

Oh What A Lovely War

Oh what a Lovely War

"They are Hazel, James, Aubrey, and Colette. A classical pianist from London, a British would-be architect-turned-soldier, a Harlem-born ragtime genius in the U.S. Army, and a Belgian orphan with a gorgeous voice and a devastating past. Their story, as told by goddess Aphrodite, who must spin the tale or face judgment on Mount Olympus, is filled with hope and heartbreak, prejudice and passion, and reveals that, though War is a formidable force, it's no match for the transcendent power of Love"--

Oh! what a lovely war (score + 6 parts).

Oh, What a Lovely War!

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a director's approach

the world of World War I (enregistrement sonore) : music from the motion picture soundtrack from an Accord production for Paramount Pictures produced by Brian Duffy and Richard Attenborough, the latter also the film's direct or

The First World War (1914-1918) marked a turning point in modern history and culture and its literary legacy is vast: poetry, fiction and memoirs abound. But the drama of the period is rarely recognised, with only a handful of plays commonly associated with the war. First World War Plays draws together canonical and lesser-known plays from the First World War to the end of the twentieth century, tracing the ways in which dramatists have engaged with and resisted World War I in their works. Spanning almost a century of conflict, this anthology explores the changing cultural attitudes to warfare, including the significance of the war over time, interwar pacifism, and historical revisionism. The collection includes writing by combatants, as well as playwrights addressing historical events and national memory, by both men and women, and by writers from Great Britain and the United States. Plays from the period, like Night Watches by Allan Monkhouse (1916), Mine Eyes Have Seen by Alice Dunbar-Nelson (1918) and Tunnel Trench by Hubert Griffith (1924), are joined with reflections on the war in Post Mortem by Noël Coward (1930, performed 1944) and Oh What A Lovely War by Joan Littlewood's Theatre Workshop (1963) as well as later works The Accrington Pals by Peter Whelan (1982) and Sea and Land and Sky by Abigail Docherty (2010). Accompanied by a general introduction by editor, Dr Mark Rawlinson.

'Once upon a time, the London theatre was a charming mirror held up to cosiness. Then came Joan Littlewood, smashing the glass, blasting the walls, letting the wind of life blow in a rough, but ready, world. Today, we remember this irresistible force with love and gratitude.' (Peter Brook) Along with Peter Brook, Joan Littlewood, affectionately termed 'The Mother of Modern Theatre', has come to be known as the most galvanising director of mid-twentieth-century Britain, as well as a founder of so many of the practices of contemporary theatre. The best-known work of Littlewood's company, Theatre Workshop, included the development and premieres of Shelagh Delaney's A Taste of Honey, Brendan Behan's The Hothouse of the Stivvies and The Quare Fellow, and the seminal Oh What A Lovely War. This autobiography, originally published in 1994, offers an unparalleled first-hand account of Littlewood's extraordinary life and career, from illegitimate child in south-east London to one of the most influential directors and practitioners of our times. It is published along with an introduction by Philip Hedley CBE, previously Artistic Director of Theatre Royal Stratford East and Assistant Director to Joan Littlewood.

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Libretto by theatre workshop/Chilton/Members of the original cast. Playscript

A Script Answering the Problem of War in 'Oh What A Lovely War'

Oh What A Lovely War

Antimilitaristisch toneelstuk over de Eerste Wereldoorlog.

Fully annotated student edition of a modern classic Oh What a Lovely War is a theatrical chronicle of the First World War, told through the songs and documents of the period. First performed by Joan Littlewood's Theatre Workshop at the Theatre Royal, Stratford East, London in 1963, it received the acclaim of London audiences and critics. It won the Grand Prix of the Théâtre des Nations festival in Paris that year and has gone on to become a classic of the modern theatre. In 1969 a film version was made which extended the play's popular success. The play is now on the standard reading list of schools and univrsities around the UK and was revived by the Royal National Theatre in 1998.

An Album Of Songs from the Paramount Production

The Autobiography of Joan Littlewood

Oh, What a Lovely War

Lovely War

Joan Littlewood

'A completely extraordinary autobiography. One that reads like the most outlandish, beguiling fiction but that is - amazingly - all true' - William Boyd, Sunday Times bestselling author 'Outrageous fun...my goodness there are knee-tremblers galore in this racy memoir' - The Times 'A wonderful journey through 20th Century history. I thoroughly enjoyed it' - Lady Anne Glenconner, author of Lady in Waiting --- For fear of growing up like his stiff-upper-lipped Uncle Dick, Roderic Fenwick Owen (1921-2011) survived Eton, Oxford and the Second World War to become a travel writer, experiencing the varied wonders of the 20th century's people and places in that guise. Frequently finding himself party to crucial historical events (including experiencing Nazi Germany in 1939 and the Pentagon during the Cold War Years), his life featured a stellar cast of characters from Eisenhower and Jackson Pollock to Christopher Lee and Sean Connery. At the heart of Roddy's writing adventures lay his search for love, even if just for the night. He fell head over heels for, and married a Polynesian princess while beachcombing in Tahiti, but when a dazzling trip to 1950s New York opened his eyes to the fact he was more attracted to men than women, he was forced to continue his quest for his soulmate under threat of danger. This was at a time when the police were prosecuting and imprisoning more gay men than ever before, including some of his friends. Lyrical, witty and at times jaw-droppingly unbelievable, Oh, What A Lovely Century is both a highly personal memoir and a marvellous obituary of an ever-changing and now lost world - that was frequently the best of times, and sometimes the worst. --- 'If you have a penchant for posh goss, don't miss this riotous memoir' - Evening Standard 'Fenwick Owen] brushed the skirts of history ... a joy' - The Telegraph 'Stuffed to the gills with raucous anecdotes and mesmerising detail ... Fenwick Owen's memoirs are witty and touching but also an important record of how society has changed' - Jessica Fellowes, author of The Mitford Murders

A motion picture about the First World War based on a stage musical of the same name, portraying the "Game of War" and focusing mainly on the members of one family (last name Smith) who go off to war. Much of the action in the film revolves around the words of the marching songs of the soldiers, and many scenes portray some of the more famous (and infamous) incidents of the war.

Oh what a lovely War'

a selection of songs from the Theatre Workshop production : a musical entertainment based on an idea of Charles Chilton

Oh What a Lovely War

Musical Comedies. Oh, what a Lovely War. [Programs]

The National Institute of Dramatic Art Presents "Oh what a Lovely War"

Oh What a Lovely War is a theatrical chronicle of the First World War, told through the songs and documents of the period. First performed by Joan Littlewood's Theatre Workshop at the Theatre Royal, Stratford East, London in 1963, it received the acclaim of London audiences and critics. It won the Grand Prix of the Théâtre des Nations festival in Paris that year and has gone on to become a classic of the modern theatre. In 1969 a film version was made which extended the play's success. The play is now on the standard reading list of schools and universities around the UK and was revived by the Royal National Theatre in 1998. This new version of the play, as edited by Joan Littlewood, returns the script to its original version. Includes a new photo section of the original production, and an Afterword by Victor Spinetti.

Long before that ghasly and quite unnecessary slogging match in the mud which we now call the First World War had dragged to its blood-soaked conclusion the belief that most of the senior officers had spent their time in comfort and safety in chateaux far behind the lines with no idea of the conditions in which the men they commanded were fighting was firmly embedded in the public mind. As the years pass by that belief has, if anything, become more deeply held, gaining strength from plays like Oh! What a Lovely War. Itself based on Alan Clark's book The Donkeys.It is the purpose of this book to show not only how the myth was born and grew but how totally at odds it is with the facts. Biographies of over 200 officers who held the rank of Brigadier-General or above who were killed or wounded during the war show how closely involved the men at the top were with the men at the front. Ironically, as the authors point out, this was more than just a war, these were the very men whose experience was vital to the successful prosecution of the war. Had they actually stayed in their chateaux, as Lloyd George alleged, they might have done much more to hasten the end of the conflict.This is not only an invaluable work of reference but a tribute to those gallant senior officers who have been so unfairly traduced by many who should have known better.As featured in Essence Magazine.

Selection of Songs

Oh! What a lovely war

A Soldier's Memoir

Musikal entertainment : [Textbuch]

Song Album. Tro Essex Music 1975

This book uses original archival material to consider the theatrical and cultural innovations of Joan Littlewood and her company, 'Theatre Workshop'. Littlewood had a huge impact on the way theatre was generated, rehearsed and presented during the twentieth century. Now reissued, Joan Littlewood is the first book to combine: an overview of Littlewood's career in relation to the wider social, political and cultural context an exploration of Littlewood's theatrical influences, approach to actor's training, belief in the creative ensemble, attitude to text, rehearsal methods and use of improvisation a detailed case study of the origins, research, creative process and thinking behind Littlewood's most famous production, Oh What a Lovely War, and an assessment of its impact a series of practical exercises designed to capture and illustrate the key approaches Littlewood used in the rehearsal room. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. Experience the personal thoughts of Stanley Swift, who enlisted as a private in the Royal Horse Artillery and eventually found himself fighting in a variety of landscapes -- including the African desert as one of Field Marshal Montgomery's famous Desert Rats. Oh, What A Lovely War! is an intensely moving personal story of a British soldier in the field -- sometimes humorous, sometimes tragic. Once you have read this poignant account of one man's experience of war, you will not easily forget it!

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Oh! What a Lovely War

General Officer Casualties of the Great War 1914–1918

First World War Plays

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The landmark exposé of incompetent leadership on the Western Front – why the British troops were lions led by donkeys On 26 September 1915, twelve British battalions – a strength of almost 10,000 men – were ordered to attack German positions in France. In the three-and-a-half hours of the battle, they sustained 8,246 casualties. The Germans suffered no casualties at all. Why did the British Army fail so spectacularly? What can be said of the leadership of generals? And most importantly, could it have all been prevented? In The Donkeys, eminent military historian Alan Clark scrutinises the major battles of that fateful year and casts a steady and revealing light on those in High Command – French, Rawlinson, Watson and Haig among them – whose orders resulted in the virtual destruction of the old professional British Army. Clark paints a vivid and convincing picture of how brave soldiers, the lions, were essentially sent to their deaths by incompetent and indifferent officers – the donkeys. 'An eloquent and painful book... Clark leaves the impression that vanity and stupidity were the main ingredients of the massacres of 1915. He writes searingly and unforgettably!' Evening Standard

Theatre Workshop Charles Chilton and the members of the original cast

Night Watches, Mine Eyes Have Seen, Tunnel Trench, Post Mortem, Oh What A Lovely War, The Accrington Pals, Sea and Land and Sky

Play with Songs in 2 Acts. 11m 4f 2 Scenes

One man's marvellous adventures in love, war and high society

The Creation of the Play in Its Theatrical and Social Context