

Mark Ravenhill Plays 1 Shopping And F Ing

The Politics and Poetics of Contemporary English Tragedy is a detailed study of the idea of the tragic in the political plays of David Hare, Howard Barker, Edward Bond, Caryl Churchill, Mark Ravenhill, Sarah Kane, and Jez Butterworth. Through an in-depth analysis of over sixty of their works, Sean Carney argues that their dramatic exploration of tragic experience is an integral part of their ongoing politics. This approach allows for a comprehensive rather than selective study of both the politics and poetics of their work. Carney's attention to the tragic enables him to find a common discourse among the canonical English playwrights of an older generation and representatives of the nineties generation, challenging the idea that there is a sharp generational break between these groups. Finally, Carney demonstrates that tragic experience is often denied by the social discourse of Englishness, and that these playwrights make a crucial critical intervention by dramatizing the tragic.

Mark Ravenhill's *Faust (Faust is Dead)* is a dark and often brutally funny journey through a world of virtual reality. The world's most famous philosopher arrives in Los Angeles and is greeted as a star. In a round of chat show appearances, he announces the Death of Man and the End of History. When he meets up with a young man who is on the run from his father, a leading software magnate, they embark on a hedonistic voyage across America. But in the play's bloody conclusion, they discover that not all events are virtual. "In *Shopping and Fucking*, Mark Ravenhill made theatre relevant to the Thatcher generation. Now he's put videos and Net-surfing in *FAUST*. And it's no less stunning." (The Guardian)

"In *Shopping and Fucking*, Mark Ravenhill made theatre relevant to the Thatcher generation. Now he's put videos and Net-surfing in *Faust*. And it's no less stunning" (Guardian) Twenty-eight years before *The Importance of Being Earnest*, a young woman gives birth to a baby boy. Is it an accident when Nanny places him in a handbag and her unpublished novel into the pram? In 1998 a new baby is stolen and an academic discovers an unpublished novel of more than usual revolting sentimentality. From Victorian wet nurses to 90s sperm banks, Mark Ravenhill's play examines the role of parenting in an age of diverse sexualities, biological engineering and Tinky Winky's handbag. "There are few stage authors writing more interestingly than Mark Ravenhill . . . He is - it is now yet more evident - a searing, intelligent, disturbing sociologist with a talent for satirical dialogue and a flair for sexual sensationalism" (Financial Times)

Despite the recent turn to affects and emotions in the humanities and despite the unceasing popularity of romantic and erotic love as a motif in fictional works of all genres, the subject has received surprisingly little attention in academic studies of contemporary drama. *Love in Contemporary British Drama* reflects the appeal of love as a topic and driving force in dramatic works with in-depth analyses

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of eight pivotal plays from the past three decades. Following an interdisciplinary and historical approach, the study collects and condenses theories of love from philosophy and sociology to derive persisting discourses and to examine their reoccurrence and transformation in contemporary plays. Special emphasis is put on narratives of love's compensatory function and precariousness and on how modifications of these narratives epitomise the peculiarities of emotional life in the social and cultural context of the present. Based on the assumption that drama is especially inclined to draw on shared narratives for representations of love, the book demonstrates that love is both a window to remnants of the past in the present and a proper subject matter for drama in times in which the suitability of the dramatic form has been questioned.

Clear Bright Future

A Cultural History of Tragedy in the Modern Age

Plays: 1

A Play

Mother Clap's Molly House

Theatre and Globalization

It will be the biggest send off any teacher has ever had. No teacher is as loved. After 45 years as a dedicated teacher, Edward is looking forward to the imminent celebration to mark his retirement. But his home is under siege. A mob of angry students have gathered. A brick has been thrown through the window, he and his wife haven't left the house for six days, and now his estranged daughter has arrived with her own questions. Why would they attack the most popular teacher in the school? The Cane explores power, control, identity and gender as well as considering the major failure of the echo-chamber of liberalism.

The first collected-colume of plays from the most important playwright of the last decade.

This book revisits In-Yer-Face theatre, an explosive, energetic theatrical movement from the 1990s that introduced the world to playwrights Sarah Kane, Martin McDonagh, Mark Ravenhill, Jez Butterworth, and many others. Split into three sections the book re-examines the era, considers the movement's influence on international theatre, and considers its lasting effects on contemporary British theatre. The first section offers new readings on works from that time period (Antony Neilson and Mark Ravenhill) as well as challenges myths created by the Royal Court Theatre about the its involvement with In-Yer-Face theatre. The second section discusses the influence of In-Yer-Face on Portuguese, Russian and Australian theater, while the final section discusses the legacy of In-Yer-Face writers as well as their influences on more recent playwrights, including chapters on Philip Ridley, Sarah Kane, Joe Penhall, Martin Crimp, Dennis Kelly, and Verbatim Drama.

Shoot/Get Treasure/Repeat is an epic cycle of plays exploring the personal and political effect of war on modern life. The plays that make up Shoot/Get Treasure/Repeat began life at the 2007 Edinburgh Festival Fringe as Ravenhill for Breakfast (produced by Paines Plough), winning a Fringe First award, and the Jack Tinker Spirit of the Fringe award. They form a collage of very different scenes, with each taking its title from a classic work. The plays were presented in April 2008 in various venues across London, from Notting Hill to a Victorian warehouse in Shoreditch, via Sloane Square and the South Bank. Shoot/Get Treasure/Repeat was originally developed in

association with the National Theatre Studio and Paines Plough, and was first produced as Ravenhill for Breakfast at the Traverse Theatre, Edinburgh in August 2007 by Paines Plough, with the support of David Johnson.

In-Yer-Face Theatre

Shopping and F***ing

The Cane

Top Girls; Hysteria; Blasted; Shopping & F***ing; The Beauty Queen of Leenane

Shoot/Get Treasure/Repeat

Nation: The Play

All the world's an Xbox and you're a player Candide is an optimist. A dreamer. He believes that everything is for the best in the best of all possible worlds. But that belief is about to be tested as Candide's comfortable life is overtaken by an endless barrage of misfortune. First published in 1759, the story traces the journey of a young man who leads a sheltered life, believing that mankind lives in the best of all possible worlds and that everything happens for the best. But Candide's happiness comes to a sharp end when he is unfairly evicted from his uncle's castle for kissing his cousin and true love, Lady Cunégonde. Cast out into the big wide world, Candide is forced to confront reality. As his world collapses around him, we are transported across the centuries to new locations and parallel universes. How will Candide's optimism fare when it collides with life in the twenty-first century?

The four boyfriends, with the help of the members of their school's drama class, set up a witty scenario designed to fool the girls into thinking that they should never have called off their relationships - because one day soon the lads will be the world-famous boyband Awesome. The current obsession with celebrity is satirized with the lightest of touches in this intelligent comedy for teenagers. 7 women, 7 men

Scenes from Family Life is a charged and punchy play about relationships and the last two people left on earth. Lisa and Jack are teenagers, but they are about to become adults; Lisa is pregnant, and neither of them can wait for the baby to arrive and their lives to start. But then Lisa vanishes - into thin air. Jack panics until she comes back, but then she disappears again, and then it turns out that everyone is dematerialising, all over the planet people are disappearing. Quickly, the only people left in the world are Jack and his heavily pregnant friend Stacy. Jack adjusts to the silent and primitive world; but for Stacey it begins to turn into a nightmare. And when the vanished start to return, Jack has to learn how complex adult relationships are.

*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?*

Ravenhill Plays: 2

Landmark Playwrights from 1980 to the Present

Vinegar Tom

Traditions and Transformations of a Cultural Emotion

*Shopping And F***ing*

Voices, Documents, New Interpretations

Following the National Theatre's success with plays based on novels by well-loved children's writers like Philip Pullman (His Dark Materials), Jamila Gavin (Coram Boy) and Michael Morpurgo (War Horse), the National now stages Mark Ravenhill's exhilarating adaptation of Terry Pratchett's witty and challenging adventure story in a major Christmas production for 2009. A parallel world, 1860. Two teenagers thrown together by a tsunami that has destroyed Mau's village and left Daphne shipwrecked on his South Pacific island, thousands of miles from home. One wears next to nothing, the other a long white dress; neither speaks the other's language; somehow they must learn to survive. As starving refugees gather, Daphne delivers a baby, milks a pig, brews beer and does battle with a mutineer. Mau fights cannibal Raiders, discovers the world is round and questions the reality of his tribe's fiercely patriarchal gods. Together they come of age, overseen by a foul-mouthed parrot, as they discard old doctrine to forge a new Nation.

'Like bawdy Shakespeare meets wild Wycherley filtered through the formalised camp of John Osborne's A Patriot for Me...how wonderful to see the rabid raw talent of Ravenhill given the full works' Michael Coveney, Daily Mail It's London 1726, and Mrs Tull's got problems. The whores are giving her a hard time, a man in a dress is looking for a job, her husband has a roving eye and the apprentice boy keeps disappearing for 'a wander'. Meanwhile in 2001 a group of wealthy gay men are preparing for a raunchy party. Mother Clap's Molly House, a black comedy with songs is a celebration of the diversity of human sexuality, an exploration of our need to form families and a fascinating insight into a hidden chapter in London's history. 'Ravenhill's writing is tough, eloquent, sardonic, with some of the barbed formality of the Restoration style, which gets brutally peeled off in the present-day scenes. This is not a play you "enjoy". This is not a gay play either...The message of this play is not "Come out", but "Come in".' John Peter, Sunday

Times. 'Mark Ravenhill clearly likes to have it both ways. In this wonderfully exuberant new musical play, he celebrates Sodom like there's no Gomorrah... Delicate souls may be offended but there is no doubting the sincerity of Ravenhill's assault on the transformation of sex into a dirty business.' Michael Billington, Guardian 'A theatrical manifesto for sexual tolerance that teeters wildly between the politics of Bertolt Brecht and the in-your-face deviancy of a gay nightclub... Ravenhill combines graphic sex with a generosity of spirit' Charles Spencer, Daily Telegraph Mother Clap's Molly House premiered at the Royal National Theatre, London in October 2001.

Mark Ravenhill Plays: 1Shopping and F***ing; Faust is Dead; Handbag; Some Explicit PolaroidsMethuen Drama

The play examines gender and power relationships through the lens of 17th-century witchcraft trials in England.

Literary History in the 21st Century

A Radical Defence of the Human Being

Fifty Modern and Contemporary Dramatists

Handbag

Love in Contemporary British Drama

A Response to the Countrywide Spending Cuts

"Ravenhill has more to say, and says it more refreshingly and wittily, than any other playwright of his generation" Time Out "There are few stage authors writing more interestingly than Mark Ravenhill ... He is - it is now yet more evident - a searing, intelligent, disturbing sociologist with a talent for satirical dialogue and a flair for sexual sensationalism." - Financial Times Shopping and Fucking: "is a darkly humorous play for today's twenty-somethings ... a real coup de theatre" - Nicholas de Jongh, Evening Standard Faust: "...an intelligent and witty reappropriation of the legend ... alive, pertinent and disturbing" - Michael Coveney, Observer Handbag: "...combines urban grit with sly wit, and reveals Mark Ravenhill as a writer of real daring" - Daily Telegraph Some Explicit Polaroids: "laudably ambitious, pulsates with energy ... very funny" - Financial Times

Sleeping Around is by four top British playwrights from England, Ireland, Scotland and Wales: Mark Ravenhill, Hilary Fannin, Stephen Greenhorn and Abi Morgan Sleeping Around is about love and sex in Britain as we approach the millennium. In a dozen scenes of likely and unlikely connections, two

actors (Sophie Stanton and John Lloyd Fillingham) play a variety of couples whose ordinary lives erupt in extraordinary moments.

British theatre of the 1990s witnessed an explosion of new talent and presented a new sensibility that sent shockwaves through audiences and critics. What produced this change, the context from which the work emerged, the main playwrights and plays, and the influence they had on later work are freshly evaluated in this important new study in Methuen Drama's Decades of Modern British Playwriting series. The 1990s volume provides a detailed study by four scholars of the work of four of the major playwrights who emerged and had a significant impact on British theatre: Sarah Kane (by Catherine Rees), Anthony Neilson (Patricia Reid), Mark Ravenhill (Graham Saunders) and Philip Ridley (Aleks Sierz). Essential for students of Theatre Studies, the series of six decadal volumes provides a critical survey and study of the theatre produced from the 1950s to 2009. Each volume features a critical analysis of the work of four key playwrights besides other theatre work, together with an extensive commentary on the period. Readers will understand the works in their contexts and be presented with fresh research material and a reassessment from the perspective of the twenty-first century. This is an authoritative and stimulating reassessment of British playwriting in the 1990s. An anthology bringing together some of the most important and controversial plays from the last twenty years.

Mark Ravenhill Plays: 1

Ravenhill Plays: 3

Male Trouble

Plays

Violence in British Theatre

Remnants of a Theatrical Revolution

A passionate defence of humanity and a work of radical optimism from the international bestselling author of Postcapitalism How do we preserve what makes us human in an age of uncertainty? Are we now just consumers shaped by market forces? A sequence of DNA? A collection of base instincts? Or will we soon be supplanted by algorithms and A.I. anyway? In Clear Bright Future, Paul Mason calls for a radical, impassioned defence of the human being, our universal rights and freedoms and our power to change the world around us. Ranging from economics to Big Data, from neuroscience to the culture wars, he

draws from his on-the-ground reporting from mass protests in Istanbul to riots in Washington, as well as his own childhood in an English mining community, to show how the notion of humanity has become eroded as never before. In this book Paul Mason argues that we are still capable - through language, innovation and co-operation - of shaping our future. He offers a vision of humans as more than puppets, customers or cogs in a machine. This work of radical optimism asks: Do you want to be controlled? Or do you want something better?

Citizenship is a bittersweet one-act comedy about growing up, following a boy's frank and messy search to discover his sexual identity. Tom dreams of being kissed, but he's not sure whether by a man or by a woman, and he feels he should choose pretty quickly. His friends' homophobic teasing and interrogations about what he did with his friend Amy the other night leave Tom no space to make up his mind, and he's got no one to ask for advice, except maybe people on the internet. Citizenship captures adolescent confusion with a witty and sensitive charm, crackling with humorous and authentic dialogue. Originally developed as part of the National Theatre Connections Programme, it is an ideal play for young performers.

The ground-breaking debut from one of the most important playwrights of the last decade, now in a student edition "Shopping and Fucking is a darkly humorous play for today's twenty-somethings ... a real coup de theatre" Nicholas de Jongh, Evening Standard "Plunges you into the world of disposability, disconnection and dysfunction, where relationships to be trusted have to be reduced to transactions ... strong stuff" Paul Taylor, Independent "Ravenhill has more to say, and says it more refreshingly and wittily, than any other playwright of his generation" Time Out

The Methuen Drama Guide to Contemporary British Playwrights is an authoritative guide to the work of twenty-five playwrights who have risen to prominence since the 1980s. Written by an international team of scholars, it will be invaluable to anyone interested in, studying or teaching contemporary drama. Among the many playwrights whose work is examined are Sarah Daniels, Terry Johnson, Martin Crimp, Sarah Kane, Anthony Neilson, Mark Ravenhill, Simon Stephens, Debbie Tucker Green, Tanika Gupta and Richard Bean. Each

essay features: A biographical sketch and introduction to the playwright A discussion of their most important plays An analysis of their stylistic and thematic traits, the critical reception and their place in the discourses of British theatre A bibliography of texts and critical material

Candide

Faust is Dead

Sleeping Around

Citizenship

British Drama Today

The Politics and Poetics of Contemporary English Tragedy

Ajda Bastan is an academician at Sivas Cumhuriyet University in Turkey. In this book, she deals with the violence types expressed in the British theatre in the second half of the twentieth century. The study contains nine plays by eight notable British playwrights. These plays are Look Back in Anger, The Birthday Party, Entertaining Mr Sloane, Saved, Vinegar Tom, Plenty, Blasted, Shopping and Fucking, and Cleansed in chronological order. Besides, some information about post-war British theatre and violence are presented in this work as well.

What is globalization? What role is there for the theatre in a globalizing world? This original and provocative book explores the contribution that theatre has made to our slowly evolving consciousness of our world as a whole. Drawing on sources from Aeschylus to The Lion King, Chekhov to Complicite, tragedy to advertising, the book argues for theatre's importance as a site of resistance to the ruthless spread of the global market.

Foreword by Mark Ravenhill.

Mark Ravenhill has established himself as one of the most important playwrights to emerge from the 1990s. Provocative, dark, witty and satirical, his plays consistently probe the debased culture of our times. This second volume of plays brings together five plays from 2001-07. It includes Mother Clap's Molly House, a black comedy and celebration of human sexuality that premiered at the National Theatre in 2001; Citizenship, a bitter-sweet comedy about growing up that was developed by the National Theatre's Shell Connections programme in 2005; The Cut, a disturbing political fable that opened at the Donmar Warehouse in 2006; Product, Ravenhill's one man satire on the media industry that since its premiere at the Edinburgh International Festival in 2005, has been produced around the world, and Pool (no water), a shocking examination of the fragility of friendship and the jealousy and resentment inspired by success. The volume features an introduction by the author and a

chronology of his work.

'Ravenhill has more to say, and says it more refreshingly and wittily, than any other playwright of his generation'
Time Out *Shoot/Get Treasure/Repeat: 'A dramatic cycle that is, in its way, epic, but is splintered into many small shards? touches deftly on the impact of war on everyone involved'* *Financial Times* *Over There: 'Ravenhill explores postwar Germany's division and unification through the power battles between twin brothers. The result is fantastically clever and ingenious'* *Guardian* *A Life in Three Acts: 'By turns charming, funny, informative and, in its final segment, lump-in-the-throat moving as Bourne charts the loss of friends and lovers to Aids, and contemplates old age'* *Guardian* *Ten Plagues: 'A remarkable song-cycle? it's the portrait of grief beyond measure that's so affecting and which this moving hour of solitudinous lamentation, confusion and defiance brings beautifully to the fore.'* *Telegraph* *Ghost Story: 'both a satire and a moving story about illness'* *Guardian* *The Experiment: 'Mark Ravenhill keeps things creepy in his monologue, The Experiment, in which he plays the satiny-voiced, slippery narrator? The story, and the narrator's level of complicity, keeps shifting. Ravenhill asks us to consider which version, if any, might be acceptable, and how much we might be willing to avert our eyes from for the greater good.'* *Independent*

Shoot/Get Treasure/Repeat; Over There; A Life in Three Acts; Ten Plagues; Ghost Story; The Experiment

Ravenhill Plays: 1

Plays for Young People

*Shopping and F***ing; Faust is Dead; Handbag; Some Explicit Polaroids*

Drama and the Postmodern

*The most controversial and newsworthy plays of British theatre are a rash of rude, vicious and provocative pieces by a brat pack of twentysomethings whose debuts startled critics and audiences with their heady mix of sex, violence and street-poetry. In-Yer-Face Theatre is the first book to study this exciting outburst of creative self-expression by what in other contexts has been called Generation X, or Thatcher's Children, the 'yoof' who grew up during the last Conservative Government. The book argues that, for example, Trainspotting, Blasted, Mojo and Shopping and F***ing are much more than a collection of shock tactics - taken together, they represent a consistent critique of modern life, one which focuses on the problem of violence, the crisis of masculinity and the futility of consumerism. The book contains extensive interviews with playwrights, including Sarah Kane (Blasted), Mark Ravenhill (Shopping and F***ing), Philip Ridley (The Pitchfork Disney), Patrick Marber (Closer) and Martin McDonagh (The Beauty Queen of Leenane).*

In this book leading scholars come together to provide a comprehensive, wide-ranging overview of tragedy in theatre and other media from 1920 to the present. The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre, but it was marked by many tragic events and historical catastrophes, from two world wars and genocide to the proliferation of nuclear weapons and the

anticipation and onset of climate change. The authors in this volume wrestle with this paradox and consider the degree to which the definitions, forms and media of tragedy were transformed in the modern period and how far the tragic tradition—updated in performance—still spoke to 20th- and 21st-century challenges. While theater remains the primary focus of investigation in this strikingly illustrated book, the essays also cover tragic representation—often re-mediated, fragmented and provocatively questioned—in film, art and installation, photography, fiction and creative non-fiction, documentary reporting, political theory and activism. Since 24/7 news cycles travel fast and modern crises cross borders and are reported across the globe more swiftly than in previous centuries, this volume includes intercultural encounters, various forms of hybridity, and postcolonial tragic representations. Each chapter takes a different theme as its focus: forms and media; sites of performance and circulation; communities of production and consumption; philosophy and social theory; religion, ritual and myth; politics of city and nation; society and family, and gender and sexuality.

This book provides a forum for a wide range of theatre, music and performance artists to talk about where they stand in relation to new technologies, intercultural collaborations, and the making of interdisciplinary work. Looking at how time, space and memory play an active role in shaping different artistic visions, editor Caridad Svich has gathered the voices of unique and dynamic artists including Tim Etchells, Rinde Eckert, Richard Foreman, Peter Gabriel, David Greig, Guillermo Gomez-Peña, Phelim McDermott and Peter Sellars as a way to examine the impact of globalisation on the creation and development of new work.

It's summer. I'm in a supermarket. It's hot and I'm sweaty. Damp. And I'm watching this couple shopping. I'm watching you. And you're both smiling. You see me and you know sort of straight away that I'm going to have you. With a raw mixture of black humour and bleak philosophy, the play follows three disconnected young adults whose lives have been reduced to a series of transactions in an emotionally shrink-wrapped world. A place where shopping is sexy and fucking is a job. Ravenhill's play is a prophetic vision of our twenty-first century world. It received its world premiere in 1996 in a production by Out of Joint and the Royal Court Theatre, and has been published in this edition to coincide with the 2016 revival of the play at the Lyric Hammersmith, London.

The Second Half of the Twentieth Century

Scenes From Family Life

After In-Yer-Face Theatre

Trans-Global Readings

Shopping and Fucking, Faust is Dead, Handbag, Some Explicit Polaroids

Theatre Uncut

'Reading the Canon' explores the relation between the production of literary value and the problem of periodization, tracing how literary tastes, particular reader communities, and sites of literary learning shape the organization of literature in historical perspective. Rather than suggesting a political critique of the canon, this book shows that the production of literary relevance and its tacit hierarchies of value are necessary consequences of how reading and writing are organized as social practices within different fields of literary activity. 'Reading the Canon' offers a comprehensive theoretical account of the conundrums still defining

contemporary debates about literary value; the book also features a series of historically-inflected author studies—from classics, such as Shakespeare and Thomas Pynchon, to less likely figures, such as John Neal and Owen Johnson—that illustrate how the idea of literary relevance has been appropriated throughout history and across a variety of national and transnational literary institutions.

Fifty Modern and Contemporary and Dramatists is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day. The figures chosen are among the most widely studied by students of drama, theatre and literature and include such celebrated writers as: • Samuel Beckett • Caryl Churchill • Anna Deavere Smith • Jean Genet • Sarah Kane • Heiner Müller • Arthur Miller • Harold Pinter • Sam Shephard Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright's key works and career. The introduction provides an historical and theatrical context to the volume, which provides an invaluable overview of modern and contemporary drama.

From the celebrated and controversial writer of Shopping and Fucking Some Explicit Polaroids premiered at the New Ambassadors Theatre, London in October 1999 in a production directed by Max Stafford-Clark for Out of Joint, prior to a national tour. "There are few stage authors writing more interestingly than Mark Ravenhill . . . He is - it is now yet more evident - a searing, intelligent, disturbing sociologist with a talent for satirical dialogue and a flair for sexual sensationalism" (Financial Times)

Across the UK thousands of people are involved in protests and debates, sparked into action by the largest cuts to public spending since WWII – cuts which are the turning point of a generation, undermining the welfare state, higher education and the arts in one fell swoop. Theatre Uncut is a national theatre event in response to these cuts, bringing together some of the UK's leading dramatists. Drama groups, universities, youth clubs and theatre companies nationwide joined the event, staging their own versions of the shorts in a national theatrical uprising. Now published in this new collection, Theatre Uncut contains these short plays, addressing audiences who want to think about what the budget cuts really mean, and who they are really hitting. A debate is underway. Protest might begin, minds might be changed, views challenged, ideas formed. Theatre Uncut is a response to a situation that we cannot control, and over which we had no say. Click below to hear an interview with Libby Brodie and Hannah Price of Theatre Uncut:

The Methuen Drama Guide to Contemporary British Playwrights

Citizenship; Scenes from Family Life; Totally Over You

Crossing Theatrical Boundaries

Reading the Canon

Mother Clap's Molly House; The Cut; Citizenship; Pool (no water); Product

Some Explicit Polaroids

A rich analysis of the discourses and figurations of 'crisis masculinity' around the turn of the twenty-first century, working at the intersection of performance and cultural studies and looking at film, television, drama, performance art, visual art and street theatre.

Masculinity and the Performance of Crisis

Modern Drama: Plays of the '80s and '90s

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Modern British Playwriting: The 1990s
Totally Over You