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KEY=BEHIND - PRESTON RUSH

Balancing Acts Behind the Scenes at the National Theatre Random House The Sunday Times Bestseller This is the inside story of twelve years at the helm of Britain's greatest theatre. It is a story of lunatic failures and spectacular successes such as *The History Boys*, *War Horse* and *One Man, Two Guvnors*; of opening the doors of the National Theatre to a broader audience than ever before, and changing the public's perception of what theatre is for. It is about probing Shakespeare from every angle and reinventing the classics. About fostering new talent and directing some of the most celebrated actors of our times. Its cast includes the likes of Alan Bennett, Maggie Smith, Mike Leigh, Daniel Day-Lewis, Michael Gambon and Helen Mirren. Intimate, candid and insightful, *Balancing Acts* is a passionate exploration of the art and alchemy of making theatre. Behind the Scenes at the National Theatre Britain's National Theatre will be 50 years old in 2013. Its first 13 years were spent at the Old Vic under the Directorship of Laurence Olivier. In 1976, with Peter Hall as Director, it moved to its new Behind the Scenes Yeats, Horniman, and the Struggle for the Abbey Theatre volume 11 Univ of California Press Behind the Scenes presents the story of Dublin's famous Abbey Theatre and its major creative personalities: W. B. Yeats, Annie Horniman, J. M. Synge, and Lady Gregory. Part history, part sociology, part biography, Frazier's work recreates the forces that shaped the Abbey stage, forces that involved the spirited participation of actors, audiences, press, and financiers as well as of the famous poet-playwright who was its co-director. His book unfolds an entertaining and suspenseful tale, centered on the undeniably autocratic personality of W.B. Yeats and with the political struggles of Ireland as a backdrop. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1990. *The Horse's Mouth* How Handspring and the National Theatre Made *War Horse* Bloomsbury Publishing 'This story - the story of making the first show - is our record of how uncertain, optimistic, idealistic and naïve we felt back then. It's the spark underneath each new version and each fresh company who bring the fuel and the heat to inspire every production of *War Horse*.' - Mervyn Millar This second edition of *The Horse's Mouth* follows the production of *War Horse*, a play adaptation of Michael Morpurgo's novel, from early concept workshops to one of the most beguiling and original plays ever staged by the National Theatre, the actors working with magnificent, life-sized puppets to take the audience on a gripping journey through history. *The Horse's Mouth* is a fascinating, behind-the-scenes story of how this acclaimed and highly technical piece of theatre was achieved. In his new Introduction, Mervyn Millar describes how 'the journey from improbable idea to long-running show has seen our production change.' Behind the Scenes A Canadian Scene Book Dundurn "Scenes from Canadian plays for two to six actors. Thirty-two excellent opportunities for young thespians ... these are texts which I would certainly use with my own senior students of dramatic arts." -Reviewing Librarian Theatre in Times of Crisis 20 Scenes for the Stage in Troubled Times Methuen Drama Theatre has a complex history of responding to crises, long before they happen. Through stage plays, contemporary challenges can be presented, explored and even foreshadowed in ways that help audiences understand the world around them. Since the theatre of the Greeks, audiences have turned to live theatre in order to find answers in uncertain political, social and economic times, and through this unique collection questions about This anthology brings together a collection of 20 scenes from 20 playwrights that each respond to the world in crisis. Twenty of the world's most prolific playwrights were asked to select one scene from across their published work that speaks to the current world situation in 2020. As COVID-19 continues to challenge every aspect of global life, contemporary theatre has long predicted a world on the edge. Through these 20 scenes from plays spanning from 1980 to 2020, we see how theatre and art has the capacity to respond, comment on and grapple with global challenges that in turn speak to the current time in which we are living. Each scene, chosen by the writer, is prefaced by an interview in which they discuss their process, their reason for selection and how their work reflects both the past and the present. From the political plays of Lucy Prebble and James Graham to the polemics of Philip Ridley and Tim Crouch. From bold works by Inua Ellams, Morgan Lloyd Malcom and Tanika Gupta to the social relevance of Hannah Khalil, Zoe Cooper and Simon Stephens this anthology looks at theatre in the present and asks the question: "how can theatre respond to a world in crisis?" The collection is prefaced by an introduction from Edward Bond, one of contemporary theatre's most prolific dramatists. National Theatre Connections 2011 Plays for Young People: Frank & Ferdinand; Gap; Cloud Busting; Those Legs; Shooting Truth; Bassett; Gargantua; Children of Killers; The Beauty Manifesto; Too Fast A&C Black This brilliant new collection of ten plays for young people will prove indispensable to schools, colleges and youth theatre groups. Specially commissioned by the National Theatre for the Connections Festival 2011 involving 200 schools and youth theatre groups across the UK and Ireland, each play is accompanied by production notes and exercises. The Pied Piper re-imagined, the aftermath of genocide in Rwanda, witches in seventeenth century Norfolk, a giant baby on the rampage, an extraordinary day in an ordinary school are just some of subjects covered in the thrilling and varied new plays created by talented writers for young actors to perform in National Theatre Connections 2011. The plays in this anthology offer a huge variety of stories and styles to ignite the imagination of young casts and creative teams. Themes are both teenage and universal - ambition, dashed hopes, fear and confidence, loyalty and betrayal. These new plays embrace a huge range for their inspiration: they plunder classics and imagine the future. National Theatre in Northern and Eastern Europe, 1746-1900 Cambridge University Press Chronicles the emergence of a national feeling in the theatres of Northern and Eastern Europe from the mid-eighteenth to the late nineteenth centuries. Before the Footlights and Behind the Scenes. A Book about "the Show Business" in All Its Branches Before the Footlights and Behind the Scenes: a Book about "the Show Business" in All Its Branches: from Puppet Shows to Grand Opera From Mountebanks to Menageries; from Learned Pigs to Lecturers; from Burlesque Blondes to Actors and Actresses: with Some Observations and Reflections (original and Reflected) on Morality and Immorality in Amusements: Thus Exhibiting the "show World" as Seen from Within, Through the Eyes of the Former Actress, as Well as from Without, Through the Eyes of the Present Lecturer and Author The Art Quarterly of the National Art Collections Fund War Horse Oxford University Press, USA This moving story, based on the novel by National Curriculum recommended author Michael Morpurgo and adapted for the stage by Nick Stafford, is an incredibly moving portrayal of the bond between a soldier and his horse in the deadly chaos of the First World War. Sold to the army in 1914 and separated from his beloved young master Albert, farm horse Joey is thrust into the midst of the Western Front. Albert vows to follow Joey to war and to be reunited with his friend, but will they find one another? Stage Blood Five tempestuous years in the early life of the National Theatre Faber & Faber In 1971, Michael Blakemore joined the National Theatre as Associate Director under Laurence Olivier. The National, still based at the Old Vic, was at a moment of transition awaiting the move to its vast new home on the South Bank. Relying on generous subsidy, it would need an extensive network of supporters in high places. Olivier, a scrupulous and brilliant autocrat from a previous generation, was not the man to deal with these political ramifications. His tenure began to unravel and, behind his back, Peter Hall was appointed to replace him in 1973. As in other aspects of British life, the ethos of public service, which Olivier espoused, was in retreat. Having staged eight productions for the National, Blakemore found himself increasingly uncomfortable under Hall's regime. Stage Blood is the candid and at times painfully funny story of the events that led to his dramatic exit in 1976. He recalls the theatrical triumphs and flops, his volatile relationship with Olivier including directing him in Long Day's Journey into Night, the extravagant dinners in Hall's Barbican flat with Harold Pinter, Jonathan Miller and the other associates, the opening of the new building, and Blakemore's brave and misrepresented decision to speak out. He would not return to the National for fifteen years. Translations Faber & Faber The action takes place in late August 1833 at a hedge-school in the townland of Baile Beag, an Irish-speaking community in County Donegal. In a nearby field camps a recently arrived detachment of the Royal Engineers, making the first Ordnance Survey. For the purposes of cartography, the local Gaelic place names have to be recorded and rendered into English. In examining the effects of this operation on the lives of a small group, Brian Friel skillfully reveals the far-reaching personal and cultural effects of an action which is at first sight purely administrative. "Translations" is a modern classic. It engages the intellect as well as the heart, and achieves a profound political and philosophical resonance through the detailed examination of individual lives, of particular people in particular place and time." Daily Telegraph "This is Brian Friel's finest play, his most deeply thought and felt, the most deeply involved with Ireland but also the most universal: haunting and hard, lyrical and erudite, bitter and forgiving, both praise and lament." Sunday Times National Theatre All about Theatre Synopsis coming soon..... The Palgrave Handbook of Contemporary Irish Theatre and Performance Springer This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies. Behind the Scenes of Hindi Cinema A Visual Journey Through the Heart of Bollywood Kit Pub "Behind the Scenes of Hindi Cinema is an insightful journey into the complex worlds of fantasy and reality inhabited by creative artistes. India is a unique country that exists in multiple centuries simultaneously. This book unravels the various mysteries and contradictions embedded in our centuries-old tradition. (...) Using defined sections and relevant case studies, the authors analyse the emotional ingredients that form the essence of India and Indian cinema." (Excerpt from the Foreword by Amitabh Bachchan) Behind the Scenes of Hindi Cinema explores the inner world of Bombay film, the best known of India's movie industries. Many aspects of Hindi cinema are brought to life on the pages of this richly illustrated book - from its beginnings to the present day. The use of songs to advertise movies, the role of censorship, devotion to god and family: these subjects and many more are illuminated. It reveals the symbolism of the divine role models Radha-Krishna and Ram-Sita at the heart of the main protagonists in many films, and the passion of the people working behind the scenes. It examines the changing face of the nation's enemies, the marriage scene, lyricists and playback singers, and it sheds light on Tamil cinema, which rivals the Hindi film industry in output and popularity. The book concludes with an analysis of the mass appeal of Hindi film beyond India's borders and the recent embrace of the much-hyped 'Bollywood' phenomenon in the West. Common Bloomsbury Publishing Common is a dark and disturbing journey into the carnivalesque world of early-Industrial Britain, exploring the personal and public traumas in the period of the enclosure. Written with verve and wit by Olivier Award-nominated and Writers' Guild Award-winning playwright DC Moore, it tells the story of Mary, a woman who has returned to the village of her birth after years of grifting a living on the edge of respectable London society. She is there to confront old enemies and rekindle a former love. But there's trouble in the air as the local Lord struggles to extend the reach of his power by reclaiming the common-land as his personal fiefdom. Will Mary be able to win over those she lost before? Or will the violence of the time seep over into even the purest of missions? Common is an epic, funny and uncanny history play which examines the period of the enclosure, asking what does community mean and if there can ever be resolution in the intractable battle between individual desires and the common good. Common received its world premiere on the Olivier stage of the National Theatre, London, in a coproduction with Headlong, in May 2017. Judi: Behind the Scenes With an Introduction by John Miller Hachette UK 'National treasure? I hate that. Too dusty, too in a cupboard, too behind glass, too staid ... What I love is being part of a company. On stage I am not trying to be

myself, I'm trying to be someone else, the more unlike me the better.' From her first theatrical roles as a teenager in York to her scene-stealing performances as 'M' in the James Bond films, Dame Judi Dench's professional life has consisted of non-stop acting, leading to numerous accolades, including an Academy Award. **BEHIND THE SCENES** is a uniquely personal take on Dame Judi's life and brilliant career, showing her off stage as well as on: in the wings, off sets, in dressing rooms and happily larking about. Beautifully illustrated with photographs from her own collections, here are reflections and reminiscences on those who have mattered to her most - her family, fellow actors, directors and writers - communicated with the truth and insight of her acting. Judi: Behind the Scenes Weidenfeld & Nicolson 'National treasure? I hate that. Too dusty, too in a cupboard, too behind glass, too staid ... What I love is being part of a company. On stage I am not trying to be myself, I'm trying to be someone else, the more unlike me the better.' From her first theatrical roles as a teenager in York to her commanding performances as 'M' in the James Bond films, Dame Judi Dench's professional life has consisted of non-stop acting, leading to numerous accolades, including an Academy Award. **BEHIND THE SCENES** is a fully updated and expanded edition of Dame Judi's first photograph album **SCENES FROM MY LIFE**, published in 2005. It is a uniquely personal take on her life and brilliant career, showing her off stage as well as on: in the wings, off sets, in dressing rooms and happily larking about. Beautifully illustrated with photographs from her own collections, here are reflections and reminiscences on those who have mattered to her most - her family, fellow actors, directors and writers - communicated with the truth and insight of her acting. Behind the Scenes Contemporary Set Design Black Dog Pub Limited Behind the Scenes: Contemporary Set Design is a visually rich survey of contemporary set design for the theater, opera and contemporary performance-based work. International in scope, Behind the Scenes presents the imaginative and innovative work of a broad range of designers, including Peter Brooks, Ming Cho Lee, Alison Chitty, Es Devlin, Robert Wilson, Robert Lepage, Romeo Castellucci and Chloe Lamford; and organizations such as Hotel Pro Forma, Ex Machina, Station House Opera and Punch Drunk. Featuring initial sketches, diagrams and photographs, this book provides an understanding of theater design and its methods, that—in contrast with the number of specific 'how-to' set design books on the market—appeals to beginners and enthusiasts, alongside students and theater professionals alike. Behind the Scenes: Contemporary Set Design covers a myriad of innovations, from traditional set designs, to those that push boundaries using immersive sets, or pop-up theaters in derelict locations; alongside organizations that use set design to social advantage—for example Cardboard Citizens. The lavishly illustrated work presented throughout the book is punctuated by a number of essays by noteworthy personalities, covering subjects such as the history of set design, technical processes from design to production, and new emerging trends. International in scope Behind the Scenes includes examples from the Prague Quadrennial, BAM in Brooklyn, the Metropolitan Opera in New York and the National Theatre and the Royal Opera House in London. Featuring artists whose work has crossed over into the theater—such as, David Hockney, whose imaginative designs have been brought to life in a variety of productions from the Magic Flute to Tristan und Isolde; Behind the Scenes: Contemporary Set Design positions set design within a larger context of visual art, design and culture. Behind the Scenes of the Comédie Française And Other Recollections London : Chapman and Hall, Limited The Curious Incident of the Dog in the Night-time Random House Winner of the Whitbread Book of the Year 'Outstanding...a stunningly good read' Observer 'Mark Haddon's portrayal of an emotionally dissociated mind is a superb achievement... Wise and bleakly funny' Ian McEwan The Curious Incident of the Dog in the Night-Time is a murder mystery novel like no other. The detective, and narrator, is Christopher Boone. Christopher is fifteen and has Asperger's Syndrome. He knows a very great deal about maths and very little about human beings. He loves lists, patterns and the truth. He hates the colours yellow and brown and being touched. He has never gone further than the end of the road on his own, but when he finds a neighbour's dog murdered he sets out on a terrifying journey which will turn his whole world upside down. The Standard Theatre of Victorian England Fairleigh Dickinson Univ Press This is the first major study of the Douglass family of England and the institution of the National Standard Theatre. It includes an examination of the theatrical aesthetics of the mid-Victorian theatre and the methods used by the Douglasses to achieve their success, as well as biographical material on a number of the actors and actresses and on the Douglass family itself. The National Standard Theatre was located in Shoreditch, in east London, and stood very near to the site of Shakespeare's original Theatre. First built in 1835 and then rebuilt three times, it remained at that location until 1939. Between 1851 and the theatre's end, it was one of the largest theatres in the world, holding more than five thousand patrons. Under the management of the Douglass family from 1848 to 1889, records of several kinds were set, such as attendance and box office success, and achievement in quality and staging was reached. The Douglasses were considered among the top theatre managers of the mid-Victorian period, providing thousands of patrons a week with the best dramas, actors, and productions of the period. Favorites of the East End audiences were James Anderson, Mrs. Robert Honner, Samuel Phelps, and Miss Glyn. Dion Boucicault and Charles and Ellen Kean also appeared, as well as George Washington "Pony" Moore and his Christy Minstrels. Sims Reeves with his operas in English were summer fixtures at the Standard. Christmas pantomimes were critical to the financial health of the Victorian theatres, and the Standard's were usually considered to be magnificent, especially the Douglass pantomimes, which were always rated among the top two or three in the city. Richard Douglass, the family scene designer, was one of the principal scenic artists of England between 1870 and 1910. His studio provided settings for many theatres throughout the country as well as all of the settings required in the family business. The last chapters of this work detail the surprising naturalistic staging techniques that were developed after 1879. These included railway trains on tracks, ocean liners, real water scenes on rivers and ocean shores, fox hunts with a real "trained" fox, hounds and riders on horseback taking the hedges, plus horse races and a multitude of other effects of the type that later became part of the cinema. This book is illustrated with pictures of the people, settings, and architecture associated with the National Standard Theatre. In addition, there are some of the original watercolor scene designs painted by Richard Douglass himself, including a moving panorama showing change of place, weather, and time; two back cloths or act drop designs; and a number of scenic views of the British countryside as designs for dioramas or stage settings. Behind the Scenes Theater and Film Interviews from the Transatlantic Review The Royal Court Theatre (Routledge Revivals) 1965-1972 CRC Press The English Stage Company at the Royal Court Theatre is the longest running specialist production organization in the history of British theatre. Philip Roberts's account, which was first published in 1986, covers the period 1965-1972 in the Company's life, beginning in 1965 with the appointment of William Gaskill as Artistic Director. It is not simply about the critical triumphs of these years of the Royal Court's work, but also about the day-to-day workings of a busy and often turbulent organization. The result of the book is both scholarly and entertaining. This book will be of interest to students of the theatre and drama. All Quiet on the West End Front Unbound Publishing War Horse is the most successful show in the National Theatre's history. After two seasons at the NT it transferred to London's West End and it was here that William Rycroft joined the company for what he thought would be six months. Four and a half years later he took his final bow having seen the show become a global smash-hit, spawning productions on Broadway, in Australia, China and other countries as it toured the world. Royal visits, glamorous guests, a Hollywood film adaptation from Steven Spielberg and a live broadcast to millions across the globe all followed too. Amidst all this, a company of over 30 actors trooped out on stage each night, 8 shows a week, in front of a thousand people and told that story as if it was the first time. What does it feel like to perform in front of the Queen? Or Steven Spielberg? Or your celebrity crush? How do you keep sane performing the same show night after for night, more than 1,700 times? What do you learn about yourself as an actor in such a demanding show? What do you learn about yourself as a person on something so all-consuming? This behind-the-scenes look at a theatrical phenomenon tells us plenty about theatre but just as much about friendship, family and working together. Those that saw the show may be surprised to discover some of the antics that went on whilst they watched. Those that didn't will learn that there are seven different ways to cry, why actors need to play, and how it feels to be in a play about the First World War for longer than the actual war itself! Is it weird to watch Benedict Cumberbatch say your lines on the silver screen? Do you still get nervous after so long? How do you move on after such a unique experience? Step backstage for a unique view on the story of a boy and his horse during the Great War. Behind the Scenes in Washington Being a Complete and Graphic Account of the Credit Mobilier Investigation, the Congressional Rings, Political Intrigues, Workings of the Lobbies, Etc. ... with Sketches of the Leading Senators, Congressmen, Government Officials, Etc., and an Accurate Description of the Splendid Public Buildings of the Federal Capital Behind the Scenes in Washington Scholarly Pub Office Univ of The Normal Heart Turtleback The Parliamentary Debates Official Report No Man's Land Faber & Faber 'The work of our best living playwright in its command of the language and its power to erect a coherent structure in a twilight zone of confusion and dismay.' The Times Do Hirst and Spooner really know each other, or are they performing an elaborate charade? The ambiguity - and the comedy - intensify with the arrival of Briggs and Foster. All four inhabit a no-man's-land between time present and a time remembered, between reality and imagination. No Man's Land was first presented at the National Theatre at the Old Vic, London, in 1975, revived at the Almeida Theatre, London, with Harold Pinter as Hirst and revived by the National Theatre, directed by Harold Pinter, in 2001. The Parliamentary Debates (official Report). House of Lords Beginning Bloomsbury Publishing "A wry, funny and touching meditation on loneliness, that private shame of the singleton in the era of the dating app and of fraudulent boasting on social media ... written with a real depth of insight, humour, compassion and a keen sense of the ridiculous..." Independent It's the early hours of the morning in the aftermath of Laura's housewarming party. Danny, 42, divorced and living with his mother, is the last remaining guest. The flat is in a mess and so are they. One more drink? This sharp and astute two-hander takes an intimate look in real-time at the first fragile moments of risking your heart and taking a chance. Both comedic and tender, it asks questions about mutual loneliness and human connections. Beginning premiered at the National Theatre, London in October 2017. This new Modern Classics edition features an introduction by Sarah Grochala. GCSE Leisure and Tourism Heinemann Whether studying for an Edexcel, OCR or AQA award, these textbooks, supported by a Tutor's Resource File, cover all the material needed for your chosen specification. A Practical Guide to Working in Theatre A&C Black Live theatre is an exciting, challenging profession - but how is professional theatre actually made? What are the roles and what does each person do? Which pathways lead into the profession? What skills are necessary to each role and how does the job differ according to the size of theatre or company? Written by the Acting Head of the Young People's Programme at the Royal Shakespeare Co. and former Director of Education at the Bristol Old Vic, this is a book for new entrants in the theatre industry needing a behind-the-scenes glimpse into how theatre is made. It covers each role including director, designer, sound and lighting, front of house, playwright and many more. Each chapter looks in detail at what each role entails, the main people who it involves working alongside and the skills required. Interviews with a number of key practitioners for each role provide authoritative and clear advice and insight for the reader. The book features interviews with all of the following and many more besides: Nick Hytner (National Theatre), Simon Reade (Bristol Old Vic), Mike Shepperd (founder and performer, Kneehigh), Emma Rice (Artistic Director, Kneehigh), Rachel Kavanaugh (Birmingham Rep), Tim Crouch (Writer/Director/Performer), Anne Tipton (Director), Stephen Jeffries (Playwright), David Edgar (Playwright) and Jack Bradley (Literary Manager). Mise En Scene French Theatre Now A&C Black A invaluable survey of French theatre since 1968 Mise en Scène is a book in two parts. The first half is a probing look at French theatre now, providing an historical and critical survey of drama and theatre in France since 1968. It explores playwrights such as Samuel Beckett, Marguerite Duras, Michel Vinaver and Bernard-Marie Koltès and directors of international reputation such as Peter Brook, Robert Wilson, Roger Planchon, Antoine Vitez, Patrice Chereau and Ariane Mnouchkine. The second part of Mise en Scène features a comprehensive listings guide to major theatre companies, insitutions, festivals, training schools and invaluable A-Z profiles of contemporary playwrights and directors from France. Plays for Young People Citizenship; Scenes from Family Life; Totally Over You A&C Black A collection of three plays for young actors written by Mark Ravenhill: Citizenship, Scenes from a Family Life and Totally Over You, and including an introduction by the author. Originally commissioned as part of the National Theatre Connections programme, these three plays were specifically written for teenagers and are ideal for young performers aged 13-25 years old. Written with greater warmth and humanity than you might expect from the author of such controversial works as Shopping and F***ing, Ravenhill's plays for teenagers are compassionate, intelligent and not at all patronising. With themes of particular interest to teenagers, the plays explore the search for identity during the transition to adulthood: self-perception, relationships, sexual identity and obsession with fame. Citizenship is a bittersweet comedy about growing up, following a boy's frank and messy search to discover his sexual identity: schoolboy Tom dreams of being kissed, but is unsure whether it is by a man or woman. Scenes from a Family Life is set in a world where everyone starts to dematerialise. Six months on and Jack and Stacy are the only boy and girl on the planet. For Jack it's a dream, for Stacy a nightmare. And when the vanished start to return, Jack has to learn how complex adult relationships are. Totally Over You is an exploration of celebrity-obsession. Four girls break up with their boyfriends when they decide they only want to see celebrities. The boys decide to trick the girls into thinking that

they are on the brink of fame and fortune as a boy band. The girls decide to win the boys back. But what will happen when they discover the truth? Roger Planchon Director and Playwright Cambridge University Press During the early 1980s, Roger Planchon was foremost among a new breed in France of director-playwrights. Yvette Daoust ably demonstrates why this was so in her 1981 study of his dual role in the theatre. Setting Planchon's work in its historical and theatrical context, Dr Daoust summarises his career up until publication of this volume. In the first part of her book, Dr Daoust concentrates on Planchon as director of the dramatists Vinaver, Adamov and Brecht; of classic English plays - Shakespeare and Marlowe - and of the French classics. Turning in the second part to Planchon the playwright, Daoust examines the development of the social, political and aesthetic beliefs which determined the contents and emphasis of his plays. She estimates the influence of Brecht and the May 1968 vnements on Planchon and describes his experiments with different forms of dramatic entertainment in his efforts to capture a regular working-class audience and keep the government subsidies flowing. National Theatre Connections Monologues Speeches for Young Actors Bloomsbury Publishing For the first time, there is an anthology of monologues for young people available, taken from plays commissioned as part of the National Theatre Connections over the past 20 years. Always drawing together the work of 10 leading playwrights - a mixture of established and current writers - the annual National Theatre Connections anthologies offer young performers between the ages of 13 and 19 an engaging selection of plays to perform, read or study. Each play is specifically commissioned by the National Theatre's literary department and reflects the past year's programming at the venue in the plays' ideas, themes and styles. The plays are performed by approximately 200 schools and youth theatre companies across the UK and Ireland, in partnership with multiple professional regional theatres where the works are showcased. This anthology of 100 monologues is the ideal resource for teenagers and young people attending auditions either in the amateur or professional theatre world; students leaving secondary school to audition for drama school; as well as teachers of English and Drama looking for suitable dramatic for their students to engage with and perform. It provides suitable scene-study books that are suitable and relevant to the student in terms of tone, style and content. Young actors who have searched for audition material written in the voice of teenage characters will welcome this resource.