

Act 2 Scene 2 Bbc

Roy Fontaine, also known as Archie Hall, was a butler to Britain's aristocracy, and a rumoured lover of Prince Charles' great-uncle, Lord Mountbatten. He was also a serial killer whose modus operandi was to gain the confidence of his wealthy employers before taking their jewels and then their lives. *The Butler Did It* is the dark and strange story of an unusual friendship between screenwriter Paul Pender and Roy Fontaine, who considered Pender an ally and asked him to write his life story. In a chilling twist, Fontaine then threatened to kill Paul. In *The Butler Did It*, Paul Pender reveals the secrets of Roy Fontaine's double life and describes his often terrifying, yet blackly humorous, encounters with a convicted serial killer.

Tells a story about the strange relationship of two migrant workers who are able to realize their dreams of an easy life until one of them succumbs to his weakness for soft, helpless creatures and strangles a farmer's wife.

When we pick up a copy of a Shakespeare play, we assume that we hold in our hands an original record of his writing. We don't. Present-day printings are an editor's often subjective version of the script. Around 25 percent of any Shakespeare play will have been altered, and this creates an enormous amount of confusion. The only authentic edition of Shakespeare's works is the First Folio, published by his friends and colleagues in 1623. This volume makes the case for printing and staging the plays as set in the First Folio, which preserved actor cues that helped players understand and perform their roles. The practices of modern editors are critiqued. Also included are sections on analyzing and acting the text, how a complex character can be created using the First Folio, and a director's approach to rehearsing Shakespeare with various exercises for both professional and student actors. In conclusion, all of the findings are applied to *Measure for Measure*.

The second volume in the re-launched series *Shakespeare on Screen* is devoted to *The Tempest* and Shakespeare's late romances, offering up-to-date coverage of recent screen versions as well as new critical reviews of older, canonical films. An international cast of authors explores not only productions from the USA and the UK, but also translations, adaptations and appropriations from Poland, Italy and France. Spanning a wide chronological range, from the first cinematic interpretation of *Cymbeline* in 1913 to The Royal Ballet's live broadcast of *The Winter's Tale* in 2014, the volume provides an extensive treatment of the plays' resonance for contemporary audiences. Supported by a film-bibliography, numerous illustrations and free online resources, the book will be an invaluable resource for students, scholars and teachers of film studies and Shakespeare studies.

A Midsummer Night's Dream is a comedy written by William Shakespeare c. 1595 or 1596. The play is set in Athens, and consists of several subplots that revolve around the marriage of Theseus and Hippolyta. One subplot involves a conflict among four Athenian lovers. Another follows a group of six amateur actors rehearsing the play which they are to perform before the wedding. Both groups find themselves in a forest inhabited by fairies who manipulate the humans and are engaged in their own domestic intrigue. The play is one of Shakespeare's most popular and is widely performed.

An indispensable biography for anyone interested in Constant Lambert, ballet and British musical life in the first part of the twentieth century.

Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A–Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

This bibliography presents the life and works of composer Alan Rawsthorne and provides a view of his contributions to 20th-century, British music.

A Liverpoolian West Side Story, *Blood Brothers* is the story of twin brothers separated at birth because their mother cannot afford to keep them both. One of them is given away to wealthy Mrs Lyons and they grow up as friends in ignorance of their fraternity until the inevitable quarrel unleashes a blood-bath. *Blood Brothers* was first performed at the Liverpool Playhouse in 1983 and

subsequently transferred to the Lyric Theatre, London. It was revived in the West End in 1988 for a long-running production and opened on Broadway in 1993.

This vibrant history of London in the twentieth century reveals the city as a key site in the development of black internationalism and anticolonialism. Marc Matera shows the significant contributions of people of African descent to London's rich social and cultural history, masterfully weaving together the stories of many famous historical figures and presenting their quests for personal, professional, and political recognition against the backdrop of a declining British Empire. A groundbreaking work of intellectual history, *Black London* will appeal to scholars and students in a variety of areas, including postcolonial history, the history of the African diaspora, urban studies, cultural studies, British studies, world history, black studies, and feminist studies. For fifty years the abortion debate has remained stagnant, trapped in sterile categories and familiar rhetoric. Each side thinks they know what the other has to say, so they don't listen. Consequently, they have become deaf to each other's pleas. Danielle D'Souza Gill, in a pathbreaking new book, blows the lid off the abortion debate, which is radically different than it was when the Supreme Court issued its landmark ruling of *Roe v. Wade* in 1973. Technology has transformed the landscape and allowed people to see development in the womb. Ultrasound has rendered many old assumptions about abortion obsolete. The Democratic Left has become radicalized on abortion. It is no longer a necessary evil, but a positive good. Consequently, the Left has legitimized a form of mass killing in this country that dwarfs the deaths caused by cancer, smoking, homicide, terrorism, and war. Writing with freshness, intelligence, and insight, Danielle explores the contours of the debate, taking into account new ideas, new technology, and new laws and putting forth a new vision for a life-affirming society. In Socratic style, Danielle builds her case in response to the strongest contentions of the pro-choice camp. She engages their most powerful arguments head-on, carefully examines them, and then dismantles them. The result is a pro-life argument so persuasive that it will reach into the heart of the most hardened opponent. While it is a heartbreaking book, it is in the end inspiring. No matter what you believe about abortion, this book will educate, astonish, and deeply move you. It may move you to a position different from what you now hold. If you read one book about abortion, make it this one, *The Choice: The Abortion Divide in America*.

A tragedy written early in the career of playwright William Shakespeare about two young 'star-crossed lovers' whose deaths ultimately unite their feuding families. It was among Shakespeare's most popular plays during his lifetime and is one of his most frequently performed plays. Today, the title characters are regarded as archetypal young lovers. She is only fourteen, he is only a few years older. Their families are bitter enemies, sworn to hatred. Yet Romeo and Juliet meet and fall passionately in love. Defying their parents' wishes, they are secretly married, but their brief happiness is shattered by fate.

'And when I shall die, Take him and cut him out in little stars.' This collection of Shakespeare's soliloquies, including both old favourites and lesser-known pieces, shows him at his dazzling best. One of 46 new books in the bestselling Little Black Classics series, to celebrate the first ever Penguin Classic in 1946. Each book gives readers a taste of the Classics' huge range and diversity, with works from around the world and across the centuries - including fables, decadence, heartbreak, tall tales, satire, ghosts, battles and elephants.

Journey's End Penguin Classics

A new edition of Shakespeare's play in accordance with the work of the Shakespeare and Schools Project and the national curriculum.

It's chaotic - a bit of love, a bit of lust and there you are. We don't ask for life, we have it thrust upon us. Written by Shelagh Delaney when she was nineteen, *A Taste of Honey* is one of the great defining and taboo-breaking plays of the 1950s. When her mother, Helen, runs off with a car salesman, feisty teenager Jo takes up with a black sailor who promises to marry her before he heads for the seas, leaving her pregnant and alone. Art student Geoff moves in and assumes the role of surrogate parent until misguidedly, he sends for Helen and their unconventional setup unravels. *A Taste of Honey* offers an explosive celebration of the vulnerabilities and strengths of the female spirit in a deprived and restless world. Bursting with energy and daring, this exhilarating and angry depiction of harsh, working-class life in post-war Salford is shot through with love and humour, and infused with jazz. The play was first presented by Theatre Workshop at the Theatre Royal Stratford, London, on 27 May 1958.

The front lines of World War I may be in the battle-scarred fields of France, but inside this dugout the essence of England is intimately mixed with the hard-packed dirt of the walls and floor. Captain Stanhope will stand no shirking from the men in his command-- or from himself. After three years in and around the trenches, he is utterly exhausted and absolutely terrified. When Raleigh, a junior schoolmate from home, gets posted to Stanhope's company, the poor man is badly shaken. Hero worship is for sunny afternoons on the cricket pitch and leisurely discussions of Keats-- not for the horrors of war. Stanhope wants to believe Raleigh is just another soldier in the crowd. He tries to lose sight of him among Osborne, the former schoolmaster, Trotter, the proud gardener showing off photos of his prize hollyhocks, and the good-humored Hardy. Yet, when the long-anticipated enemy attack explodes around them, Stanhope and Raleigh must come to terms with the age-old tragedy of battle.

Heartfelt and humorous stories about work, family, loss, and love bring God into everyday life in this unique and quirky devotional. You don't have to pray for hours a day -- all God asks is that you keep the holy spirit in your heart. In three hundred words (or less), Peter B. Panagore can help you build a strong relationship with God, while reminding you of what is truly important in life. From childhood pet ducks to fixing a house foundation, *Two Minutes for God* features anecdotes from Reverend Panagore's own life as well as those of the people and world around him to illustrate how pieces of the sacred live within everyday events. Encompassing many cultures and a wide variety of religions, Panagore does not exclude anyone from his perspectives on spirituality, prayer, and God's relationship to the world around us. Covering contemporary but timeless topics such as love, loss, healing, work, bullying, mythology, celebration, and family, *Two Minutes for God* provides a daily infusion of faith that will last all year long.

Winner of the 2015 COVR Award for Best Self-Help Book! *Blamestorming* outlines the reasons why our daily conversations go wrong, explains how to respond when they do and provides tips on how to stop them going wrong in the first place. Based on his experience as a highly respected communications coach for international companies and business professionals, Rob Kendall provides a practical guide to achieving more rewarding and effective interactions with everyone in your life - from your boss to your partner. Rob's techniques have been proven to be effective for thousands of people from all walks of life and are presented in an illustrated step-by-step format that makes them easy to put into practice from Day One. Underpinning the book's approach to consistently having better interactions is an explanation of the warning signals that indicate when a conversation is going off track.

Enacting History is a practical guide for educators that provides methodologies and resources for teaching the Holocaust through a variety of theatrical means, including scripted texts, verbatim testimony, devised theater techniques and process-oriented creative exercises. A close collaboration with the USC Shoah Foundation I Witness program and the National Jewish Theater Foundation Holocaust Theater International Initiative at the University of Miami Miller Center for Contemporary Judaic Studies resulted in the ground-breaking work within this volume. The material facilitates teaching the Holocaust in a way that directly connects students to individual people and historical events through the art of theater. Each section is designed to help middle and high school educators meet curricular goals, objectives and

standards and to integrate other educational disciplines based upon best practices. Students will gain both intellectual and emotional understanding by speaking the words of survivors, as well as young characters in scripted scenes, and developing their own performances based on historical primary sources. This book is an innovative and invaluable resource for teachers and students of the Holocaust; it is an exemplary account of how the power of theater can be harnessed within the classroom setting to encourage a deeper understanding of this defining event in history.

Shakespeare's history plays make up nearly a third of his corpus and feature iconic characters like Falstaff, the young Prince Hal, and Richard III--as well as unforgettable scenes like the storming of Harfleur. But these plays also present challenges for teachers, who need to help students understand shifting dynastic feuds, manifold concepts of political power, and early modern ideas of the body politic, kingship, and nationhood. Part 1 of this volume, "Materials," introduces instructors to the many editions of the plays, the wealth of contextual and critical writings available, and other resources. Part 2, "Approaches," contains essays on topics as various as masculinity and gender, using the plays in the composition classroom, and teaching the plays through Shakespeare's own sources, film, television, and the Web. The essays help instructors teach works that are poetically and emotionally rich as well as fascinating in how they depict Shakespeare's vision of his nation's past and present.

Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade, *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output. His subsequent stage and concert pieces demand to be evaluated in its light. Increasingly, it is also viewed as a key work in the development of opera since the Second World War, a work that pushed at the boundaries of what was possible in lyrical theatre. In its imaginative fusion of music, song, drama, myth, mime and electronics, it has become a beacon for many younger composers, and the object of wide critical attention. Jonathan Cross begins his detailed study of this 'lyric tragedy' by placing it in the wider context of the reception of the Orpheus myth. In particular, the significance of Orpheus for the twentieth century is discussed, and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life. The sources and genesis of *The Mask of Orpheus* are explored. This is followed by a close reading of the work's three acts, analysing their structure and meaning, investigating the relationship between music, text and drama, drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches. The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood. Its central themes of time, memory and identity, loss, mourning and melancholy, touch a deep sensibility in late-modern society and culture. Interviews with the librettist and composer round off this important study.

A groundbreaking work that explores human size as a distinctive cultural marker in Western thought Author, scholar, and editor Lynne Vallone has an international reputation in the field of child studies. In this analytical tour-de-force, she explores bodily size difference--particularly unusual bodies, big and small--as an overlooked yet crucial marker that informs human identity and culture. Exploring miniaturism, gigantism, obesity, and the lived experiences of actual big and small people, Vallone boldly addresses the uncomfortable implications of using physical measures to judge normalcy, goodness, gender identity, and beauty. This wide-ranging work surveys the lives and contexts of both real and imagined persons with extraordinary bodies from the seventeenth century to the present day through close examinations of art, literature, folklore, and cultural practices, as well as scientific and pseudo-scientific discourses. Generously illustrated and written in a lively and accessible style, Vallone's provocative study encourages readers to look with care at extraordinary bodies and the cultures that created, depicted, loved, and dominated them.

'The Documentary Handbook is mandatory reading for those who want a critical understanding of the place of factual formats in today's exploding television and media industry, as well as expert guidance in complex craft skills in order to fully participate. The practical advice and wisdom here is second to none.' – Tony Steyger, Principal Lecturer, Southampton Solent University, UK *The Documentary Handbook* is a critical introduction to the documentary film, its theory and changing practices. The book charts the evolution of documentary from screen art to core television genre, its metamorphosis into many different types of factual TV programme and its current emergence in forms of new media. It analyses those pathways and the transformation of means of production through economic, technical and editorial changes. *The Documentary Handbook* explains the documentary process, skills and job specifications for everyone from industry entrants to senior personnel, and shows how the industrial evolution of television has relocated the powers and principles of decision-making. Through the use of professional Expert Briefings it gives practical pointers about programme-making, from research, developing and pitching programme ideas to their production and delivery through a fast-evolving multi-platform universe.

He's spent a career helping people access their creative potential, and now Shaun McNiff is sharing the secrets he's learned from observing his own creative process as well as that of others—both those who identify as artists and those who don't. The result is nothing less than a master class in creativity by one of the great creative theorists—and practitioners—of our time. "This is intended as a practical text," Shaun says, "a creativity primer, striving to capture the essential things that have been of use to me and others." The wealth of instruction he provides here in these essential things will be indispensable to artists of all stripes, as well as to all who strive to express themselves with honesty and authenticity using any of the media life makes available.

Addiction Dilemmas explores the impact of addiction on those closest to the individuals affected and their families. Drawing on a wide range of sources, the book discusses the stresses and strains that family members are subjected to, the dilemmas that they face, and the coping strategies that they have found useful. Draws on a unique breadth of material to illustrate the dilemmas faced by family members in coping with a close relative's addiction Raises questions and points to controversies rather than dispensing prescriptive "one size fits all" advice Brings together accounts from research interviews, biography, autobiography and relevant fiction in a creative and original way Tackles common misunderstandings at public, practitioner, scholarly and policy levels about the predicaments that family members commonly find themselves in Each chapter closes with a commentary, questions and exercises designed to further develop understanding for professionals and students

'How to be Good?' is the pre-eminent question for ethics, although one that philosophers and ethicists seldom address head on. Knowing how to be good, or perhaps (more modestly and more accurately) knowing how to go about trying to be good, and the ways in which it is pointless or self-defeating to try to be good, is of immense theoretical and practical importance. And what goes for trying to be good oneself, goes also for trying to provide others with ways of being good, and for trying to make them good whether they like it or not. This is what is meant by 'moral enhancement'. There are many proposed methodologies or technologies for moral enhancement. Some of them are ancient and/or familiar: we may attempt moral enhancement by setting a good example, by good parenting, by education or training, by peer pressure, by telling stories with a moral, in words or in pictures, and so on. We can imbibe substances with mood changing or motivational effects. We can also use medical, biological, or other scientific means; we can search for and deploy chemicals, or biological or molecular agents, which we believe will change people for the better; and we can modify the environment to make bad outcomes of all sorts less likely. We can experiment with political and social systems, institutions, and arrangements designed to make the world a better place or people better people. The question whether and to what extent moral enhancement is possible is the subject of this book.

William Alwyn: A Research and Information Guide is a catalogue, discography and annotated bibliography of the nearly 500 works of this twentieth-century British composer. It will be invaluable to twentieth-century British composer researchers and aficionados, music history courses, and film music courses.

Star-crossed *Romeo and Juliet* are Shakespeare's most famous lovers. A staple of high school reading lists, the tragedy especially resonates with young adult readers who, like *Romeo and Juliet*, have experienced the exhilarating and perilous phenomenon of being in love. Given the tragic ending of the play, what does Shakespeare illustrate about his teen protagonists: Are they

the hapless victims of fate, or are they responsible for the poor choices they make? Is their love the real thing, or is it self-indulgent passion run amok? These are some of the ever relevant questions discussed in this critical edition of Romeo and Juliet.

No theatre company has been involved in such a broad range of adaptations for television and cinema as the Royal Shakespeare Company. Starting with Richard III filmed in the Shakespeare Memorial Theatre before World War One, the RSC's accomplishments continue today with highly successful live cinema broadcasts. The Wars of the Roses (BBC, 1965), Peter Brook's film of King Lear (1971), Channel 4's epic version of Nicholas Nickleby (1982) and Hamlet with David Tennant (BBC, 2009) are among their most iconic adaptations. Many other RSC productions live on as extracts in documentaries, as archival recordings, in trailers and in other fragmentary forms. Screening the Royal Shakespeare Company explores this remarkable history of collaborations between stage and screen and considers key questions about adaptation that concern all those involved in theatre, film and television. John Wyver is a broadcasting historian and the producer of RSC Live from Stratford-upon-Avon, and is uniquely well-placed to provide a vivid account of the company's television and film productions. He contributes an award-winning practitioner's insight into screen adaptation's numerous challenges and rich potential.

Thousands of young people set their sights on becoming professional actors each year hoping to get a foot in the door with a solid resum built in high school college and local theatre company productions. But competition for parts is fierce and no li

Includes material that covers the AQA English literature and English language specification B syllabuses. Offering exam and coursework tips, this title focuses on assessment objectives to help students learn how to achieve maximum results.

Much Ado About Nothing is a comedy by William Shakespeare. First published in 1600, it is likely to have been first performed in the autumn or winter of 1598-1599, and it remains one of Shakespeare's most enduring and exhilarating plays on stage. Stylistically, it shares numerous characteristics with modern romantic comedies including the two pairs of lovers, in this case the romantic leads, Claudio and Hero, and their comic counterparts, Benedick and Beatrice.

"The next good mood I find my father in, I'll get him quite discarded" With these chillingly offhand words, Beatrice-Joanna, the spoilt daughter of a powerful nobleman, plots to get rid of the family servant who has crossed her once too often. The Changeling's vivid tale of sexual appetite, repulsion, betrayal and lunacy remains one of the most compelling tragedies of the 17th century. Exposing the vexed relationship between servants and masters, setting notions of `change' against the revelation of psychological 'secrets' as ways of explaining human behaviour, and exploring the idea of love as a `tame madness', the play reveals the terrifying consequences of ungoverned sexual appetite and betrayal. Featuring the full and modernized play text, this revised edition includes incisive commentary notes which explain the nuances of the play's vibrant, colloquial language and demonstrate its sly delight in the characters' conscious and unconscious wordplay. Michael Neill's illuminating introduction provides a firm grounding in the play's socio-political context, demonstrates how careful close-reading can expand your enjoyment of the play, explains the play's violent linkage of comic and tragic plots and gives theatrical life to the text via a discussion of its stage history, with a particular emphasis on the most interesting recent productions. The New Mermaids plays offer:

- Modernized versions of the play text edited to the highest textual standards
- Fully annotated student editions with obscure words explained and critical, contextual and staging insight provided on each page
- Full Introductions analyzing context, themes, author background and stage history

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