

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

# **Thirty One Hours (Oberon Modern Plays)**

"Frank doesn't recognise the woman at the door. She's

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come to remind  
him of a  
promise made  
twenty years  
before. She  
tells his  
wife, 'Frank  
and I were  
lovers...and  
we still are  
now.'" --BOOK  
JACKET.

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Adapted from  
Paula Hawkins'  
novel – an  
international  
phenomenon  
selling over  
twenty million  
copies  
worldwide –  
this gripping  
new play will  
keep you

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guessing until  
the final  
moment. Rachel  
Watson longs  
for a  
different  
life. Her only  
escape is the  
perfect couple  
she watches  
through the  
train window

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every day,  
happy and in  
love. Or so it  
appears. When  
Rachel learns  
that the woman  
she's been  
secretly  
watching has  
suddenly  
disappeared,  
she finds

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herself as a  
witness and  
even a suspect  
in a thrilling  
mystery.

Kelisha's dad  
was Top of the  
Pops. One-hit  
wonder. '80s  
floor-filler.

Now he's over  
the hill,

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sleeping all  
day and  
running dead  
discos at  
night. An  
offbeat comedy  
drama about  
ambition,  
family and  
keeping the  
dream alive.  
The Oberon

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Book of Modern  
Monologues for  
Women is an  
essential  
resource for  
actors  
participating  
in acting  
classes,  
contests,  
auditions, and  
rehearsals.



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This book  
collects over  
fifty speeches  
from some of  
the finest  
plays of the  
last twenty  
years,  
bringing  
together  
specially  
selected

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speeches by  
essential

modern

dramatists.

Mies Julie

The Electric

Hills

The Oberon

Anthology of

Contemporary

American Plays

La Casa Azul

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Carrie's War  
How to Write  
Everything  
Includes the  
plays The Last  
Obit and On the  
Whole It's Been  
Jolly Good In The  
Last Obit  
Millicent has  
been  
computerised.

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After a lifetime's  
work in the  
Obituary  
Department of  
The Morning  
Telegraph she  
has been made  
redundant. The  
paper, however,  
will allow her to  
go out in style:  
she can write

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her last obit in  
her own hand  
and with her  
own fountain  
pen. But whose  
obit will it be?  
She plunders  
her memories,  
fantasies and  
long friendships  
with the daft  
and the dead

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Plays)

before making  
her final  
decision. In On  
the Whole it's  
been Jolly Good  
Sir Plympton  
Makepeace  
backbench Tory  
MP has been  
'booted out'  
after sixty years  
of dedicated

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Plays)  
service in the  
house. Sixty  
years of  
dedication to  
mediocrity and  
sexual  
dalliances. Sir  
Pympton leads  
us down  
memory lane  
recalling his  
involvement in

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all the major events of the century, but his proudest claim is that he 'never did any harm.' Monologues are an essential part of every actor's toolkit. Actors are required to perform



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monologues  
regularly  
throughout their  
career:  
preparing for  
drama school  
entry,  
showcasing  
skills for agents  
or auditioning  
for a role.

Following on

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from the  
bestselling first  
volume (2008),  
this book  
showcases  
selected  
monologues  
from some of  
the finest  
modern plays by  
some of today's  
leading

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contemporary  
playwrights.

These  
monologues  
contain a  
diverse range of  
quirky and  
memorable  
characters that  
cross cultural  
and historical  
boundaries. The

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pieces are helpfully organised into age-specific groups: 'Teens', 'Twenties', 'Thirties' and 'Forties plus'.

With contributions and additional material from

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Raymond  
Buckland, Raven  
Grimassi,  
Patricia Telesco,  
Morning Glory  
Zell-Ravenheart,  
and other  
illustrious  
members of The  
Grey Council,  
here is the book  
Merlin would

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have given a  
young Arthur...if  
only it had  
existed. This  
essential  
handbook  
contains  
everything an  
aspiring Wizard  
needs to know.  
It is profusely  
illustrated with

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original art by  
Oberon and  
friends, as well  
as many  
woodcuts from  
medieval and  
alchemical man  
uscripts—plus  
charts, tables,  
and diagrams. It  
also contains:  
Biographies of

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famous Wizards  
in history and  
legend;

Descriptions of  
magickal tools  
and regalia (with  
full instructions  
for making  
them); spells  
and workings for  
a better life;  
rites and rituals



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for special occasions; a bestiary of mythical creatures; systems of divination; the Laws of Magick; myths and stories of gods and heroes; lore and legends of

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the stars and  
constellations;  
instructions for  
performing  
amazing  
illusions, special  
effects, and  
many other  
wonders of the  
magickal  
multiverse. To  
those who study

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the occult, in particular, Witchcraft, the name of Oberon Zell-Ravenheart is internationally-known and respected. He is a genuine Wizard, and he has written this book for any

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person wishing  
to become one.  
Perhaps, as  
some have  
written, Oberon  
Zell-Ravenheart  
is the real Albus  
Dumbledore to  
aspiring Harry  
Potters! In  
addition to his  
own writings in

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this collection,  
he also presents  
other writers  
who add some  
highly  
thoughtful  
insights. Such as  
Raymond  
Buckland,  
among others.  
The illustrations  
and

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Plays)  
photographs  
which

accompany the  
text are among  
the finest found  
anywhere, and  
are a helpful  
boon to those  
wanting to see  
what they are  
reading about.  
Biographies of

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many famous  
Wizards of  
history and  
legend appear in  
the book.

Detailed  
descriptions of  
magickal tools  
with information  
for making them  
appears in this  
book. Additional

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information  
includes rites  
and rituals for  
special  
occasions, a  
bestiary of  
mythical  
creatures, a  
detailed and  
educational  
discussion on  
the laws of



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magick, myths,  
and lore of the  
stars and  
constellations.  
This book is full  
of instructions!  
As a handbook  
and guide for  
becoming a  
Wizard, this is as  
near perfect and  
honest a book

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as one will find  
today. New Page  
Books has done  
a great service  
to the  
paranormal and  
occult  
community  
readers by  
publishing this  
worthwhile  
reference book.

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Oberon Zell-  
Ravenheart has  
written a classic  
on Wizardry.  
This is his  
masterpiece.  
One of the  
American  
pioneers of  
Paganism in the  
United States,  
his lifetime of

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learning and information is shared with readers from all walks of life. He started in 1968 with the publication of his award-winning journal, Green Egg, and is often

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considered by readers as one of their favorite Pagan writers. The lessons in this fine book are accurate, honest, and entertaining. If you want to become a Wizard, this is

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the book to start with, and learn from. This Grimoire is must-have reading for readers interested in true magick. The information given on ghosts will hold the reader

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spellbound, as  
will all  
information in  
this reference  
book!

"In Jenny  
Schwartz's  
linguistic feast  
of a play,  
Rosemary and  
Evelyn met 'a  
hundred

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Plays)

thousand years ago' in Central Park when their children were barely born.

[This play] reunites the two women thirty-five years later on Madison Avenue, on a windy fall day.



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(Oberon Modern  
Plays)

With their  
children now  
grown and the  
world changing  
rapidly before  
(what's left of)  
their eyes, each  
finds herself  
face to face with  
the terrors, joys,  
and surprises of  
life and time.

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(Oberon Modern  
Plays)

This is a wildly  
original story  
about  
connection-- to  
our families, our  
memories, our  
moment in  
time"--Page 4 of  
cover.

Report of Chief  
Engineer J. W.  
King, United

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(Oberon Modern  
States Navy  
Plays)

31 Hours

Barker: Plays

Three

Somewhere Fun

Keepers of the

Code

Documents of

Performance in

Early Modern

England

Modern drama in

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One Hours  
(Oberon Modern  
Plays)  
theory and ... /J.L.  
Styan.-v.3.

I don't know who he  
is but he's old, he's  
got to know stuff...  
he's got to be like  
wise and stuff yeah?  
Anton Chekhov,  
masterful playwright  
and mirror to  
Russian society,  
awakening from one  
hundred years of

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One Hours  
(Oberon Modern  
Plays)

sleep, is thrust  
rudely into twenty  
first century Britain.  
Reality shows,  
fashionistas, Z-list  
celebrities, illegal  
immigrants,  
chuggers and wags.  
Pole dancing,  
YouTube, Twitter  
and 5-a-day.  
Chekhov in Hell  
takes you on a

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Plays)

whirlwind tour of  
modern day Britain.

Includes music.

Keepers of the  
Code explores the  
complex network of  
associations and  
negotiations that  
influenced the  
development of  
literary anthologies  
in English Canada  
from 1837 to the

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present. Lecker shows that these anthologies are deeply conflicted narratives that embody the tensions and anxieties felt by their editors when faced with the challenge of constructing or rejecting national ideals. He argues

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that these are intensely self-conscious works with their own literary mechanisms and architecture. In reading the history of these anthologies, he witnesses a complex narrative of nation, a compelling story about the



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Plays)  
values and interests  
informing English-  
Canadian literary  
history.

Chekhov in Hell  
Alexander's Modern  
Acting Drama  
The Little Mermaid  
The Hounding of  
David Oluwale  
Inspired by the  
writings of Frida  
Kahlo

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One Hours  
(Oberon Modern  
Plays)

Tinniswood: Two  
Plays for One  
**John, Doug, Ste,  
and Neil work on  
the railways.  
They won't sell  
you a ticket and  
they don't drive a  
train. What  
happens when  
you have to clean  
up the worst day  
of someone else's  
life? Every 31**

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One Hours  
(Oberon Modern  
Plays)

**hours someone  
takes their own  
life on the  
railways in the  
U.K rail network.  
It is ten times  
more likely to be  
a man. 31 Hours  
is the story of  
four men who are  
employed to  
clean up after  
rail suicides. It is  
the story of four**

Get Free Thirty  
One Hours  
(Oberon Modern  
**men at work.**

**Four men at  
home. Four men  
dealing with  
their own lives.**

**Their own  
problems.**

**Dealing with  
them in their  
own way. On  
their own.**

**Silently. It is a  
story of four men  
failing to talk. 31**

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)  
**Hours starts with  
Neil being taken  
on for the job.  
The four main  
characters play  
the members of  
the Network Rail  
'specialist  
cleaning branch',  
trying to grasp  
they suicide  
scenes they see,  
but also swap  
into other roles,**

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One Hours  
(Oberon Modern  
Plays)

**telling the  
stories of men  
who have killed  
themselves  
through  
depression,  
family  
breakdown and  
post-traumatic  
stress. Filled  
with humour and  
humanity, it is a  
high-speed  
kaleidoscopic**

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One Hours  
(Oberon Modern  
Plays)

**journey through  
masculinity,  
mental health  
and messy  
aftermaths in  
modern Britain.  
Based on a cult  
thriller, also well  
known as a film.  
From Ushuaia,  
the  
southernmost  
town in the world  
to the edges of**

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(Oberon Modern  
Plays)  
**the great Paraná  
river, and from  
the city of  
Buenos Aires to  
its fertile plains  
and the estuaries  
of northern  
Argentina, The  
Oberon  
Anthology of  
Contemporary  
Argentinian  
Plays provides a  
unique insight**



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Plays)  
**into the  
preoccupations  
and the creative  
responses of one  
of the major thea-  
tre-producing  
countries in  
Latin America.  
Includes the  
plays: La vida  
extraordinaria  
(Extraordinary  
Life) by Mariano  
Tenconi Blanco,**

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One Hours  
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Plays)

**translated by  
Catherine Boyle**

**Pato verde**

**(Green Duck) by**

**Fabián Miguel**

**Díaz, translated**

**by Gwen**

**MacKeith Fonavi**

**by Leonel**

**Giacometto,**

**translated by**

**Rosalind Harvey**

**Nou Fiuter (No**

**Future) by**

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(Oberon Modern  
Plays)

**Franco Calluso,**  
translated by  
**William Gregory**  
**Poema ordinario**  
**(Poor Men's**  
**Poetry) by Juan**  
**Ignacio**  
**Fernández,**  
translated by  
**William Gregory**  
**Fuego de dragón**  
**sobre dragón de**  
**madera (Dragon**  
**Fire over Wood**

Get Free Thirty  
One Hours  
(Oberon Modern  
Dragon) by  
Candelaria

Sabagh,

translated by

Kate Eaton

'David Oluwale's  
story has a raw  
power...and

Kester Aspden

makes it relevant  
for the reader of  
today' Mishal

Husain An award-  
winning

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Plays)

**microhistory that  
examines the  
death of David  
Oluwale and  
institutionalised  
police racism in  
Britain. When, in  
May 1969, the  
body of David  
Oluwale was  
found in the  
River Aire near  
Leeds, few  
questions were**

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**asked about the  
circumstances of  
his death.**

**Oluwale was  
homeless and  
had spent time in  
a psychiatric  
hospital, an  
immigrant from  
Nigeria who was  
trapped in a  
system that had  
failed him  
miserably.**

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**Eighteen months later a lengthy campaign of harassment by two Leeds policemen was uncovered - Oluwale became national news in Britain, and a symbol for its black community. This extraordinary**

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**book draws on original archival material only recently released to revisit one of the most chilling crimes in British history, and at the same time raises questions as relevant today as they were at the end of the sixties. Winner of**



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(Oberon Modern  
Plays)

**the CWA Gold  
Dagger for Non-  
Fiction 2008**

**'Aspden's  
painstaking  
research,  
empathetic  
approach and  
ability to weave  
together a vivid  
wider social  
critique show  
Oluwale was  
done a terrible**

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(Oberon Modern  
Plays)  
**disservice' Metro  
The Oberon  
Anthology of  
Contemporary  
Argentinian  
Plays  
Critical  
Perspectives on  
Contemporary  
Plays by Women  
Based on August  
Strindberg's Miss  
Julie  
Consisting of the**

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Plays)

**Most Popular  
Plays, Produced  
at the  
Philadelphia  
Theatres, and  
Elsewhere ...  
The Body of an  
American**

This book foregrounds  
some of the ways in  
which women  
playwrights from across  
a range of contexts and  
working in a variety of

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forms and styles are illuminating the contemporary world while also contributing to its reshaping as they reflect, rethink, and reimagine it through their work for the stage. The book is framed by a substantial introduction that sets forth the critical vision and structure of the book as a whole, and an

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afterword that points toward emerging currents in and expansions of the contemporary field of playwriting by women on the cusp of the third decade of the twenty-first century. Within this frame, the twenty-eight chapters that form the main body of the book, each focusing on a single play of critical

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significance, together constitute a multifaceted, inevitably partial, yet nonetheless integral picture of the work of women playwrights since 2000 as they engage with some of the most pressing issues of our time. Some of these issues include the continuing oppression of and violence against

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women, people of color,  
LGBTQ+ people, and

ethnic minorities; the  
ongoing processes of  
decolonization; the  
consequences of  
neoliberal capitalism;  
the devastation and  
enduring trauma of war;  
global migration and the  
refugee crisis; the turn  
to right-wing populism;  
and the impact of  
climate change,

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including environmental  
disaster and species  
extinction. The book is  
structured into seven  
sections: Replaying the  
Canon; Representing  
Histories; Staging  
Lives; Re-imagining  
Family; Navigating  
Communities;  
Articulating  
Intersections; and New  
World Order(s). These  
sections group clusters



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of plays according to the  
broad critical actions  
they perform or, in the  
case of the final section,  
the new world orders  
that they capture  
through their stagings of  
the seeming impasse of  
the politically and  
environmentally  
catastrophic global  
present moment. There  
are many other points of  
resonance among and

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across the plays, but this seven-part structure foregrounds the broader actions that drive the plays, both in the Aristotelian dramaturgical sense and in the larger sense of the critical interventions that the plays creatively enact. In this way, the seven-part structure establishes correspondences across

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the great diversity of dramatic material represented in the book while at the same time identifying key methods of critical approach and areas of focus that align the book's contributors across this diversity.

The structure of the book thus parallels what the playwrights themselves are doing, but also how the

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contributors are  
approaching their work.

Plays featured in the  
book are from Canada,  
Australia, South Africa,  
the US, the UK, France,  
Argentina, New  
Zealand, Syria, Brazil,  
Italy, and Austria; the  
playwrights include  
Margaret Atwood, Leah  
Purcell, Yaël Farber,  
Paula Vogel, Adrienne  
Kennedy, Suzan-Lori

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Parks, debbie tucker  
green, Lisa Loomer,  
Hélène Cixous, Anna  
Deavere Smith, Lola  
Arias, Lisa Kron and  
Jeanine Tesori, Marie  
Clements, Quiara  
Alegría Hudes, Alia  
Bano, Holly Hughes,  
Whiti Hereaka, Julia  
Cho, Liwaa Yazji,  
Grace Passô, Dominique  
Morisseau, Emma  
Dante, Frances Ya-Chu

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Cowhig, Lynn Nottage,  
Elfriede Jelinek, Caryl  
Churchill, Colleen  
Murphy, and Lucy  
Kirkwood.

Encompassing several  
generations of  
playwrights and  
scholars, ranging from  
the most senior to mid-  
career to emerging  
voices, the book will be  
essential reading for  
established researchers,

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Plays)

a valuable learning  
resource for students at  
all levels, and a useful  
and accessible guide for  
theater practitioners and  
interested theater-goers.  
Foreword by Naomie  
Harris How many Black  
British plays can you  
name? Inspired by both  
classical and  
contemporary plays,  
The Oberon Book of  
Monologues for Black

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Actresses gives readers an insight into some of the best cutting-edge plays written by black British playwrights, over the last sixty years. This collection features over twenty speeches by Britain's most prominent black dramatists. The monologues represent a wide-range of themes, characters, dialects and



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styles. Suitable for young people and adults, each selection includes production information, a synopsis of the play, a biography of the playwright and a scene summary. The aim of this collection is that actors will enjoy working on these speeches, using them to help strengthen their craft, and by doing so,

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help to ensure these  
plays are always  
remembered.

Includes the plays Claw,  
Ursula, He Stumbled  
and The Love of a Good  
Man The plays in this  
volume range over  
twenty years, beginning  
with Barker's first major  
work for the stage,  
Claw, a study of urban  
discontent and political  
impotence, developed

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over three stylistically  
contrasting acts. Its  
terrible conclusion  
marked the debut of a  
vivid dramatic  
imagination. In Ursula  
Barker's engagement  
with the pains of the  
past, and his way of  
reinvigorating ancient  
arguments reaches a  
high point in his  
treatment of the legend  
of St Ursula and the

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martyrdom of 11,000 virgins, where the virtues of celibacy and marriage are set against the catastrophic passion of a woman described as a 'perfect liar'. Barker's scrutiny of the body and its complex meanings is never more intense than in *He Stumbled*, the tragedy of a celebrated anatomist whose last dissection becomes his

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own. The body as a site of political and personal investment is also at the heart of *The Love of a Good Man*, an early work set on the empty battlefields of the Great War, where the burial of the dead becomes a pretext for private ambition as well as national grief.

As well as 'play-makers' and 'poets', playwrights

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of the early modern period were known as 'play-patchers' because their texts were made from separate documents. This book is the first to consider all the papers created by authors and theatres by the time of the opening performance, recovering types of script not previously known to have existed. With

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chapters on plot-scenarios, arguments, playbills, prologues and epilogues, songs, staged scrolls, backstage-plots and parts, it shows how textually distinct production was from any single unified book. And, as performance documents were easily lost, relegated or reused, the story of a play's patchy creation also

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becomes the story of its  
co-authorship, cuts,  
revisions and additions.  
Using a large body of  
fresh evidence,  
Documents of  
Performance in Early  
Modern England brings  
a wholly new reading to  
printed and manuscript  
playbooks of the  
Shakespearean period,  
redefining what a play,  
and what a playwright,



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actually is.

Modern Drama in  
Theory and Practice:  
Volume 3,  
Expressionism and Epic  
Theatre  
The Early Twenty-First  
Century  
Grimoire for the  
Apprentice Wizard  
Or, British Register ...  
The Woman Before  
English-Canadian  
Literary Anthologies

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Plays)  
and the Representation  
of the Nation

**South African born  
internationally  
acclaimed director  
and playwright, Yaël  
Farber, sets her  
explosive new  
adaptation of  
Strindberg's Miss  
Julie in the remote,  
bleak beauty of the  
Eastern Cape Karoo.  
Transposed to a**

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Plays)

**post-apartheid  
kitchen – a single  
night, both brutal  
and tender, unfolds  
between a black  
farm-labourer, the  
daughter of his  
master and the  
woman who has  
raised them both.  
The visceral  
struggles of  
contemporary South  
Africa are laid bare,**

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Plays)

**as John and Mies  
Julie spiral in a  
deadly battle over  
power, sexuality,  
mothers and  
memory. Haunting  
and violent, intimate  
and epic, the  
characters struggle  
to address issues of  
reprisal and the  
reality of what can  
and cannot ever be  
recovered. Mies**

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Plays)

**Julie is the winner of a number of awards including, the Best Of Edinburgh Fringe Award, an Edinburgh Fringe First Award and an Edinburgh Herald Angel Award. In December 2012, Mies Julie was listed in the Guardian's top ten best theatre picks of 2012 and in**

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Plays)  
the Top Ten Plays of  
2012 by the New  
York Times.**

**This new series  
brings together  
some of the best  
new writing from  
contemporary  
American  
playwrights. Volume  
One is introduced  
by Andre Bishop,  
Artistic Director of  
the Lincoln**

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**CenterTheater, the  
most prestigious  
theatre in the USA.  
Each play is  
introduced by  
critically acclaimed  
writers themselves.  
The volume  
includes: KIN by  
Bathsheba Doran,  
(with an introduction  
by Chris Durang)  
Kin sheds a sharp  
light on the**

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Plays)

**changing face of  
kinship in the  
expansive  
landscape of the  
modern world.  
'Simply terrific.  
Perhaps the finest  
new play of the  
season. Funny  
and audacious,  
haunting, and  
exquisitely wrought.'  
Charles Isherwood,  
New York Times**



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(Oberon Modern  
Plays)

**MIDDLETOWN by  
Will Eno (with an  
introduction by  
Gordon Lish)  
Middletown was  
awarded the  
prestigious Horton  
Foote Prize for  
Promising New  
American Play in  
2010. 'Middletown  
glimmers from start  
to finish with tart,  
funny, gorgeous**

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(Oberon Modern  
Plays)

**little comments on  
big things: the need  
for love and  
forgiveness, the  
search for meaning  
in life, the long,  
lonely ache of  
disappointment.'**

**Charles Isherwood,  
New York Times  
COMPLETENESS by  
Itamar Moses (with  
an introduction by  
Doug Wright)**

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One Hours  
(Oberon Modern  
Plays)

**Completeness is a  
21st-century  
romantic comedy  
about the timeless  
confusions of love.**

**'A funny,  
ridiculously smart  
new play. I haven't  
seen another play  
recently that so  
perfectly captured  
love – hot-blooded,  
fearless, fickle – at  
this stage in life. I**

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(Oberon Modern  
Plays)  
was left with nothing  
but admiration.'

Jeremy Gerard,  
Bloomberg News  
GOD'S EAR by  
Jenny Schwartz  
(with an introduction  
by Edward Albee)

'This ode to love,  
loss and the  
routines of life has  
the economy and  
drywit of a  
Sondheim love song

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One Hours  
(Oberon Modern  
Plays)

**... Schwartz is a real talent and she is trying something ambitious ... In [her] very modern way, [she is] making a rather old-fashioned case for the power of the written word.'**

**Jason Zinoman,  
New York Times**

**Owen consummates his marriage but not with the bride.**

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One Hours  
(Oberon Modern  
Plays)

**Julia's handyman  
won't do the job he's  
paid for. Russell  
might be the  
grandmaster of the  
squalid,  
meaningless one-  
night stand, but all  
he wants to do is  
hold hands on the  
London Eye. And  
Frances...Frances  
isn't looking for  
commitment. Not**

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

**now, not ever. A series of encounters linked by a liaison in a hotel bedroom, Modern Dance for Beginners is a cruelly comic play about love and sex. Modern Dance for Beginners was performed at the Soho Theatre, London in September 2002.**

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One Hours  
(Oberon Modern  
Plays)

**Adaptation of  
Andersen's classic  
tale by acclaimed  
writer Pam Gems.  
Musical Observer  
The Girl on the Train  
The Oberon Book of  
Monologues for  
Black Actors  
Frank Leslie's  
Sunday Magazine  
The Heretic  
On European Ships  
of War and Their**



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One Hours  
(Oberon Modern  
Plays)

**Armament, Naval  
Administration and  
Economy, Marine  
Constructions and  
Appliances,  
Dockyards, Etc., Etc**  
*Mogadishu, 1993.*

*Paul is a  
Canadian  
photojournalist  
who is about to  
take a picture  
that will win  
him the Pulitzer*

Get Free Thirty  
One Hours  
(Oberon Modern  
Prize.

Princeton, the  
present day, Dan  
is an American  
writer who is  
struggling to  
finish his play  
about ghosts.  
Both men live  
worlds apart but  
a chance  
encounter over  
the airwaves  
sparks an

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*extraordinary  
friendship that  
sees them  
journey from  
some of the most  
dangerous places  
on earth to the  
depths of the  
human  
soul. Flying from  
Kabul to the  
Canadian High  
Arctic, The Body  
of an American*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)  
sees two actors  
jump between  
more than thirty  
roles in an  
exhilarating new  
form of  
documentary  
drama. It  
urgently places  
these two men's  
battles - both  
public and  
private -against  
a backdrop of

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*some of the  
world's most  
iconic images of  
war. The Body of  
an American is  
the recipient of  
the 2013 Edward  
M. Kennedy Prize  
for Drama  
Inspired by  
American  
History. It also  
received the PEN  
Center USA Award*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)  
for Drama and  
the L. Arnold  
Weissberger  
Award, and  
premiered at  
Portland Center  
Stage in 2012,  
directed by Bill  
Rauch. The play  
was the  
recipient of the  
McKnight  
National  
Residency &

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)  
*Commission from  
the Playwrights'  
Center, as well  
as a Sundance  
Institute Time  
Warner  
Storytelling  
Fellowship and a  
TCG Future  
Collaborations  
Grant. For  
further  
information and  
resources on*

Get Free Thirty  
One Hours

(Oberon Modern  
Plays)  
*this play, visit  
the Edward M*

*Kennedy website:  
<http://kennedyprize.columbia.edu/winners/2013/obrien/>*

*'I took my tears  
and turned them  
into paintings'  
In the electric  
calm of a blue-  
painted room, a  
dying woman*



Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

reassembles the  
images of an  
extraordinary  
life. The woman  
is Mexican  
painter Frida  
Kahlo. The life  
is one of  
struggle - with  
love, with the  
body, with her  
country, and  
most of all,  
with her art. La

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*Casa Azul* is a  
collaboration  
between  
Quebeçois  
playwright  
Sophie Faucher,  
who also played  
Frida Kahlo in  
this production,  
and  
internationally  
acclaimed  
director Robert  
Lepage.

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*The first  
collection from  
the multi-award-  
winning American  
poet and  
playwright Dan  
O'Brien,  
including the  
award-winning  
The Body of an  
American. The  
Body of an  
American (2M)  
Two actors*

# Get Free Thirty One Hours

(Oberon Modern  
Plays)  
embody more than  
thirty roles in  
an exhilarating  
new form of  
documentary  
theatre, against  
a backdrop of  
some of the  
world's most  
iconic images of  
war. *The House  
in Hydesville  
(5F/2M)* At once  
an exploration

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*of familial  
abuse and the  
need for  
spiritual  
transcendence, a  
compelling "true  
ghost story".*

*The Cherry  
Sisters*

*Revisited*

*(5F/1M) The five  
Cherry sisters'  
love of the  
vaudeville*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*carries them to  
the bright  
lights of  
Broadway. A  
provocative  
comedy with  
music. The  
Voyage of the  
Carcass (1F/2M)  
Trapped in the  
ice at the North  
Pole, only three  
members of the  
doomed Carcass*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*crew survive.*

*The Dear Boy*

*(1F/3M) James*

*Flanagan is not  
a kind teacher.*

*Is he a good  
teacher? He*

*likes to think  
so. An intimate  
and stirring*

*character study  
of a man forced  
to face his*

*past, his*

# Get Free Thirty One Hours

(Oberon Modern  
Plays)  
present, and the  
life he may  
still yet live.

*How To Write  
Everything is  
the ultimate  
writer's  
handbook. It  
tells you about  
every aspect of  
writing, from  
having an idea  
to getting the  
idea out into*



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One Hours  
(Oberon Modern  
Plays)

*the world and  
getting paid for  
it, too. It  
covers  
everything from  
journalism to  
screen-writing,  
from speeches to  
sketches, from  
sitcoms to  
novels. With  
thirty years'  
experience as an  
award-winning*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*script-writer,  
journalist,  
author and  
broadcaster*

*David Quantick  
is ideally  
suited, as a  
writer, to write  
this definitive  
writer's guide  
to writing...  
everything.*

*David Quantick  
is part of the*

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One Hours  
(Oberon Modern  
Plays)  
writing team for  
HBO's multi-  
award winning  
show Veep. He  
has recently won  
the 2015 Emmy  
Awards for  
Outstanding  
Comedy Series  
and Outstanding  
Writing for a  
Comedy Series.  
Volume One  
The Rudder

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One Hours  
(Oberon Modern  
Plays)

*Volume Two*

*The Oberon Book  
of Modern  
Monologues for  
Men*

*Selected Essays  
Far Horizons*

When the Second World War air raids threaten their safety in the city, Carrie and her brother Nick are evacuated to a small Welsh village. But the

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countryside has dangers and adventures of its own - and a group of characters who will change Carrie's life for ever. There's mean Mr Evans, who won't let the children eat meat; but there's also kind Auntie Lou. There's brilliant young Albert Sandwich, another

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evacuee, and Mr  
Johnny, who speaks a  
language all of his  
own. Then there's  
Hepzibah Green, the  
witch at Druid's  
Grove who makes  
perfect mince pies,  
and the ancient skull  
with its terrifying  
curse... For adults  
and young people  
aged eight and over.  
Emma Reeves has

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created a stunning stage adaptation of Nina Bawden's much loved classic account of life as an evacuee in the 1940s, which opened at the Lillian Bayliss Theatre in November 2006. This edition includes teachers' notes and activities for classes based on the play.

The Oberon Book of

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One Hours  
(Oberon Modern  
Plays)

Modern Monologues  
for Women Volume  
One Oberon Books  
Clark Blaise's  
Selected Essays  
brings together  
another aspect of his  
tremendous and  
courageous oeuvre:  
belle lettres, essays  
and occasional pieces  
which range over  
autobiography, his  
French-Canadian



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heritage, the craft of fiction, American fiction, Australian fiction, and the work of such individual writers and Jack Kerouac, V.S. Naipaul, Salmon Rushdie, Alice Munro, Leon Rooke, and Bernard Malamud, his friend and mentor. "I'm a scientist. I don't 'believe' in

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anything." The study of climate science is the cool degree at the university where Dr Diane Cassell is a lead academic in Earth Sciences. At odds with the orthodoxy over the causes of climate change, she finds herself increasingly vilified and is forced to ask if the issue is

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(Oberon Modern  
Plays)  
becoming political as  
well as personal.

Could the belief in  
anthropogenic global  
warming be the most  
attractive religion of  
the 21st century.

What evidence do we  
need before deciding  
on policy? Winner of  
the 2011 Evening  
Standard Theatre  
Best New Play Award.  
Don't Look Now

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One Hours  
(Oberon Modern  
Plays)  
Dan O'Brien: Plays  
One

The Oberon Book of  
Modern Monologues  
for Women

Across the Great  
Divide

1871

Claw; Ursula; He  
Stumbled; The Love  
of a Good Man

*Stalked by a black  
bear,*

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One Hours  
(Oberon Modern  
Plays)

*encountering a  
close shave with a  
bull buffalo,  
having his tent  
eaten by an elk  
and being mugged  
by a gang of  
racoons; these are  
just a few of the  
adventures the  
author  
experiences as he*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*attempts to  
circumnavigate  
North America by  
motorcycle in  
2009. In doing so  
he discovers a  
land and two  
countries that  
feature a number  
of different divides  
- political,  
national, cultural*

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One Hours  
(Oberon Modern  
Plays)

*and geographical.  
The early chapters  
describe the  
minimal planning  
that took place  
and the doubts  
that hit him when  
he begins his  
journey, finding  
his motorcycle  
impounded by US  
Customs, but then*

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One Hours  
(Oberon Modern  
Plays)

*gradually  
transform with the  
release of the bike  
into a classic road  
trip as he delves  
down the  
Appalachians into  
Alabama, meeting  
kindred spirits  
from the biking  
world on the way  
and warming mile*



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One Hours  
(Oberon Modern  
Plays)

*by mile into a  
deep appreciation  
of the splendour  
of the landscape  
and the warmth of  
the inhabitants.*

*Later into the  
journey he travels  
through the First  
Nation  
reservations and  
looks into the*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*history  
surrounding the  
demise of the  
Great Plains  
culture, describing  
the victory of the  
Sioux and their  
allies at Little  
Bighorn then the  
massacre at  
Wounded Knee,  
meeting*

Get Free Thirty  
One Hours  
(Oberon Modern  
Plays)

*descendants of those involved. The book is light-hearted and written in the spirit of gentle adventure by someone who admits to being a 'pretty slow rider' and a navigational incompetent to*

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One Hours  
(Oberon Modern  
Plays)

*boot. If he  
manages to get  
back to Baltimore  
it will be a small  
miracle and  
hopefully, by the  
time he gets  
there, he will have  
finally found out  
what the 'Great  
Divide' really is.  
Classical and*

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One Hours  
(Oberon Modern  
Plays)  
Contemporary  
Speeches from  
*Black British  
Plays: Monologues  
for Women  
Volume 1  
The London and  
China Telegraph  
The Monthly  
Magazine  
Report of J. W.  
King on European*

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One Hours  
(Oberon Modern  
Plays)

*Ships of War and  
their Armament,  
Naval*

*Administration  
and Economy,  
Marine*

*Constructions,  
Torpedo-Warfare,  
Dock-Yards, etc.,  
etc*

*Modern Dance for  
Beginners*