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Crossing the Stage brings together for the first time essays which explore cross-dressing in theatre, cabaret, opera and dance. The volume contains seminal pieces which have become standard texts in the field, as well as new work especially commissioned from leading writers on performance. Crossing the Stage is an indispensable sourcebook on theatrical cross-dressing. It will be essential reading for all those interested in performance and the representation of gender. A collection of essays by various Australian and European authors on a wide range of Australian cultural topics, this is a story of struggle and achievement and occasional failure. Departures deals with innovation and transgression in Australian literature and history and brings out the vitality of Australian culture as it meets new challenges. This book brings to life the experiences of children affected by maternal imprisonment, and provides unique, in-depth analysis of judicial thinking on this issue. It explores the

experiences of children whose mothers are sentenced to imprisonment in England and Wales and contrasts their state-sanctioned separation from their mothers in the criminal courts (where the court may not even be aware of the existence of a child) to the state-sanctioned separation of children from their parents in the family courts, where the child has legal representation and their best interests are the court's paramount consideration. Drawing on detailed empirical research with children, caregivers, and Crown Court judiciary, *Maternal Sentencing and the Rights of the Child* brings together relevant literature on law, criminology, and human rights to provide insight into the reasons for the differentiated treatment and its implications for children, their caregivers, and wider society. First Published in 1993. Routledge is an imprint of Taylor & Francis, an informa company. In eighteenth-century England, actresses were frequently dismissed as mere prostitutes trading on their sexual power rather than their talents. Yet they were, Felicity Nussbaum argues, central to the success of a newly commercial theater. Urban, recently moneyed, and thoroughly engaged with their audiences, celebrated actresses were among the first women to achieve social mobility, cultural authority, and financial independence. In fact, Nussbaum contends, the eighteenth century might well be called the "age of the actress" in the British theater, given women's influence on the dramatic repertory and, through it, on the definition of

femininity. Treating individual star actresses who helped spark a cult of celebrity—especially Anne Oldfield, Susannah Cibber, Catherine Clive, Margaret Woffington, Frances Abington, and George Anne Bellamy—*Rival Queens* reveals the way these women animated issues of national identity, property, patronage, and fashion in the context of their dramatic performances. Actresses intentionally heightened their commercial appeal by catapulting the rivalries among themselves to center stage. They also boldly challenged in importance the actor-managers who have long dominated eighteenth-century theater history and criticism. Felicity Nussbaum combines an emphasis on the actresses themselves with close analysis of their diverse roles in works by major playwrights, including George Farquhar, Nicholas Rowe, Colley Cibber, Arthur Murphy, David Garrick, Isaac Bickerstaff, and Richard Sheridan. Hers is a comprehensive and original argument about the importance of actresses as the first modern subjects, actively shaping their public identities to make themselves into celebrated properties. With a Foreword by Dan Rebellato, this book offers up a detailed exploration of Scottish playwright David Greig's work with particular attention to globalization, ethics, and the spectator. It makes the argument that Greig's theatre works by undoing, cracking, or breaking apart myriad elements to reveal the holed, porous nature of all things. Starting with a discussion of Greig's engagement with

shamanism and arguing for holed theatre as a response to globalization, for Greig's works' politics of aesthetics, and for the holed spectator as part of an affective ecology of transfers, this book discusses some of Greig's most representative political theatre from *Europe* (1994) to *The Events* (2013), concluding with an exploration of Greig's theatre's world-forming quality. Publisher Description Daimon is ice. His heart is frozen by it. His body caged by it. And he likes it that way. But the sexy sorceress that storms into his life and declares herself a part of his team in his battle against the daemon uprising is determined to melt the ice that has shielded him for centuries, and he's powerless to stop the burning need she ignites in him. Even when he's sure it's only a game to her. Cassandra has a sword hanging over her, a duty she has no choice but to perform and one she's been putting off for years. Her latest excuse? Helping a band of immortal brothers with a war that might mean the end of this world if they fail. Her delaying the inevitable has nothing to do with the gorgeous Greek god who keeps rebuffing her and everything to do with saving the world. He's a nice distraction and nothing more. She keeps telling herself that. Even when she's sure he's a danger to her heart. As things heat up in the battle to save the mortal world and the Underworld, will Daimon's icy heart be able to withstand the fiery witch who can scorch him with just a look? If you love Greek gods romance books featuring powerful dark lords of the



Underworld and strong heroines who steal their hearts, this paranormal romance series is for you. Daimon is the sixth novel in the Guardians of Hades Romance series. This paranormal romance features a Greek god of ice with a power he struggles to control, especially when he loses his cool, a witch determined to press his buttons, and a cast of sizzling Greek god brothers determined to protect the Underworld and their father Hades, plus lots of action and adventure--and steamy scenes! All Guardians of Hades books have no cliffhangers, a guaranteed happily ever after, and some strong language. Enjoy! Grab your copy today and step into an action-packed paranormal romance world filled with mythology and mystery from New York Times and USA Today best-selling paranormal romance author Felicity Heaton. Be swept up in the story and characters as the princes of the Underworld fight to protect their world and ours, and the women who claim their hearts, from an enemy bent on destroying everything in the Guardians of Hades romance series: Book 1: Ares Book 2: Valen Book 3: Esher Book 4: Marek Book 5: Calistos Book 6: Daimon Book 7: Keras Book 8: Thanatos Book 9: Hades - Coming Soon! keywords: paranormal, paranormal romance, paranormal romance books for adults, Greek gods, greek gods romance, gods romance, gods, witch, witches, witch romance, immortals, immortal romance, Greek mythology, Greek myths, fantasy romance, alpha hero, strong heroine, action, long series, adventure, no

cliffhangers, guaranteed HEA, happily ever after That's why we shout and scream at each other. Clears the air. A kind of truth begins to emerge. We see clearer. Pip and Meredith have had a bust-up. It was only about their opinion of a film, but it's led to more significant differences coming to light. Pip has been having an affair for the past three months with a young colleague at work. Meredith's slate doesn't seem to be entirely clean either. As their families and friends become embroiled in Pip and Meredith's separation, past prejudices, harsh judgements and painful truths come to light. The arguments that ensue go beyond just being about Pip and Meredith, and what they should do about their marriage. In nine taut scenes, William Boyd explores what it is to argue with those we love - and those we should love. He looks at our propensity to judge others and our power to hurt. Alongside this, he shows how it can sometimes be the superficial problems in a relationship that keep it going. Both bleak and funny in its tone, *The Argument* offers a Strindberg-like take on human dynamics and received its world premiere at Hampstead Theatre Downstairs in March 2016. During the First and Second World Wars thousands of men and women refused the call to arms. Reviled, starved, beaten and even killed, theirs was a battle of conscience. This is a collection of their stories from all walks of life. *The Children's Troupes and the Transformation of English Theater 1509–1608* uncovers the role of the children's companies in

transforming perceptions of authorship and publishing, performance, playing spaces, patronage, actor training, and gender politics in the sixteenth century. Jeanne McCarthy challenges entrenched narratives about popular playing in an era of revolutionary changes, revealing the importance of the children's company tradition's connection with many early plays, as well as to the spread of literacy, classicism, and literate ideals of drama, plot, textual fidelity, characterization, and acting in a still largely oral popular culture. By addressing developments from the hyper-literate school tradition, and integrating discussion of the children's troupes into the critical conversation around popular playing practices, McCarthy offers a nuanced account of the play-centered, literary performance tradition that came to define professional theater in this period. Highlighting the significant role of the children's company tradition in sixteenth-century performance culture, this volume offers a bold new narrative of the emergence of the London theater. Sometimes you crack. Sometimes you didn't mean to yell that. Sometimes you have to lay low until you've figured it out And sometimes, sometimes you have to hibernate until you've healed. This is a new day. Shedding a Skin is a story for our times. It's a play about finding kindness in unexpected places; about understanding what our elders can teach us; it's new skin honouring old. It's a play about joy, healing and protest. Amanda Wilkin's *Shedding a Skin* is the 2020 winner of

Soho Theatre's acclaimed Verity Bargate Award. The play premiered at Soho Theatre, London, in June 2021. Volume Four of the distinguished American Theatre: A Chronicle of Comedy and Drama series offers a thorough, candid, and fascinating look at the theater in New York during the last decades of the twentieth century. Since its explosive premiere in Rome in 1921, *Six Characters in Search of an Author* has gained worldwide recognition. Pirandello's challenge to the very notion of stage representation was taken up by the leading directors of the time. The playwright incorporated details from the early performances into his revised text, which he directed himself in 1925. Jennifer Lorch examines the two texts in the context of different theatrical traditions and traces Pirandello's growing awareness of the development of advanced theatrical facilities outside Italy. She also offers an analysis of selected productions of the play in Italy, England, France, the USA, Germany and Russia in both commercial and avant-garde theatres. This comprehensive study includes a production chronology, bibliography and illustrations from major productions. This book addresses the distinct representations of emotions in non-fictional texts from the seventeenth to the mid-nineteenth century (1600-1850). Focusing on memoirs, autobiographies, correspondences and conduct manuals, it argues that in those writings, passions and emotions are differently expressed than in fiction. It also offers a comparative study of

texts from cultures as diverse as English, French, Korean and Chinese, and of emotions in relation to genre, identity, and morality during significant cultural transformation of the early modern period. This book is distinctive in its choice of non-fictional genres, its period, and its cross-cultural approach. It can benefit scholars interested in exploring emotion as a historical and cultural product, and in enriching their knowledge of an emerging scholarly direction: studies in self-narratives (autobiography, memoirs, dream narratives, letters, etc.) often insufficiently explored in earlier historical periods. Drawing on detailed design, construction and financial histories of six prominent Performing Arts buildings with budgets ranging from £3.4 million to over £100 million, *Geometry and Atmosphere* presents unique and valuable insights into the complex process of building for the arts. Each theatre project, from tailor-made spaces for avant-garde companies to iconic and innovative receiving houses, yields surprising and counter-intuitive findings. For each of the six projects, the authors have interviewed all those involved. Combining these interviews with exhaustive archival research, the authors then provide cross-case analysis which is distilled into guidance for all stakeholders as they transform their initial vision into built reality. In particular, the book challenges the technical focus of existing design guides for the Performing Arts by suggesting that current practice in briefing and design does not serve the Arts

community especially well. It shows that there is a need for an approach in which the focus is firmly rooted in the delivery of the driving artistic vision. As well as being of interest to architects, urban designers and those involved in theatre studies, this book will be useful to other sectors where public money is spent on major building projects. The Oxford Handbook of the Georgian Theatre 1737-1832 provides a comprehensive guide to theatre of the Georgian era across the range of dramatic forms. This unique linguistic analysis of Adolf Hitler's Mein Kampf examines how Hitler constructed Feindbilder (images of the enemy) and, in contrast, glorified the so-called Aryan race using a variety of lexical and rhetorical resources. Hitler's anti-Semitic imagery is analyzed in detail using the modern cognitive theory of metaphor associated with George Lakoff and Mark Turner. This book, which includes English translations for all quotations from Hitler's German text, reveals how anti-Semitic discourse may act as a paradigm for all racist and totalitarian propaganda. It will appeal to linguistics scholars and those in other fields - particularly historians and political theorists. My brother's trying to win the war. He's fighting. We should be fighting. I'm brilliant at fighting. June 5, 1944, Southsea Beach. A girl named Poppy stands on the precipice of history. Tomorrow is the biggest day of her life: D-Day. Along with her friend Evie, Poppy finds herself volunteering in a Southsea hospital, preparing for the arrival of casualties

of the D-Day landings. Poppy has always wanted to be a war hero, but instead finds herself being asked to do the unthinkable – provide a German prisoner of war with compassionate and tender care. A beautifully written play about the role of women on the Home Front during the Second World War, *Tender Loving Care* premiered at the Square Tower Portsmouth in June 2014, in a production by The New Theatre Royal, Portsmouth. *New York* magazine was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea. Unrivalled in its coverage of recent work and writers, *The Methuen Drama Guide to Contemporary American Playwrights* surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides:

- a biographical introduction to the playwright's work;
- a survey and concise analysis of the writer's most important plays;
- a discussion of

their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting. This volume offers a wealth of critical analysis, supported with ample historical and bibliographical information about one of Shakespeare's most enduringly popular and globally influential plays. Its eighteen new chapters represent a broad spectrum of current scholarly and interpretive approaches, from historicist criticism to performance theory to cultural studies. A substantial section addresses early modern themes, with attention to the protagonists and the discourses of politics, class, gender, the emotions, and the economy, along with discussions of significant 'minor' characters and less commonly examined textual passages. Further chapters scrutinize Macbeth's performance, adaptation and transformation across several media—stage, film, text, and hypertext—in cultural settings ranging from early nineteenth-century England to late twentieth-century China. The editor's extensive introduction surveys critical, theatrical, and cinematic interpretations from the late seventeenth century to the beginning of the twenty-first,



while advancing a synthetic argument to explain the shifting relationship between two conflicting strains in the tragedy's reception. Written to a level that will be both accessible to advanced undergraduates and, at the same time, useful to post-graduates and specialists in the field, this book will greatly enhance any study of Macbeth.

Contributors: Rebecca Lemon, Jonathan Baldo, Rebecca Ann Bach, Julie Barmazel, Abraham Stoll, Lois Feuer, Stephen Deng, Lisa Tomaszewski, Lynne Bruckner, Michael David Fox, James Wells, Laura Engel, Stephen Buhler, Bi-qi Beatrice Lei, Kim Fedderson and J. Michael Richardson, Bruno Lessard, Pamela Mason. The essential, one-stop handbook for actors, with everything you need to survive and thrive, from the team behind the internationally successful Surviving Actors conventions. Being an actor is a vocation, but it's also a real-life job. Talent, determination and passion are vital, but will only get you so far. In addition to developing the craft of acting, actors have to remember that it is a career, and so the business side needs to be taken just as seriously. This manual covers the day-to-day essentials you need to succeed in the industry, with sections that cover: Establishing your personal brand and business plan Getting great headshots, showreels, voicereels and a website Dealing with agents, casting directors and auditions Developing your networking skills And managing your money Honest, straightforward, but also empowering, it will help you

unlock your potential and focus on being the best, most employable - and, hopefully, successful - actor you can be. Compiled by the team at Surviving Actors, and drawing on a wide range of other experienced professionals, the Surviving Actors Manual is designed to help you develop and sustain your career and to create your own new opportunities. Felicity Jackson and Lianne Robertson both trained as actors. Together they run Surviving Actors, founded in 2009 to help and encourage other actors in all areas of their professional lives. Companion to the work of playwright Tom Stoppard who also co-authored screenplay of *Shakespeare in Love*. Charles Macklin (1699?–1797) was one of the most important figures in the eighteenth-century theatre. Born in Ireland, he began acting in London in around 1725 and gave his final performance in 1789 – no other actor can claim to have acted across seven decades of the century, from the reign of George I to the Regency Crisis of 1788. He is credited alongside Garrick with the development of the natural school of acting and gave a famous performance of Shylock that gave George II nightmares. As a dramatist, he wrote one of the great comic pieces of the mid-century (*Love à la Mode*, 1759), as well as the only play of the century to be twice refused a performance licence (*The Man of the World*, 1781). He opened an experimental coffeehouse in Covent Garden, he advocated energetically for actors' rights and copyright reform for dramatists, and he

successfully sued theatre rioters. In short, he had an astonishingly varied career. With essays by leading experts on eighteenth-century culture, this volume provides a sustained critical examination of his career, illuminating many aspects of eighteenth-century theatrical culture and of the European Enlightenment, and explores the scholarly benefit – and thrill – of restaging Macklin’s work in the twenty-first century. A powerful vampire lost deep in his bloodlust, Snow is a savage animal, mindless with rage and a thirst for violence, and trapped with no hope of awakening from an endless nightmare... until a song draws him up from the abyss, restoring his sanity but leaving him haunted by the sweet feminine scent of lilies and snow, and fragmented familiar lyrics. When the mysterious and beautiful songstress reappears in Snow’s room at *Vampirerotique*, she awakens a fierce protective streak and stirs dark desires that drive him to claim her as his female, even when he knows his touch will destroy her innocence. A single forbidden taste is all it takes to unleash emotions in Aurora that she shouldn’t possess, tearing her between duty and desire, and luring her into surrendering to her wildfire passion and embracing hungers that burn so hotly they threaten to consume them both. One act of kindness can lead to one thousand acts of sin though, each a black mark against the bearer’s soul and another grain of sand that slips through an hourglass. The clock is ticking and time is almost up. Can beauty save the beast?

London Vampires is the hottest vampire series you'll read this year, so grab your copy now! This series is complete at 6 books and features vampire romances with plenty of steam, lots of bite, NO cheating and NO cliffhangers. Enter the dark, sinful and seductive world of the four vampire owners of London's premier vampire theatre, Vampirerotique, and discover how these powerful vampires will be brought to their knees by the women who claim their hearts in this passionate, intense and thrilling vampire romance series from New York Times and USA Today best-selling paranormal romance author Felicity Heaton: Book 1: Covet Book 2: Crave Book 3: Seduce Book 4: Enslave Book 5: Bewitch Book 6: Unleash

Why did Britons get up a play wherever they went? Kathleen Wilson reveals how the performance of English theater and a theatricalized way of viewing the world shaped the geopolitics and culture of empire in the long eighteenth century. Ranging across the Atlantic, Indian and Pacific Oceans to encompass London, Kingston and Calcutta, Fort Marlborough in Sumatra, St. Helena and Port Jackson in New South Wales as well as London and provincial towns, she shows how Britons on the move transformed peripheries into historical stages where alternative collectivities were enacted, imagined and lived. Men and women of various ethnicities, classes and legal statuses produced and performed English theater in the world, helping to consolidate a national and imperial culture. The

theater of empire also enabled non-British people to adapt or interpret English cultural tradition through their own performances, as Englishness became also a production of non-English peoples across the globe. In *Dionysus on the Other Shore*, Letizia Fusini re-examines Gao Xingjian's post-1987 theatre as a form of tragedy. First produced in 1925, *Hay Fever* is technically a masterpiece. A comedy of bad manners which starts with the arrival of four guests, invited independently by different members of the Bliss family for a weekend at their country house near Maidenhead. The promise of an idyllic and peaceful weekend is quickly trounced by the self-absorbed eccentricities of the family who leave the guests to slink away humiliated, embarrassed and abandoned. "It does not date... it is in the highest mood of fantastic comedy, it is deliciously heartless and therefore deliciously alive and fresh" *The Times* Felicity Kendal was brought up in India, touring the country as part of a troupe of actors managed by her father. Aged 17, she came to England for the first time. This book describes that exotic upbringing in India and explains what an unusual effect it has had on the rest of her life. *Physical Theatres: A Critical Introduction* is the first account to provide a comprehensive overview of non text-based theatre, from experimental dance to traditional mime. This book synthesizes the history, theory and practice of physical theatres for students and performers, in what is both a core area of study and a dynamic

and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil, Complicité and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. *Physical Theatres: A Critical Introduction* can be used as a standalone text, or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance. 'Maevie Binchy fans will adore it - she just gets better and better' Patricia Scanlan 'Such a glorious read!! It's magical and transporting and I adore it' Claudia Carroll

It's summer in Finfarran on the west coast of Ireland. Librarian Hanna Casey is looking forward to al fresco lunches with friends, and balmy evenings with her boyfriend Brian in their stunning new home in the beautiful Hag's Glen. With family drama and a painful divorce behind her, Hanna is browsing romantic holiday brochures and making plans with Brian for the future. Then, unexpectedly, Brian's adult son moves in with them, and Hanna re-encounters Amy, one of three girls with whom she shared a London flat in her twenties. And all of a sudden, Hanna begins to question her

apparently perfect life. When Amy suggests a visit to London's bright lights and a flatmates' reunion, Hanna accepts. But, while it might be a short hop to England, somehow she feels like she's leaving Brian too far behind. And when Hanna is given a new opportunity, the chance to be more than a local librarian who's settled back into the little rural community where she grew up, she realises she has tough choices to face... Essentially a collection of full plot summaries organized under country of origin and preceded by brief historical introduction. Covers Britain, France, US, Austria-Germany-Hungary, and Spain. Indexed by author/composer/lyricist, and by song title. Includes a discography. Annotation copyrighted by Book News, Inc., Portland, OR

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