

The Pillowman A Play

Award Monologues for Men is a collection of fifty monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and The Evening Standard and Laurence Olivier Awards in London. The book provides an excellent range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips to improve your acting, and to ensure you give your best possible performance.

This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies.

Martin McDonagh is one of the world's most popular dramatists. This is a highly readable and illuminating analysis of his career to date that will appeal to the legions of fans of his stage plays and the films *Six Shooter* and *In Bruges*. As a resource for students and practitioners it is unrivalled, providing an authoritative and enquiring approach to his work that moves beyond the tired discussions of national identity to offer a comprehensive critical exploration. Patrick Lonergan provides a detailed analysis of each of his plays and films, their original staging, critical reception, and the connections within and between the *Leenane Trilogy*, the *Aran Islands* plays and more recent work. It includes an interview with Garry Hynes, artistic director of *Druid Theatre Company*, and offers four critical essays on key features of McDonagh's work by leading international scholars: Joan Dean, Eamonn Jordan, Jose Lanters and Karen O'Brien. A series of further resources including a chronology, glossary, notes on McDonagh's use of language and a list of further reading makes this the perfect companion to one of the most exciting dramatists writing today.

This Student Edition of Martin McDonagh's *The Beauty Queen of Leenane* features expert and helpful annotation, including a scene-by-scene summary, a detailed commentary on the dramatic, social and political context, and on the themes, characters, language and structure of the play, as well a list of suggested reading and questions for further study and a review of performance history. Set in the mountains of Connemara, County Galway, *The Beauty Queen of Leenane* tells the darkly comic tale of Maureen Folan, a plain and lonely spinster in her early forties, and Mag her devilishly manipulative ageing mother whose interference in Maureen's first and potentially last loving relationship sets in motion a train of events that is as gothically funny as it is horrific. Maureen might long for the romance that will spirit her away, but if she goes, who will stir the lumps out of Mag's *Complan*? *The Beauty Queen of Leenane* was first presented as a *Druid Theatre/Royal Court Theatre* co-production in January 1996. An instant classic from its first performance, *The Beauty Queen of Leenane* established Martin McDonagh as the natural successor to Oscar Wilde and Joe Orton. The Oscar and Bafta-winning writer's other films and plays include *In Bruges* and *The Pillowman*.

You might be asking 'Where IS Bruges?' Well; it is in Belgium, and the filming of the city is absolutely breathtaking. If you enjoyed nothing else about this film, you would still really appreciate the beautiful views of the ancient buildings and canals. It follows two hitmen, Ray (Colin Farrell) and Ken (Brendan Gleeson) who are forced to hideout in Bruges after Ray accidentally kills a child during a hit. Whilst they are meant to be keeping a low profile and waiting for their boss (Ralph Fiennes) to call, Ray's tempestuous nature and a crew of bizarre misfit characters make this an impossible task. Farrell and Gleeson are comically opposed characters, offering much in the way of snappy, funny dialogue, which is only complimented by the appearance of Fiennes as their no nonsense, foul mouthed boss. The direction makes much use of the spectacular backdrop that Bruges provides, and Farrell in particular delivers an entertaining performance along with the rest of the cast. In a townhouse in Copenhagen works Hans Christian Andersen, a teller of exquisite and fantastic children's tales beloved by millions. But the true source of his stories dwells in his attic upstairs, her existence a dark secret kept from the outside world. Dangerous, twisted and funny, Martin McDonagh's new play travels deep into the abysses of the imagination. *A Very Very Dark Matter* premieres at the *Bridge Theatre*, London, in October 2018, and is sure to travel worldwide.

Shiva wakes up to find she has been asleep for three years. In that time, the world around her has changed drastically. Her friends and family seem different. Strangers act oddly. It's Iran in 1980 and she has just slept through the Islamic Revolution. For the next ten years, Shiva continues to fall asleep for years at a time. Each time she wakes up there's a new change she has to try to grasp: the war with Iraq, a series of murders of dissident artists as well as transformations in her own family. Meanwhile, the playwright creating Shiva's story begins to receive phone calls threatening her life. *A Moment of Silence*, by Mohammad Yaghoubi-one of the most beloved Iranian plays of the last 30 years-is a surreal, poetic, and surprisingly comic meditation on Iran's turbulent history.

I'm just as good as bloody *Pierrepont*. In his small pub in Oldham, Harry is something of a local celebrity. But what's the second-best hangman in England to do on the day they've abolished hanging? Amongst the cub reporters and sycophantic pub regulars, dying to hear Harry's reaction to the news, a peculiar stranger lurks, with a very different motive for his visit. Don't worry. I may have my quirks but I'm not an animal. Or am I? One for the courts to discuss. Martin McDonagh's *Hangmen* premiered at the *Royal Court Theatre*, London, in September 2015.

This book is about the Wildean aesthetic in contemporary Irish drama. Through elucidating a discernible Wildean strand in the plays of Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness, it demonstrates that Oscar Wilde's importance to Ireland's theatrical canon is equal to that of W. B. Yeats, J. M. Synge and Samuel Beckett. The study examines key areas of the Wildean aesthetic: his aestheticizing of experience via language and self-conscious performance; the notion of the dandy in Wildean texts and how such a figure is engaged with in today's dramas; and how his contribution to the concept of a 'verbal theatre' has influenced his dramatic successors. It is of particular pertinence to academics and postgraduate students in the fields of Irish drama and Irish literature, and for those interested in the work of Oscar Wilde, Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness. okokpoj

This ground-breaking volume is the first of its kind to examine the extraordinary prevalence and appeal of the Gothic in contemporary British theatre and performance. Chapters range from considerations of the Gothic in musical theatre and literary adaptation, to explorations of the Gothic's power to haunt contemporary playwriting, macabre tourism and site-specific performance. By taking familiar Gothic motifs, such as the Gothic body, the monster and Gothic theatricality, and bringing them to a new contemporary stage, this collection provides a fresh and comprehensive take on a popular genre. Whilst the focus of the collection falls upon Gothic drama, the contents of the book will embrace an interdisciplinary appeal to scholars and students in the fields of theatre studies, literature studies, tourism studies, adaptation studies, cultural studies, and history.

An anthology bringing together some of the most important and controversial plays from the last twenty years.

Martin McDonagh's plays have been produced in Galway, Dublin, London and New York. They have created excitement and have won numerous awards. In individual editions the plays have been among Methuen's most popular sellers.

'Martin McDonagh's *The Leenane Trilogy*, one of the great events of the contemporary Irish theatre' (Irish Times). This volume contains: *The Beauty Queen of Leenane* - 'McDonagh's writing is pitiless but compassionate: he casts a cold, hard, but understanding eye on relationships made of mistrust, hesitation, resentment and malevolence' (Sunday Times); *A Skull in Connemara* - 'Here, McDonagh's gift is at its most naked and infectious . . . it leaves you giddy with gruesome exhilaration' (Financial Times); *The Lonesome West*: 'The play combines manic energy and physical violence in a way that is both hilarious and viscerally exciting' (Daily Telegraph) "A star is born, bright and blazing, confident, individual and shockingly accomplished" (Sunday Times)

A delicious two-hander by Michael Puzo about strangers stranded in a hunting cabin. How they came to be there is hilariously doled out by Mr. Puzo along with thoughts about identity, the Internet and the liar in us all...as rewarding a trip off the beaten heartrending and unexpectedly funny. --NY Times. Distinguished by Baron's uncommonly excellent writing...there's no denying Baron's talent. --Star-Ledger. [Ms. Baron has a] gift for dialogue that is tightly interlocked, smartly punctuated with on-target

What can fables and fairytales tell us of law, its practices and ideals? Drawing on real and metaphorical literary and jurisprudential accounts and practices of law, this volume reveals that law has recourse to fables and fairytales as moral exempla, as a new form of law and literature, found in diverse sources ranging from the fables of de La Fontaine and fairytales of Perrault and Grimm to the modern fairytales of *True Blood* and *Harry Potter*.

In 1934, the people of Inishmaan learn that the Hollywood director Robert Flaherty is coming to the neighbouring island to film his documentary *Man of Aran*. No one is more excited than Billy, an unloved and crippled boy whose chief occupation has been gazing at cows and yearning for a girl who wants no part of him. For Billy is determined to cross the sea and audition for the Yank. As news of his audacity ripples through his rumour-starved community, *The Cripple of Inishmaan* becomes a merciless portrayal of a world so comically cramped and mean-spirited that hope is an affront to its order. With this bleak yet uproariously funny play, Martin McDonagh fulfilled the promise of his award-winning *The Beauty Queen of Leenane* while confirming his place in a tradition that extends from Synge to O'Casey and Brendan Behan.

This volume contains major works by five of Ireland's leading playwrights. Challenging notions of a national identity and boldly pushing conventions of theatrical form, they form an outstanding collection spanning the second half of the twentieth century.

As a playwright, screenwriter, and film director, Martin McDonagh has amassed an exceptional body of work since the premiere of the controversial, hugely successful, and career altering *The Beauty Queen of Leenane* in 1996. This renowned work was followed by acclaimed and award winning plays and films, such as *The Lieutenant of Inishmore*, *The Pillowman*, *Six Shooter*, *In Bruges*, and *Seven Psychopaths*. This wide ranging study considers the broad spectrum of influences on McDonagh's writing, his intricate dramaturgy, and complex relationships between the plays and their theatrical and broader social contexts. The book cogently, uniquely, and comprehensively articulates the elusive spirit and transgressive theatricality of one of the most notorious, unique, successful, and inspiring talents writing today.

This book represents the first collection of original critical material on Martin McDonagh, one of the most celebrated young playwrights of the last decade. Credited with reinvigorating contemporary Irish drama, his dark, despairing comedies have been performed extensively both on Broadway and in the West End, culminating in an Olivier Award for the *The Pillowman* and an Academy Award for his short film *Six Shooter*. In *Martin McDonagh*, Richard Rankin Russell brings together a variety of theoretical perspectives – from globalization to the gothic – to survey McDonagh's plays in unprecedented critical depth. Specially commissioned essays cover topics such as identity politics, the shadow of violence and the role of Catholicism in the work of this most precocious of contemporary dramatists. Contributors: Marion Castleberry, Brian Cliff, Joan Fitzpatrick Dean, Maria Doyle, Laura Eldred, José Lanters, Patrick Lonergan, Stephanie Pocock, Richard Rankin Russell, Karen Vandeveld

Shakespeare wrote more than fifty parts for children, amounting to the first comprehensive portrait of childhood in the English theatre. Focusing mostly on boys, he put sons against fathers, servants against masters, innocence against experience, testing the notion of masculinity, manners, morals, and the limits of patriarchal power. He explored the nature of relationships and ideas about parenting in terms of nature and nurture, permissiveness and discipline, innocence and evil. He wrote about education, adolescent rebellion, delinquency, fostering, and child-killing, as well as the idea of the redemptive child who 'cures' diseased adult imaginations. 'Childness' – the essential nature of being a child – remains a vital critical issue for us today. In *Shakespeare and Child's-Play* Carol Rutter shows how recent performances on stage and film have used the range of Shakespeare's insights in order to re-examine and re-think these issues in terms of today's society and culture.

Arguing that the cultures of small nations offer vital insights into the way people relate to national identity in a globalized world, *Theatre and Performance in Small Nations* features an array of case studies that examine the relationships between theater, performance, identity, and the nation. These contributions cover a wide range of national contexts, including small "stateless" nations such as Catalonia, Scotland, and Wales; First Nations such as indigenous Australia and the Latino United States; and geographically enormous nations whose relationships to powerful neighbors radically affect their sense of cultural autonomy

Exploring the relationship between dramatic language and its theatrical aspects, *Reading Modern Drama* provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship. This

collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives. Reading Modern Drama offers provocative close readings of both canonical and lesser-known plays, from Hedda Gabler to e.e. cummings' Him. Taken together, these essays enter into an ongoing, fruitful debate about the terms 'modern' and 'drama' and build a much-needed bridge between literary studies and performance studies.

MAKING THE STAGE is a collection of essays that examines the role of theatre, drama, and performance in contemporary culture, a culture that is growing increasingly technological and isolated--seemingly at odds with the very nature of theatre, a collaborative and sometimes very primitive art form. Through the course of these essays, it is clear that theatre not only survives some of the challenges of the day but even defines discussions, particularly political ones which are prohibited by an increasingly manipulated media. The essays, from a diverse group of theatre scholars, examine the mechanics of theatre, from space to sound to the use of technology, the role of women in creating theatre, the relationship between theatre and literary art forms, the politics of theatre, science and theatre, and the role of performance art. Through them all, it is clear that theatre, drama, and performance continue to speak in significant ways. "The play combines manic energy and physical violence in a way that is both hilarious and viscerally exciting" Daily Telegraph Valene and Coleman, two brothers living alone in their father's house after his recent death, find it impossible to exist without the most massive and violent disputes over the most mundane and innocent of topics. Only father Welsh, the local young priest, is prepared to try to reconcile the two before their petty squabbings spiral into vicious and bloody carnage. The Lonesome West was first presented as a Druid Theatre company and Royal Court co-production in the summer of 1997.

This innovative study examines the role of memory in the history of theatre and drama. Favorini analyzes issues of memory in self-construction, collective memory, the clash of memory and history and even explores what the work of cognitive scientists can teach us about brain function and our response to drama.

The Pillowman Dramatists Play Service Inc

Intriguing Theatre Critique by Christopher Soden: Performing Arts explored and reviewed, with an eye towards the astonishing. Author's abstract: While Martin McDonagh's plays have engendered laughter, disgust, and fear, he might be best known as part of a long line of Irish playwrights who faced controversy due to their art. Much like Synge, Shaw, and O'Casey, McDonagh has faced criticism and even outrage due to the violence and misunderstood portrayals of the Irish in his plays. Though the violence in plays like The Pillowman and The Lieutenant of Inishmore has been labeled gratuitous, we might better understand the purpose of that violence by examining them in light of Michel Foucault's concepts of knowledge and power. Foucault's approaches best highlight one of McDonagh's most important themes: the establishment of a power dynamic between characters. Foucault's analysis of the development and interaction of power structures in society, Discipline and Punish: The Birth of the Prison, clarifies the violence of McDonagh's plays, and might add depth and greater meaning to his use of extreme violence.

Many commentators have routinely referred to theatre and, to an extent, all forms of live performance as particularly appropriate to the discussion of national identity. Put simply, the act of live performance itself draws attention to the idea that identities are performed and that different versions of identity can compete for our attention or allegiance. This collection of chapters from a wide variety of contexts will of course seek primarily to open up questions regarding the validity of the very category of 'small nation' and the role of theatre and performance in such contexts. While it would be a distortion to suggest that all small nations have a 'history of strong state intervention into cultural practices', it is nevertheless legitimate to claim that the idea of small nationhood is inevitably bound up with questions of power and that the majority of small nations are, or have been, involved in contested definitions of identity of a particularly intense nature. Frequently, especially in cases where nationhood does not bring with it the full power of the state, cultural practice becomes a crucial site where such contested definitions are played out.

This hilariously gruesome play about political terrorism in rural Ireland depicts an absurd world in which killing, bombing and torturing are just jobs and sentimentality is reserved for animals.

Award Monologues for Women is a collection of fifty-four monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and The Evening Standard and Laurence Olivier Awards in London. The book provides an excellent range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips to improve your acting, and to ensure that the best possible performance.

The theatre of Martin McDonagh and Tracy Letts has thrilled and titillated audiences across the world. While some critics have dismissed their writing's popularity as solely reliant on its violent and shocking subject matter, this book proves that their plays are among the most important and influential of contemporary theatre. In particular this book examines the influence of the grotesque on their writing, providing a historical examination of the grotesque and identifies elements of the grotesque in McDonagh and Letts' plays. This book also examines how McDonagh and Letts have reconfigured the traditional grotesque into a new style, the "new grotesque." Ultimately, through their use of the grotesque, McDonagh and Letts have created plays that uniquely dramatize the turmoil and complexity of contemporary life. The plays examined include: McDonagh's The Beauty Queen of Leenane, The Pillowman and The Lieutenant of Inishmore. The chapter on Tracy Letts is focused on Killer Joe, Bug and August: Osage County Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 2,7, University of Tübingen, course: Irish Drama, language: English, abstract: The purpose of this paper is to analyze various comedic elements and their function in the drama "Cripple of Inishmaan". First, there will be a closer look on the author Martin McDonagh, who is known for his individual style and also for other comedies, like "Behanding in Spokane" of "The Pillowman". Later, it will be focused on the play itself; what is the plot, which role play setting and characters. It will be also discussed, how the "Cripple of Inishmaan" fulfills the aspects of an Irish national drama. But the main question to analyze is, if the play can be considered as a dark comedy. For this purpose, the term "comedy" will be defined and it will be analyzed how the terminology of Frye and the three theories of humour can be applied to the the play "Cripple of Inishmaan". It is to show that the drama fulfills the elements of a comedy. In the main part there will be a closer look on the drama itself; especially on the funny characters and their behaviour.

Explores and analyses the way disability is portrayed in drama, and how that portrayal may be interpreted by young audiences. Investigating how disabilities have been represented on stage in the past, this book discusses what may be

inferred from plays which feature disabled characters through a variety of critical approaches.

Everything you need to know about plays and playwrights in one handy guide by leading expert Maureen Hughes who has had one of her 8 musicals produced in the West End and teaches musical theater. Covering everything from the top playwrights through the centuries to a comprehensive A-Z listing of plays from around the world. Accessibility is a key selling point with factboxes highlighting key or curious facts about the subject.

This book interrogates the various manifestations of rival systems of justice in the plays and films of Martin McDonagh, in analysis informed by the critical writings of Michael J. Sandel, Steven Pinker, Julia Kristeva, and in particular Amartya Sen on violence, justice, equality and the law. In McDonagh's works, failures to investigate adequately criminal actions are matched by multiple forced confessions and umpteen miscarriages of justice. The author explores McDonagh's creative worlds as ones where distinctions between victim and perpetrator and guilt and innocence are precarious, where the burden of truth seldom reaches the threshold of beyond reasonable doubt and where the punishments and rewards of justice are applied randomly. This project considers the abject nature of justice in McDonagh's writing, with the vast implications of justice being fragile, suspect, piecemeal, deviant, haphazard and random. Tentative forms of justice are tempered and then threatened by provocative, anarchic and abject humour. As the author argues, McDonagh's writing cleverly circulates rival, incompatible and comparative systems of justice in order to substantiate the necessities and virtues of justice.

Winner 1996 Evening Standard Award for Most Promising Playwright; Winner 1996 George Devine Award for Most Promising Playwright For one week each autumn, Mick Dowd is hired to disinter the bones in certain sections of his local cemetery, to make way for new arrivals. As the time approaches for him to dig up those of his own late wife, strange rumours regarding his involvement in her sudden death seven years ago gradually begin to resurface.

With such plays as *The Beauty Queen* (1996), *The Cripple of Inishmaan* (1997), *The Lonesome West* (1997), *A Skull in Connemara* (1997), *The Lieutenant of Inishmore* (2001), and *The Pillowman* (2003) Martin McDonagh has made a huge reputation for himself internationally, winning multiple awards for his work and enjoying universal critical acclaim. Most recently, he won an Oscar for his short film *Six Shooter* (2006). This collection of essays is a vital and significant response to the many challenges set by McDonagh for those involved in the production and reception of his work. The volume brings together critics and commentators from around the world, who assess the work from a diverse range of often provocative approaches. What is not surprising is the focus and commitment of the engagement, given the controversial and st Whether for or against, this is an essential read for all who wish to enter the complex debate about the Theatre of Martin McDonagh.

Individuals seek ways to repress the sense of violence within themselves and often resort to medial channels. The hunger of the individual for violence is a trigger for the generation of violent content by media, owners of political power, owners of religious power, etc. However, this content is produced considering the individual's sensitivities. Thus, violence is aestheticized. Aesthetics of violence appear in different fields and in different forms. In order to analyze it, an interdisciplinary perspective is required. *The Handbook of Research on Aestheticization of Violence, Horror, and Power* brings together two different concepts that seem incompatible—aesthetics and violence—and focuses on the basic motives of aestheticizing and presenting violence in different fields and genres, as well as the role of audience reception. Seeking to reveal this togetherness with different methods, research, analyses, and findings in different fields that include media, urban design, art, and mythology, the book covers the aestheticization of fear, power, and violence in such mediums as public relations, digital games, and performance art. This comprehensive reference is an ideal source for researchers, academicians, and students working in the fields of media, culture, art, politics, architecture, aesthetics, history, cultural anthropology, and more.

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