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The Indian Mutiny and the British Imagination

'A magnificently readable tour of theatrical history conducted by our best-informed living critic.' Michael Billington
From 458 BC and the first performance of Aeschylus' Oresteia on an Athenian hillside, to 2009 AD and Jez Butterworth's astonishing Jerusalem at London's Royal Court Theatre, here is an expert guide to

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the seminal, pivotal, and transcendent moments in theatre history. 'Benedict is one of the freshest and most vivid writers on theatre.' Janet Suzman 'Benedict has been the leading theatre critic of his generation and has written for The Times for twenty years, setting the standard by which the great performances and productions are judged. People onstage, backstage and in the audience have come to trust his every observation and judgement delivered with style, humour and passion.' James Harding, Editor, The Times 'Benedict Nightingale's characteristically witty, insightful and enthusiastic reports make you wish you'd been sitting next to him during his greatest moments in the theatre.' Ian McKellen 'I've known Benedict Nightingale for more than fifty years over which time he has become one of the Theatre's most distinguished and influential commentators. He writes with style, perspective and wit, and with a deep knowledge of his subject. In turn he is greatly admired by the theatre profession and, as importantly, by his readers and the audiences who trust the fairness of his opinions.' Sir Peter Hall

Mojo and Other Plays

* Jez Butterworth burst onto the theatre scene aged twenty-five with Mojo, "one of the most dazzling Royal Court main stage debuts in years" (Time Out). This first volume of his Collected Plays contains that play plus the three that followed, as well as two short one-person pieces published here for the first time - everything in fact that precedes Jerusalem, "unarguably one of the best dramas of the twenty-

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first century” (Guardian). * Mojo, staged in 1995 but set in the Soho clubland of 1958, "superbly captures the atmosphere of the infant British rock and roll scene where seedy low-lifers hustle for the big time" (Daily Telegraph). It is "Beckett on speed" (Observer) by a "dramatist of obvious talent and terrific promise" (The Times). * The Night Heron (2002) is set in Cambridgeshire Fens amongst assorted oddballs, birdwatchers and the local constabulary. "It's funny, it's sad, it's haunting and it is also strangely beautiful. Above all, it is quite unlike anything you've ever seen before" (Daily Telegraph). * In The Winterling (2006) a gangland fugitive is visited by two associates from the city who have other things on their mind than a jolly reunion. "The dialogue is testosterone taut, a sense of menace invades every conversation and as tales of torture and treachery unfold, the black comedy never misses" (Time Out). * The housing estate in Parlour Song (2008) is "a place of illicit desire and painful memories, of bad dreams and mysterious disappearances a play that combines the comic, the erotic and the downright disconcerting with superb panache" (Daily Telegraph). * Introducing the plays is an interview with Jez Butterworth specially conducted for this volume

The 101 Greatest Plays

Once the creator and star of Yiddish musical films in Poland between the wars, Raisel is now a grandmother (Bubbie) in '70s New York. Bubbie longs to tell the stories of her acting troupe's successes and heroism to her granddaughter Jenny.

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Sadly, her TV-comedy-writer daughter, Red, insists on leaving the past behind, unless Bubbie will talk about the events that have plagued them both since Red's childhood.

Twenty-First Century Drama

Nina Raine's *Tiger Country* is a hospital play that follows a tangle of doctors and nurses in a busy London hospital - from the award-winning author of *Tribes*. Professionalism and prejudice, turbulent staff romances, ambition and failure collide in this swirling, action-packed drama about an overburdened health service that we all depend on and the dedicated individuals that keep it going. 'Tiger country' is where animal instinct stirs and an irrefutable eye opens. Where we make eye contact with the unknown. *Tiger Country* was premiered at Hampstead Theatre in 2011 and, following its sell-out run, was revived there in 2014.

Nice Fish

A bewitching new play from the award-winning author of Broadway hit *Jerusalem*.

Of Precariousness

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Yellow tulips is a gathering from four decades of work. Winner of both the Queen's Gold Medal and the Whitbread Prize for Poetry, James Fenton has given readers some of the most memorable lyric verse of the past decades, from the formal skill that marked his debut, "Terminal Moraine", to the dramatic and political monologues of "The Memory of War" and "Children in exile", through to the unforgettable love poems of "Out of danger". This assembly, made by the author himself, includes a generous offering of his most recent, uncollected work.

Jerusalem

Winner of the New York Drama Critics' Award for Best Foreign Play. "One of the most exciting new plays in ages."?The New York Times One of London and New York's most highly acclaimed plays of the season, Jez Butterworth's "wild, blissfully funny drug-and-booze-fueled comedy and tragedy" (The New York Times) is a rousing exploration of national identity, living on the margins, and the necessity of rebellion. Jez Butterworth won the 1995 Evening Standard Award for most promising playwright and was awarded the E.M. Forster Award from the American Academy of Arts and Letters in 2007. He also wrote and directed the film adaptations of Mojo (1998) and Birthday Girl (2002), and he co-wrote and produced Fair Game (2010).

Sexual Enjoyment in British Romanticism

Delving into the spiritual side of one the Romantic period's most renowned artists and poets, this biography explores for the first time the deeper meanings and enlightened thoughts that sit at the heart of Blake's trademark symbolism. It's hard to believe that Blake was largely unrecognized in his own time, today we can look back and see the influence that his visionary words and images had on our most recent culture history. Resonating most strongly during times of change we last saw a resurgence of Blake's influence during the 60s in the inspiring music of the Doors or Jimi Hendrix and the enlightening words of Aldous Huxley. Now as we once again face massive change in the world it's time to open our minds to the real William Blake, a revolutionary spiritual guru who can bring us right into the heart of our own true being.

In Basildon

The smash-hit play which won numerous awards, including the Laurence Olivier Award for Best New Comedy.

I Am Shakespeare

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What happens when the writer loses the plot? Emma Watson is nineteen and new in town. She's been cut off by her rich aunt and dumped back in the family home. Emma and her sisters must marry, fast. If not, they face poverty, spinsterhood, or worse: an eternity with their boorish brother and his awful wife. Luckily there are plenty of potential suitors to dance with, from flirtatious Tom Musgrave to castle-owning Lord Osborne, who's as awkward as he is rich. So far so familiar. But there's a problem: Jane Austen didn't finish the story. Who will write Emma's happy ending now? Based on her incomplete novel, this sparkingly witty play looks under the bonnet of Jane Austen and asks: what can characters do when their author abandons them?

Jerusalem

Plays

This book examines British playwrights' responses to the work of Shakespeare and his contemporaries since 1945, from Tom Stoppard's *Rosencrantz and Guildenstern are Dead* to Sarah Kane's *Blasted* and Jez Butterworth's *Jerusalem*. Using the work of Julie Sanders and others working in the fields of Adaptation Studies and intertextual criticism, it argues that this relatively neglected area of drama, widely

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considered to be adaptation, should instead be considered as appropriation - as work that often mounts challenges to the ideologies and orthodoxies within Elizabethan and Jacobean drama, and questions the legitimacy and cultural authority of Shakespeare's legacy. The book discusses the work of Howard Barker, Peter Barnes, Edward Bond, Howard Brenton, David Edgar, Elaine Feinstein and the Women's Theatre Group, David Greig, Sarah Kane, Dennis Kelly, Bernard Kopps, Charles Marowitz, Julia Pascal and Arnold Wesker.

Jerusalem!

Understanding "Jerusalem" by Jez Butterworth for A Level Students is a complete study guide, written for students and teachers who are preparing for A level exams in 2018 and subsequent years. This edition has been written to aid both English Literature and Drama & Theatre students with their coursework and final exams. "Jerusalem" is an important modern drama which is being taught for English Literature coursework for the OCR exam board. It is also studied for the AQA Drama and Theatre A level. As far as I am aware, no guide for students of this play has yet been published. What you will find here is a literary analysis which reads the play for meaning. I hope that it will serve a wider purpose, not just in highlighting some of what makes Butterworth's play so impressive, but in helping readers to develop a reading method which can lead us to a reliable interpretation of any literary text. I also hope that the analysis here will help drama studies

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students to conceptualise the play, as they focus on characterisation as well as plot. A Gavin's Guide is different from other study guides: each one is written as if a personal tutor were coaching you, helping you to outperform your expectations. To date, tens of thousands of Gavin's Guides have been sold and excellent feedback received from pupils, their parents and teachers about the support these concise books give. Look inside this Gavin's Guide to find: * Detailed analysis of the play text * Guide to characters and their motivations * Major themes * Why this play has become a "modern classic" in such a short amount of time. Buy this book and you also receive an additional benefit, free of charge: email Gavin any additional questions on the text and your exam and he will reply with further support.

'Til Wrong Feels Right

THE STORY: The vulgar, egotistic junkman Harry Brock has come to a swanky hotel in Washington to make crooked deals with government big-wigs. He has brought with him the charming but dumb ex-chorus girl Billie, whose lack of social graces embarrass

The People in the Picture

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Early 1960s, Yorkshire. Farm labourer George is cast in an amateur staging of the York Mystery Plays. His world is shaken when he falls for metropolitan assistant director John and the two men embark on a clandestine affair. Peter Gill's influential play is not only a finely drawn love story; it is also a touching reflection on the rival forces of family, class, and the origins and ownership of art. The York Realist was premiered by the English Touring Theatre at The Lowry, Salford Quays in November 2001; it moved to the Bristol Old Vic that same year and, in 2002, to the Royal Court Theatre, London. The play was revived by the Donmar Warehouse, London, in February 2018. Winner of the London Critics' Circle Award for Best New Play. 'As a love story, The York Realist is riveting and heart-rendering Gill is always terrifically perceptive about male tenderness. The personal and political are subtly united in a study of English masculinity, class and culture. Such outstanding work.' Independent on Sunday 'Sensationally fine and poignant.' Evening Standard 'It has the Lawrentian qualities of emotional intelligence, raw honesty and fascination with the intersection of class and sex It is about the way the English, however hard they try, can never finally escape their origins. But, far from being emotionally conservative, it is adventurous, witty and fresh The play comes like a rare blast of reality.' Guardian

The Watsons

'Come, you drunken spirits. Come, you battalions. You fields of ghosts who walk

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these green plains still. Come, you giants!' When Jez Butterworth's Jerusalem premiered at the Royal Court Theatre, London, in 2009, it served notice of an astonishing development in the career of a writer whose debut, Mojo, had premiered on the same stage nearly fifteen years before. Unearthing the mythic roots of contemporary English life, and featuring Mark Rylance in an indelible central performance as Johnny 'Rooster' Byron, the play transferred to the West End and then to Broadway, before returning to the West End in 2011. 'Storming restores one's faith in the power of theatre' Independent. 'Unarguably one of the best dramas of the twenty-first century' Guardian. Jerusalem was followed by the bewitching chamber play The River (Royal Court, 2012), a 'magnetically eerie, luminously beautiful psychodrama' Time Out. 'A delicately unfolding puzzle all of it is wrapped in marvellous language extraordinary' The Times. This volume concludes with the multi-award-winning The Ferryman (Royal Court and West End, 2017; Broadway, 2018), an excavation of lives shattered by violence, set in a farmhouse in Northern Ireland in 1981. 'A richly absorbing and emotionally abundant play an instant classic' Independent. 'A magnificent play that uses, brilliantly, the vitality of live theatre to express the deadly legacy of violence' Financial Times. Also included here is the screenplay for the short film The Clear Road Ahead (2011), published here for the first time, and an edited transcript of a conversation between Butterworth and the playwright Simon Stephens.

The Ferryman

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A new play from the award-winning writer of King Charles III.

The House of Blue Leaves

'People always get the wrong idea about Essex don't they?' Len's on his death bed and the family gather to say their final farewells. His sisters still aren't speaking after nearly 20 years, his nephew's trying for a baby - and a bigger house, while his best mate Ken remembers 'Bas-vegas' when it was a village. As the spread is laid out and the ham sandwiches sit next to the wreaths, it's hard to see who's hungry and who's just greedy. In Basildon is full of explosive family dynamics and knotty relationships, embracing history, emotion and a strong sense of homeland. This depiction of indigenous Essex dwellers is uncompromising and at times harsh, but Eldridge also elicits deep sympathy for his characters as they face death, grief and crumbling familial bonds. The play is an epic family drama exploring inheritance and the myth of place.

The Theatre and Films of Jez Butterworth

Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millenium so

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distinctive? Which events, themes, shifts, and paradigms are marking its stages? Kaleidoscopic in scope, *Twenty-First Century Drama: What Happens Now* creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The collection has a deliberately British bent, examining established playwrights – such as Churchill, Brenton, and Hare – alongside a new generation of writers – including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes – the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood – are mediated through fresh, cutting-edge perspectives.

Jez Butterworth Plays: Two

Education policy and practice is a battleground between sworn enemies. Traditionalists argue for the importance of a privileged type of 'hard' knowledge and deride 'soft' skills. Progressives deride learning about great works of the past; preferring '21stC skills' like critical thinking, and teamwork. Whilst looking for a school for his daughter, the author became frustrated by schools' inability to value knowledge, as well as creativity, foster discipline alongside free-thinking, and value

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citizenship alongside independent learning. Drawing from his work as a creative teacher Robinson finds inspiration in the Arts and the need to nurture learners with the ability to deal with the uncertainties of our age. From Ancient Greece to the present day, this book explores whether a contemporary trivium (Grammar, Dialectic, and Rhetoric) can unite progressive and traditionalist institutions, teachers, politicians and parents in the common pursuit of providing a great education for our children in 21st Century.

Jerusalem : a play in three acts

On a frozen Minnesota lake, the ice is beginning to creak and groan. It's the end of the fishing season, and two old friends are out on the ice, angling for something big; something down there that is pure need. Something that might just swallow them whole. In Nice Fish, celebrated actor Mark Rylance draws on his own teenage years in the American Midwest in a unique collaboration with critically-acclaimed Minnesotan contemporary prose poet Louis Jenkins.

Albion

Born Yesterday

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The Tony Award—winning play that soars at the intersection of science and art, *Copenhagen* is an explosive re-imagining of the mysterious wartime meeting between two Nobel laureates to discuss the atomic bomb. In 1941 the German physicist Werner Heisenberg made a clandestine trip to Copenhagen to see his Danish counterpart and friend Niels Bohr. Their work together on quantum mechanics and the uncertainty principle had revolutionized atomic physics. But now the world had changed and the two men were on opposite sides in a world war. Why Heisenberg went to Copenhagen and what he wanted to say to Bohr are questions that have vexed historians ever since. In Michael Frayn's ambitious, fiercely intelligent, and daring new play Heisenberg and Bohr meet once again to discuss the intricacies of physics and to ponder the metaphysical—the very essence of human motivation.

Elizabethan and Jacobean Reappropriation in Contemporary British Drama

Artie Shaugnessy is a songwriter with visions of glory. Toiling by day as a zoo-keeper, he suffers in seedy lounges by night, plying his wares at piano bars in Queens, New York where he lives with his wife, Bananas. Who is. Much to the chagrin of Artie's downstairs mistress, Bunny Flingus who'll sleep with him anytime but refuses to cook until they are married. On the day the Pope is making his first

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visit to the city, Artie's son Ronny goes AWOL from Fort Dix stowing a home made-bomb intended to blow up the Pope in Yankee Stadium. Also arriving are Artie's old school chum, now a successful Hollywood producer, Billy Einhorn with starlet girlfriend in tow, who holds the key to Artie's dreams of getting out of Queens and away from the life he so despises. But like many dreams, this promise of glory evaporates amid the chaos of ordinary lives.

Jerusalem

"I Am Shakespeare" is Mark Rylance's fascinating, witty and characteristically exuberant dramatic contribution to the Shakespeare authorship debate. Is it possible that the son of an illiterate tradesman, from a small market town in Warwickshire, could have written the greatest dramatic works the world has ever seen? Mark Rylance is one of a number of leading actors who seriously question the idea that William Shakespeare was the man behind the thirty-seven plays that have moved, inspired and amazed generations. First performed at Chichester Festival Theatre in 2007, Rylance's provocative play introduces us to the main candidates and their respective claims whilst asking fundamental questions about what makes a genius, and why it all matters anyway.

Copenhagen

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Post-millennial writings function as a useful prism through which we can understand contemporary English culture and its compulsion to revisit the immediate past. The critical practice of hauntology turns to the past in order to make sense of the present, to understand how we got to this place and how to build a better future. Since the Year 2000, popular culture has been inundated with representations of those who occupy a space between being and non-being and defy ontological criteria. This Pivot explores a range of contemporary English literatures - from the poetry of Simon Armitage and the drama of Jez Butterworth, to the fiction of Zadie Smith and the stories of David Peace - that collectively unite to represent a twenty-first century world full of specters, reminiscence and representations of spectral encounters. These specters become visible and significant as they interact with a range of social, political and economic discourses that continue to speak to the contemporary period. The enduring fascination with the spectral offers valuable insights into a contemporary English culture in which spectral manifestations signal towards larger social anxieties as well as to specific historical events and recurrent cultural preoccupations. The specter confronts the contemporary with the necessity of participation, encouraging the realisation that we must engage with it in order to create meaning. Narrative agency is the primary motivating force of its return, and the repetition of the specter functions to highlight new meanings and perspectives. Harnessing hauntology as a lens through which to consider the specters haunting twenty-first century English writings, this Pivot examines the emergence of a vein of hauntological literature

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that profiles the pervasive presence of the past in our new millennium.

Hauntology

Jez Butterworth is the most critically acclaimed and commercially successful new British dramatist of the 21st century: his acclaimed play Jerusalem has had extended runs in the West End and on Broadway. This book is the first to examine Butterworth's writings for stage and film and to identify how and why his work appeals so widely and profoundly. It examines the way that he weaves suspenseful stories of eccentric outsiders, whose adventures echo widespread contemporary social anxieties, and involve surprising expressions of both violence and generosity. This book reveals how Butterworth unearths the strange forms of wildness and defiance lurking in the depths and at the edges of England: where unpredictable outbursts of humour highlight the intensity of life, and characters discover links between their haunting past and the uncertainties of the present, to create a meaningful future. Supplemented by essays from James D. Balestrieri and Elisabeth Angel-Perez, this is a clear and detailed source of reference for a new generation of theatre audiences, practitioners and directors who wish to explore the work of this seminal dramatist.

The York Realist

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Draws from the work of Jacques Lacan to provide innovative readings of Romantic literature in the long nineteenth century. *Lacan and Romanticism* uses the work of psychoanalyst Jacques Lacan to deliver progressive readings of Romanticism by examining canonical Romantic authors such as William Wordsworth, Mary Shelley, John Keats, and Jane Austen, as well as lesser-known writers such as the graveyard poets and Sarah Scott. The contributors develop innovative approaches to Lacanian literary studies, focusing on neglected or emergent areas of Lacan's thought and approaching Lacan's best-known work in unexpected ways. The essay topics include the visible and seeable, war, the death drive, nonhuman sexualities, sublimation, loss and mourning, utopia, capitalism, fantasy, and topology, and they range from the mid-eighteenth through the early decades of the nineteenth centuries. The book reveals new ways of thinking about art and literature with psychoanalytic theory and suggests how theoretical approaches can contribute meaningfully to literary studies in general. "Reading this book may well entice the Romanticist who isn't already engaged in psychoanalytic theory to do so, and the Lacanian scholar—who may have concluded erroneously that Lacan's last word on Romanticism was his criticism of some well-known lines from the Immortality ode—to reconsider the value of returning to Romantic literature and visual culture." — Guinn Batten, author of *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism*

Mojo

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Drawing primarily on Judith Butler's, Jacques Derrida's, Emmanuel Levinas's and Jean-Luc Nancy's reflections on precariousness/precarity, the Self and the Other, ethical responsibility/obligation, forgiveness, hos(t)ipitality and community, the essays in this volume examine the various ways in which contemporary British drama and theatre engage with 'the precarious'. Crucially, what emerges from the discussion of a wide range of plays – including Jez Butterworth's *Jerusalem*, Caryl Churchill's *Here We Go*, Martin Crimp's *Fewer Emergencies* and *In the Republic of Happiness*, Tim Crouch's *The Author*, *Forced Entertainment's Tomorrow's Parties*, David Greig's *The American Pilot* and *The Events*, Dennis Kelly's *Love and Money*, Mark Ravenhill's *Shoot/Get Treasure/Repeat*, Philip Ridley's *Mercury Fur*, Robin Soans's *Talking to Terrorists*, Simon Stephens's *Pornography*, the *Theatre Uncut* project, debbie tucker green's *dirty butterfly* and Laura Wade's *Posh* – is the observation that contemporary (British) drama and theatre often realises its thematic and formal/structural potential to the full precisely by reflecting upon the category and the episteme of precariousness, and deliberately turning audience members into active participants in the process of negotiating ethical agency.

Great Moments in the Theatre

Debates about gender in the British Romantic period often invoked the idea of sexual enjoyment: there was a broad cultural concern about *jouissance*, the all-

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engulfing pleasure pertaining to sexual gratification. On one hand, these debates made possible the modern psychological concept of the unconscious - since desire was seen as an uncontrollable force, the unconscious became the repository of disavowed enjoyment and the reason for sexual difference. On the other hand, the tighter regulation of sexual enjoyment made possible a vast expansion of the limits of imaginable sexuality. In *Sexual Enjoyment and British Romanticism*, David Sigler shows how literary writers could resist narrowing gender categories by imagining unregulated enjoyment. As some of the era's most prominent thinkers - including Edmund Burke, Mary Wollstonecraft, Mary Robinson, Joanna Southcott, Charlotte Dacre, Jane Austen, and Percy Bysshe Shelley - struggled to understand sexual enjoyment, they were able to devise new pleasures in a time of narrowing sexual possibilities. Placing Romantic-era literature in conversation with Lacanian psychoanalytic theory, *Sexual Enjoyment in British Romanticism* reveals the fictive structure of modern sexuality, makes visible the diversity of sexual identities from the period, and offers a new understanding of gender in British Romanticism.

Tiger Country

Gautam Chakravarty explores representations of the event which has become known in the British imagination as the 'Indian Mutiny' of 1857 in British popular fiction and historiography. Drawing on a wide range of primary sources including diaries, autobiographies and state papers, Chakravarty shows how narratives of

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the rebellion were inflected by the concerns of colonial policy and by the demands of imperial self-image. He goes on to discuss the wider context of British involvement in India from 1765 to the 1940s, and engages with constitutional debates, administrative measures, and the early nineteenth-century Anglo-Indian novel. Chakravarty approaches the mutiny from the perspectives of postcolonial theory as well as from historical and literary perspectives to show the extent to which the insurrection took hold of the popular imagination in both Britain and India. The book has a broad interdisciplinary appeal and will be of interest to scholars of English literature, British imperial history, modern Indian history and cultural studies.

Understanding Jerusalem by Jez Butterworth for a Level Students

"One of the most dazzling Royal Court debut in years" -Time Out London

The Clean House and Other Plays

This volume is the first publication of Sarah Ruhl, "a playwright with a unique comic voice, perspective and sense of theater," (Variety) who is fast leaving her mark on the American stage. In the award-winning Clean House-a play of

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uncommon romance and uncommon comedy—a maid who hates cleaning dreams about creating the perfect joke, while a doctor who treats cancer leaves his heart inside one of his patients. This volume also includes Eurydice, Ruhl's reinvention of the tragic Greek tale of love and loss; Late, a cowboy song and Melancholy Play

Paul Kelly

When the Jebusites built Jerusalem around 2000 BC, it seems improbable that they ever envisioned the impact this city would have on the history and destiny of the human race. Against its historic background, with ancient ramparts alongside souvenir boutiques, people of many races and ethnic origins all try to buy a few drops of water from the Jordan or an olive branch as a precious souvenir of this holy city. Bells toll from the Church of the Holy Sepulchre, while muezzins call for prayer in the Mosque of Omar and the Jewish faithful cry out at the Wailing Wall, in a blend of religious expression found nowhere else in the world.

Lacan and Romanticism

Having surveyed post-war British drama in *State of the Nation*, Michael Billington now looks at the global picture. In this provocative and challenging new book, he offers his highly personal selection of the 100 greatest plays ranging from the

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Greeks to the present-day. But his book is no mere list. Billington justifies his choices in extended essays- and even occasional dialogues- that put the plays in context, explain their significance and trace their performance history. In the end, it's a book that poses an infinite number of questions. What makes a great play? Does the definition change with time and circumstance? Or are certain common factors visible down the ages? It's safe to say that it's a book that, in revising the accepted canon, is bound to stimulate passionate argument and debate. Everyone will have strong views on Billington's chosen hundred and will be inspired to make their own selections. But, coming from Britain's longest-serving theatre critic, these essays are the product of a lifetime spent watching and reading plays and record the adventures of a soul amongst masterpieces.

The Sacred Dragon in the Woods

Australia's best music writer examines the life of the Australian music legend - honest, revealing and a must-have for any Paul Kelly fan. Until now, no one has written the definitive biography of Australia's best-loved singer, song writer and poet. Taking us from Paul Kelly's family life as the sixth of eight children in Adelaide, Stuart Coupe, with Paul's blessing and access to friends, family and band mates, shows us the evolution from a young man who only really picked up a guitar in his late teens, to an Australian music icon. As Paul's music career took off he had to juggle the demands of rock'n'roll with real life and it wasn't always

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pretty. As Paul's manager for a time, Stuart Coupe has seen or heard it all - the good and the bad (like Paul being told by an audience member that his was the worst band ever!). The book will look at Paul Kelly's personal relationships and the impact they have had on Paul's career and his storytelling. It will also highlight his generosity to other artists, like Archie Roach. In 2017 Paul Kelly received an Order of Australia acknowledging his distinguished service to the performing arts and the promotion of the national identity through his contributions as singer, songwriter and musician. At the foundation of it all is his storytelling. PAUL KELLY: The man, the music and the life in between will give us an unfiltered examination of it all.

The Winterling

Four full-length plays and two previously unpublished shorts from the multi-award-winning author of Jerusalem. Jez Butterworth burst onto the theatre scene aged twenty-five with Mojo, 'one of the most dazzling Royal Court main stage debuts in years' (Time Out). This first volume of his Collected Plays contains that play plus the three that followed, as well as two short one-person pieces published here for the first time - everything in fact that precedes Jerusalem, 'unarguably one of the best dramas of the twenty-first century' (Guardian). Plays One includes: Mojo The Night Heron The Winterling Leavings (previously unpublished) Parlour Song The Naked Eye (previously unpublished) Introducing the plays is an interview with Jez Butterworth specially conducted for this volume.

Yellow Tulips

A widely anticipated new drama from the award-winning playwright of Jerusalem.

Trivium 21c

Jez Butterworth's play is a comic, contemporary vision of life in our green and pleasant land. It premiered at the Royal Court Theatre, London, on 10 July 2009.

The River

The Godfather of Punk and frontman for The Stooges offers insight into his creative world--with the complete lyrics for 100 songs brought to life by full-color photos, his own memorabilia, never-before-seen notes, short essays by the author, and commentary from other music legends--from T. Rex's Mark Bolan to Blondie's Debbie Harry.

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