall, Sir Cameron Mackintosh, Adrian Noble, Sir

Trevor Nunn and Irving Wardle The author has gathered together a lively discussion about the contemporary state of the British theatre drawing a picture of its strengths weaknesses and the problems it faces today This volume serves as a long overdue guide to the Theatre critics profession in Britain     The Arab in Israeli Drama and Theatre Dan Urian, 2013-09-13

What is Israeli theatre Is it only a Hebrew theatre staged in Israel Are performances by Arab Israelis working in an Arabic theatre framework not part of the repertoire of Israeli theatre Do they perhaps belong to the Palestinian theatre What are the borders of Palestinian theatre Are not theatrical works created in East Jerusalem by Arab Israeli playwrights and actors and staged on occasion before Jewish Israeli audiences part of a dialogue between Palestinian and Israeli cultures Does theatre only include works staged under that title These and other similarly absorbing questions arise in Dan Urian's wide ranging and detailed study of the image of the Arab in Israeli drama and theatre By the use of extensive examples to show how theatre politics and personal perceptions intertwine the author presents us with a model which can be used as a basis for the further discussion and study of similar social and artistic phenomena in other cultures in relation to their theatre and drama

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