

The Cheviot The Stag And The Black Black Oil By John Mcgrath

"Energy humanities is a field of scholarship that, like medical humanities and digital humanities before it, overcomes traditional boundaries between the disciplines and between academic and applied research. Like its predecessors, energy humanities highlights the essential contribution that the insights and methods of the human sciences can make to areas of study and analysis once thought best left to the natural sciences. This isn't a case of the humanities simply helping their cross-campus colleagues to learn the mechanics of communication so that they might better articulate their ideas. Rather, these fields of scholarship are ones that demonstrate how the scale and complexity of the issues being explored demand insights and approaches that transcend old school disciplinary boundaries. Energy Humanities : A Reader offers a carefully curated selection of the best and most influential work in energy humanities that has appeared over the past decade. To stay true to the diverse work that makes up this emergent field, selections range from anthropology and geography to philosophy, history, and cultural studies to recent energy-focused interventions in art and literature. The three readers all agree that this is an important, ground-breaking collection of work"--Provided by publisher. Challenging the dominant view of a broken and discontinuous dramatic culture in Scotland, this book outlines the variety and richness of the nation's performance traditions and multilingual theatre history. Brown illuminates enduring strands of hybridity and diversity which use theatre and theatricality as a means of challenging establishment views, and of exploring social, political, and religious change. He describes the ways in which politically and religiously divisive moments in Scottish history, such as the Reformation and political Union, fostered alternative dramatic modes and means of expression. This major revisionist history also analyses the changing relationships between drama, culture, and political change in Scotland in the 20th and 21st centuries, drawing on the work of an extensive range of modern and contemporary Scottish playwrights and drama practitioners. Ian Brown is a playwright, poet and Professor of Drama at Kingston University, London. Until recently Chair of the Scottish Society of Playwrights, he was General Editor of the Edinburgh History of Scottish Theatre (EUP, 2007) and editor of From Tartan to Tartanry: Scottish Culture, History and Myth (EUP, 2010) and The Edinburgh Companion to Scottish Drama (EUP, 2011). He has published widely on theatre, cultural policy and literature and language.

Stepping Westward is the first book dedicated to the literature of the Scottish Highland tour of 1720-1830, a major cultural phenomenon that attracted writers and artists like Pennant, Johnson and Boswell, William and Dorothy Wordsworth, Coleridge, Scott, Hogg, Keats, Daniell, and Turner, as well as numerous less celebrated travellers and tourists. Addressing more than a century's worth of literary and visual representations of the Highlands, the book casts new light on how the tour developed a modern literature of place, acting as a catalyst for thinking about improvement, landscape, and the shaping of British, Scottish, and Gaelic identities. It pays attention to the relationship between travellers and the native Gaels, whose world was plunged into crisis by rapid and forced social change. At the book's core lie the best-selling tours of Pennant and Dr Johnson, associated with attempts to 'improve' the intractable Gaidhealtachd in the wake of Culloden. Alongside the Ossian craze and Gilpin's picturesque, their books stimulated a wave of 'home tours' from the 1770s through the romantic period, including writing by women like Sarah Murray and Dorothy Wordsworth. The incidence of published Highland Tours (many lavishly illustrated), peaked around 1800, but as the genre reached exhaustion, the 'romantic Highlands' were reinvented in Scott's poems and novels, coinciding with steam boats and mass tourism, but also rack-renting, sheep clearance, and emigration.

Through original research conducted in the Outer Hebrides, Scotland, Places of Possibility shows how community landownership can open up the political, social, environmental, and economic terrain to more socially just and sustainable possibilities than private ownership. Reveals how community land ownership is more just and sustainable than private ownership Features original theoretical insights into ideas of property and nature that disrupt the process of neoliberalisation Based on original research conducted by the author in the Outer Hebrides, Scotland

People versus Corporate Power

Places of Possibility

New Theatre Quarterly 72: Volume 18, Part 4

Marmion: a Tale of Flodden Field

Post-War British Playwrights

"The Book of Old English Ballads" by George Wharton Edwards. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten-or yet undiscovered gems-of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

DIV It is easy to feel helpless in the face of the torrent of information about environmental catastrophes taking place all over the world. In this powerful and provocative book, Scottish writer and campaigner

Alastair McIntosh shows how it is still possible for individuals and communities to take on the might of corporate power and emerge victorious. As a founder of the Isle of Eigg Trust, McIntosh helped the beleaguered residents of Eigg to become the first Scottish community ever to clear their laird from his own estate. And plans to turn a majestic Hebridean mountain into a superquarry were overturned after McIntosh persuaded a Native American warrior chief to visit the Isle of Harris and testify at the government inquiry. This extraordinary book weaves together theology, mythology, economics, ecology, history, poetics and politics as the author journeys towards a radical new philosophy of community, spirit and place. His daring and imaginative responses to the destruction of the natural world make *Soil and Soul* an uplifting, inspirational and often richly humorous read. /div

An exuberant "Ceilidh" play with scenes songs and music of Highland history from the clearances to the oil strike

'I have no name for the thing which is in my head. It is not envy. It is more than envy. It does not scare me. I must look close enough to look at what it is.' A ploughman and his wife live a simple existence in a pre-industrial time until they, along with the hated local miller, are drawn into a struggle of knowledge, power and attraction. David Harrower's haunting play established him as one of the UK's leading contemporary playwrights. This new edition is published to coincide with the new production of this tense modern classic at the Donmar Warehouse in August 2017, directed by Yaël Farber.

Scottish Theatre: Diversity, Language, Continuity

'Wild Pork and a Wet Arse' and Other New Zealand Outdoor Stories

Presented by 7 : 84 Theatre Company

Knives in Hens

Fir for Luck

'Little Red Hen' is a play by John McGrath.

A loving and irreverent all-female adaptation of Jane Austen's unrivalled literary classic.

Joe Boateng, the 'David Beckham' of his generation, is Ghanaian. Naomi, his childhood sweetheart is British and of Jamaican parentage. With Joe's escalating celebrity status comes huge sacrifices, accusations of selling out, temptations and life changing choices. Joe Guy is a stark and powerful contemporary story exploring the historical tension and bitter prejudices existing between African and Caribbean British communities. It looks at how young descendants from Africa distance themselves from a unified urban Black Britain. This urgent examination of identity and celebrity is told in Tiata Fahodzi's renowned visceral style. This is a programme text edition published to coincide with the play's world premiere in a production by Tiata Fahodzi that opens at the New Wolsey Theatre, Ipswich, on 18 October before coming to Soho Theatre, London.

James, The Aspern Papers

Soil and Soul

Stepping Westward

Little Red Hen

Archipelagic English

When these captivating Tales from the Back Green were broadcast on BBC Radio they were described by The Herald as 'a vividly engaging portrait of a vanished city' and The Scotsman as 'an engaging series fondly and wittily rendered'. Now published for the first time, actor Bill Paterson's stories brilliantly evoke his 1950s Glasgow boyhood. This is a world of intriguing characters and extraordinary events set against the background of the changes and challenges of the post-war era – the nuclear threat, the fading dominance of the kirk, Rock and Roll, the disappearance of the beloved trams, and why penny whoppers were not worth tuppence. As a young surveyor, Paterson was witness to the dramatic transformation of the city, as austere tenements were swept away to make way for new roads and high-rise blocks. Tales From the Back Green is a brilliant realisation of childhood and youth; of memories Paterson describes as 'suspended in amber like Jurassic Park's mosquito, with its DNA still intact.' He wonders whether our memories change from grey to gold as the years pass - do we naturally recall our childhood as a time of optimism and hope?

Spanning the 1950s to the 70s, the plays capture the rebellious mood of a post-war generation growing up to a backdrop of James Dean, Elvis, sharp-suited glamour, hope and despair. John Byrne takes the slab room he worked in and makes it pure theatre: the scams, the dreams, the aloof but gorgeous girl, the despair of life back home, the obligatory tormenting of the office 'weed', and the mandatory boy chat and pranks all help the day to pass. Phil and Spanky explode onto the stage in a classic vaudeville double-act. Now considered one of Scotland's defining literary works of the twentieth century, the Slab Boys Trilogy premiered at the Traverse back in the late 1970s and early 80s taking Scotland, then Britain, and then Broadway quickly by storm.

Here, now, listen, I'll tell you a tale . . . Daffodils are in bloom as dawn breaks over the foothills of Ballycumber, ushering in hope for a new day and stirring the ghosts of a past fraught with sorrow, anguish and emptiness. In search of advice, young Evans

Stafford calls at the home of friend and strong-minded traditionalist, Nicholas Farquhar. The following day, as Farquhar learns the devastating consequences of this meeting, he discovers that his memories and words are governed by a buried history; a force far greater than himself. Sebastian Barry's *Tales of Ballycumber* premiered at the Abbey Theatre, Dublin, in September 2009.

A programme text edition published to coincide with the world premiere at the Royal Court Theatre, London, on 25 February 2009 "I found you. You're here. And I was over there. But now I'm over here. I'm here. You're my brother. I love you" When Franz's mother escaped to the West with one of her identical twin boys, she left the other behind. Now, 25 years later, Karl crosses the border in search of his other half. As history takes an unexpected turn, the brothers must struggle to reconnect. Mark Ravenhill's visceral new play examines the hungers released when two countries, separated by a common language, meet again.

Bold Girls

In Six Cantos

A Play in Two Acts

Joe Guy

An Anthology

What happens to politics when it takes the form of theatre? How has theatre both exploited and undermined politics both in society and on the stage? *Theatre & Politics* explores the complex relationship between theatre and politics, questioning some of the assumptions that often arise when they are brought together. Challenging ideas about 'entertainment' and 'communication', the book draws on a broad range of key writing from Plato to Rancière, and theatrical examples from Shakespeare and his adaptors through Peter Handke to Debbie Tucker Green.

Stories from the bush and tales of the author's exploits hunting pigs and deer. The 22 tales and epilogue are illustrated with colour photographs of the hunters, the dogs, and the boars and stags - some shot just with a camera, others with a gun as well. Line drawings are also used.

Brechtian, knockabout, satirical musical play on the class struggle. Using a game show format the contestants never get ahead of the game and in life never have enough money despite all their efforts, to escape the poverty trap. Introduction by the author, Historical Note on the 7:84 Theatre Company by Elizabeth MacLennan and Chronology of McGrath's plays. Cast of 18 plus guitarist and band. Can be played by 7, 5 M, 2 F.

A LOUDER THAN WAR BOOK OF THE YEAR A riveting journey into the psyche of Britain through its golden age of television and film; a cross-genre feast of moving pictures, from classics to occult hidden gems, *The Magic Box* is the nation's visual self-portrait in technicolour detail. 'The definition of gripping. Truly, a trove of wyrd treasures.' BENJAMIN MYERS 'A lovingly researched history of British TV [that] recalls the brilliant, the bizarre and the unworldly.' GUARDIAN 'A reclamation, not just of a visual 'golden age', but of Britain as a darkly magical place.' THE SPECTATOR 'A feat of argument, description and affection.' FINANCIAL TIMES 'Young unearths the ghosts of TV past - and Britain's dark psyche.' HERALD 'Highly entertaining . . . [A] fabulous treasure trove.' SCOTSMAN 'Young is a phenomenal scholar.' OBSERVER 'Impassioned.' THE CRITIC Growing up in the 1970s, Rob Young's main storyteller was the wooden box with the glass window in the corner of the family living room, otherwise known as the TV set. Before the age of DVDs and Blu-ray discs, YouTube and commercial streaming services, watching television was a vastly different experience. You switched on, you sat back and you watched. There was no pause or fast-forward button. The cross-genre feast of moving pictures produced in Britain between the late 1950s and late 1980s - from Quatermass and Tom Jones to *The Wicker Man* and *Brideshead Revisited*, from *A Canterbury Tale* and *The Go-Between* to *Bagpuss* and *Children of the Stones*, and from John Betjeman's travelogues to ghost stories at Christmas - contributed to a national conversation and collective memory. British-made sci-fi, folk horror, period drama and televisual grand tours played out tensions between the past and the present, dramatised the fractures and injustices in society and acted as a portal for magical and ghostly visions. In *The Magic Box*, Rob Young takes us on a fascinating journey into this influential golden age of screen and discovers what it reveals about the nature and character of Britain, its uncategorisable people and buried histories - and how its presence can still be felt on screen in the twenty-first century. '[A] forensic dissection . . . this tightly packed treatise takes pains to illustrate how what we view affects how we view ourselves.' TOTAL FILM

The Aspern Papers

The Hard Man

Literature, History, and Politics 1603-1707

Theatre and Politics

The Case of 7:84 (Scotland)

This volume provides a theoretical framework for some of the most important play-writing in Britain in the second half of the twentieth century. Examining representative plays by Arnold Wesker, John Arden, Trevor Griffith, Howard Barker, Howard Brenton, Edward Bond, David Hare, John McGrath and Caryl Churchill, the author analyses their respective strategies for persuading audiences of the need for a radical restructuring of society. The book begins with a discussion of the way that theatre has been used to convey a political message. Each chapter is then devoted to an exploration of the engagement of individual playwrights with left-wing political theatre, including a detailed analysis of one of their major plays. Despite political change since the 1980s, political play-

writing continues to be a significant element in contemporary play-writing, but in a very changed form.

Examination of one of the most influential modern theatre companies, 7:84 (Scotland), under the directorship of John McGrath.

New Scientist magazine was launched in 1956 "for all those men and women who are interested in scientific discovery, and in its industrial, commercial and social consequences". The brand's mission is no different today - for its consumers, New Scientist reports, explores and interprets the results of human endeavour set in the context of society and culture.

"Hilariously funny. . . . Lydia Millet's novels raise the bar for boldness."—Rene Steinke, New York Times Book Review On the grounds of a Caribbean island resort, newlyweds Deb and Chip—our opinionated, skeptical narrator and her cheerful jock husband who's friendly to a fault—meet a marine biologist who says she's sighted mermaids in a coral reef. As the resort's "parent company" swoops in to corner the market on mythological creatures, the couple joins forces with other adventurous souls, including an ex-Navy SEAL with a love of explosives and a hipster Tokyo VJ, to save said mermaids from the "Venture of Marvels," which wants to turn their reef into a theme park. Mermaids in Paradise is Lydia Millet's funniest book yet, tempering the sharp satire of her early career with the empathy and subtlety of her more recent novels and short stories. This is an unforgettable, mesmerizing tale, darkly comic on the surface and illuminating in its depths.

Pride and Prejudice* (*sort Of) (NHB Modern Plays)

The Cheviot, the stag and the black, black oil

The Politics of Alternative Theatre in Britain, 1968-1990

The Cheviot, the Stag and the Black, Black Oil

Tales From the Back Green

When these captivating Tales from the Back Green were broadcast on BBC Radio they were described by The Herald as 'a vivid engaging portrait of a vanished city' and The Scotsman as 'an engaging series fondly and wittily rendered'. Now published for the first time, actor Bill Paterson's stories brilliantly evoke his 1950s Glasgow boyhood. This is a world of intriguing characters and extraordinary events set against the background of the changes and challenges of the post-war era - the nuclear threat, the dominance of the kirk, Rock and Roll, the disappearance of the beloved trams, and why penny whoppers were not worth a tuppence. As a young surveyor, Paterson was witness to the dramatic transformation of the city, as austere tenements were torn away to make way for new roads and high-rise blocks. Tales From the Back Green is a brilliant realisation of childhood and youth of memories Paterson describes as 'suspended in amber like Jurassic Park's mosquito, with its DNA still intact.' He wonders whether our memories change from grey to gold as the years pass - do we naturally recall our childhood as a time of optimism and hope?

The Cheviot, the Stag and the Black, Black Oil Bloomsbury Publishing

The heart-wrenching tale of a girl's courage to save her village from the Highland Clearances.

New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. Articles in volume 72 include: Views Across Borders; Small Audience, Big Picture; Cheerful History: the Political Theatre of John McGrath; 'Blood Red Roses': John McGrath and Lukacsian Realism; The Events of June 1848: the Monte Cristo Riots and the Politics of Protest; Performance, Embodiment, Voice; The Market Theatre of Johannesburg and its Presence in the New South Africa; NTQ Book Reviews.

Viewing Britain through the Rectangular Window

Strategies of Political Theatre

The Cheviot, the Stag, and the Black, Black Oil; Presented by 7:84 Theatre Company. Rev. Ed

Energy Humanities

Writing the Highland Tour c. 1720-1830

Written during the 1970s, John McGrath's winding, furious, innovative play tracks the economic history and exploitation of the Scottish Highlands from the post-Rebellion suppression of the clans to the story of the Clearances: in the nineteenth century, aristocratic landowners discovered the profitability of sheep farming, and forced a mass emigration of rural Highlanders, burning their houses in order to make way for the Cheviot sheep. The play follows the thread of capitalist and repressive exploitation through the estates of the stag-hunting landed gentry, to the 1970s rush for profit in the name of North Sea Oil. Described by the playwright as having a "ceilidh" format, The Cheviot, the Stag and the Black, Black Oil draws on historical research alongside Gaelic song and the Scots' love of variety and popular entertainment to tell this epic story. A totally distinctive cultural and theatrical phenomenon, the play championed several new approaches to theatre, raising its profile as a means of political intervention; proposing a collective, democratic, collaborative approach to creating theatre; offering a language of performance accessible to working-class people; producing theatre in non-purpose-built theatre spaces; breaking down the barrier between audience and performers through interaction; and taking theatre to people who otherwise would not access it. The play received its premiere in 1973 by the agit-prop theatre group 7:84, of which John McGrath was founder and Artistic Director, and toured Scotland to great critical and audience acclaim.

It's a story that has a beginning, a middle, but as yet, no end. John McGrath's winding, furious, innovative play tracks the economic history and exploitation of the Scottish Highlands from the post-Rebellion suppression of the clans to the story of the Clearances: in the 19th century, aristocratic

landowners discovered the profitability of sheep farming, and forced a mass emigration of rural Highlanders, burning their houses in order to make way for the Cheviot sheep. Described by the playwright as having a "ceilidh" format, *The Cheviot, the Stag and the Black, Black Oil* draws on historical research alongside Gaelic song and the Scots' love of variety and popular entertainment to tell this epic story. A totally distinctive cultural and theatrical phenomenon, the play championed several new approaches to theatre, raising its profile as a means of political intervention; proposing a collective and collaborative approach to creating theatre; offering a language of performance accessible to working-class people; producing theatre in non-purpose-built theatre spaces; breaking down the barrier between audience and performers through interaction; and taking theatre to people who otherwise would not access it. The play received its premiere in 1973 by the agit-prop theatre group 7:84. Methuen Drama's iconic *Modern Plays* series began in 1959 with the publication of Shelagh Delaney's *A Taste of Honey* and has grown over six decades to now include more than 1000 plays by some of the best writers from around the world. This new special edition hardback of *The Cheviot, the Stag and the Black, Black Oil* was published to celebrate 60 years of Methuen Drama's *Modern Plays* in 2019, chosen by a public vote.

Seventeenth-century 'English Literature' has long been thought about in narrowly English terms. *Archipelagic English* corrects this by devolving anglophone writing, showing how much remarkable work was produced in Wales, Scotland, and Ireland, and how preoccupied such English authors as Shakespeare, Milton, and Marvell were with the often fraught interactions between ethnic, religious, and national groups around the British-Irish archipelago. This book transforms our understanding of canonical texts from *Macbeth* to Defoe's *Colonel Jack*, but it also shows the significance of a whole series of authors (from William Drummond in Scotland to the Earl of Orrery in County Cork) who were prominent during their lifetimes but who have since become neglected because they do not fit the Anglocentric paradigm. With its European and imperial dimensions, and its close attention to the cultural make-up of early modern Britain and Ireland, *Archipelagic English* authoritatively engages with, questions, and develops the claim now made by historians that the crises of the seventeenth century stem from the instabilities of a state-system which, between 1603 and 1707, was multiple, mixed, and inclined to let local quarrels spiral into all-consuming conflict. This is a major, interdisciplinary contribution to literary and historical scholarship which is also set to influence present-day arguments about devolution, unionism, and nationalism in Britain and Ireland.

Strathoykel, Sutherland. "When the Sheriff and his men arrived, the women were on the road and the men behind the walls. The women shouted 'Better to die here than America or the Cape of Good Hope'. The first blow was struck by a woman with a stick. The gentry leant out of their saddles and beat at the women's heads with their crops." (John McGrath)

Bondagers

The Magic Box

New Scientist

The Game's a Bogey

Over There

Viewed through the eyes of those on the ground, *Black Watch* reveals what it means to be part of the legendary Scottish regiment, what it means to be part of the war on terror and what it means to make the journey home again. This book contains Gregory Burke's award-winning text, with production notes by the director John Tiffany and colour photographs that capture the powerful and inventive use of movement in this visceral, complex and urgent piece of theatre. The National Theatre of Scotland's production of *Black Watch* opened at the Edinburgh Festival Fringe in 2006 where it won a Herald Angel, a Scotsman Fringe First, a Best Theatre Writing Award from The List, a Stage Award for Best Ensemble, the Critics' Circle Award and the South Bank Show Award for Theatre. In 2007 it began a world tour in Scotland.

"Completely brilliant." Daily Telegraph "Black Watch is a glorious piece of theatre, raw, truthful, uncomfortable, political, funny, moving, graceful and dynamic." Scotland on Sunday "A brilliantly realised piece." Evening Standard "A magnificent piece of social and political theatre. A high point not just of the festival but of the theatrical year" Observer Exam Board: SQA Level: National 5 Subject: English First Teaching: September 2014 First Exam: June 2015 This play, a set text for National 5 English, is the story of three women in war-torn Belfast. Although their men have been killed or imprisoned for their political activities, everyday life must go on. However, the arrival of a disturbing young girl and the revelations which follow threaten to disrupt their friendship. The main themes are largely domestic - relationships between women and within families, dreams and homemaking. The language is colloquial with Irish idioms, and many contemporary references, and there is a poignant ending. The play is aimed at students of English, particularly those studying National 5 English. In 1991 Rona Munro won the Susan Smith Blackburn Award and "The Evening Standard" Most Promising Playwright Award for "Bold Girls".

Black Watch

A Wild Obsession

The Slab Boys Trilogy

60 Years of Modern Plays

Property, Nature and Community Land Ownership