

Art Yasmina Reza Script

Yasmina Reza's new sharp-edged play *God of Carnage*. André and Madeleine have been in love for over fifty years. This weekend, as their daughters visit, something feels unusual. A bunch of flowers arrive, but who sent them? A woman from the past turns up, but who is she? And why does André feel like he isn't there at all?

Christopher Hampton's translation of Florian Zeller's *The Height of the Storm* was first performed at Richmond Theatre, London, and opened in the West End at Wyndham's Theatre in October 2018.

The seven plays to date of Yasmina Reza, one of France's most prominent female playwrights, are popular both in France and abroad. Despite her commercial success, her plays have often been ignored in academic circles, and few scholars have attempted to explore the mechanics of her playwriting. This text seeks to unpack the essentials of Reza's style and to explore each play as a component of Reza's theatrical oeuvre. The result is a fuller understanding of her theatrical poetics and her development as an artist.

1 novel. 18 people. 18 lives. Infinite combinations: families and friends, colleagues and patients, lovers and mourners... But sometimes a crowd is the loneliest place to be. An award-winning exploration of dreams and disillusionment, love and infidelity from the creator of global theatre sensation *Art* and *God of Carnage*.

ArtA PlayMacmillan

Contemporary European Playwrights presents and discusses a range of key writers that have radically

reshaped European theatre by finding new ways to express the changing nature of the continent's society and culture, and whose work is still in dialogue with Europe today. Traversing borders and languages, this volume offers a fresh approach to analyzing plays in production by some of the most widely-performed European playwrights, assessing how their work has revealed new meanings and theatrical possibilities as they move across the continent, building an unprecedented picture of the contemporary European repertoire. With chapters by leading scholars and contributions by the writers themselves, the chapters bring playwrights together to examine their work as part of a network and genealogy of writing, examining how these plays embody and interrogate the nature of contemporary Europe. Written for students and scholars of European theatre and playwriting, this book will leave the reader with an understanding of the shifting relationships between the subsidized and commercial, the alternative and the mainstream stage, and political stakes of playmaking in European theatre since 1989. Stephen Ward charts the rise and fall from grace of the man at the centre of the Profumo Scandal. Friend to film stars, spies, models, government ministers and aristocrats, his rise and ultimate disgrace coincided with the increasingly permissive lifestyle of London's elite in the early 1960s. Andrew Lloyd Webber's musical, with book and lyrics by Christopher Hampton and Don Black, centres on Ward's involvement with the young and beautiful Christine Keeler, which led to one of the biggest political scandals and most famous trials of the twentieth

century. Stephen Ward premiered at the Aldwych Theatre, London, in December 2013.

Without William Shakespeare, we wouldn't have literary masterpieces like Romeo and Juliet. But without Henry Condell and John Heminges, we would have lost half of Shakespeare's plays forever! After the death of their friend and mentor, the two actors are determined to compile the First Folio and preserve the words that shaped their lives. They'll just have to borrow, beg, and band together to get it done. Amidst the noise and color of Elizabethan London, *THE BOOK OF WILL* finds an unforgettable true story of love, loss, and laughter, and sheds new light on a man you may think you know.

THE STORY: A playground altercation between eleven-year-old boys brings together two sets of Brooklyn parents for a meeting to resolve the matter.

At first, diplomatic niceties are observed, but as the meeting progresses, and the rum flows, tension

The Mother Anne loved the time in her life when she prepared breakfast each morning for her two young children.

Years later, spending hours alone, Anne convinces herself that her husband is having an affair.

If only her son were to break-up with his girlfriend. He would return home and come down for breakfast.

She would put on her new red dress and they would go out. The Mother, in this English translation by Christopher Hampton, was

commissioned by the Ustinov Studio, Theatre Royal,

Bath, and premiered in May 2015. Florian Zeller's *The Mother* was awarded the Moliere Award for Best

The Mother was awarded the Moliere Award for Best

Play 2011. The Father 'A wonderfully peculiar, quietly stunning depiction of dementia... A controlled, unforgettable portrait of losing your memory.' Times 'A vivid, lucent translation by Christopher Hampton.' Observer 'One of the most acute, absorbing and distressing portraits of dementia I've ever seen.' Daily Telegraph 'A play that constantly confounds expectations and works almost like a thriller, with a sinister Pinteresque edge.' Guardian The Father, in this English translation by Christopher Hampton, was commissioned by the Ustinov Studio, Theatre Royal, Bath and premiered in October 2014. The production transferred to the Tricycle Theatre, London, in May 2015. Florian Zeller's The Father was awarded the Moliere Award for Best Play 2014.

It all starts with the release of fidgety, suspicious Percy Talbott from state prison after serving a five-year sentence. We don't know why, only that she's released and on her way to Gilead and its "colors of paradise." But when she arrives it is February and bitter cold, and the only one around to meet her is restless Sheriff Joe Turner, who takes her to the Spitfire Grill to help the aging Hannah Ferguson run the diner. All is gray, dismal and listless around them, and the characters are in the "winter of their lives" emotionally and spiritually.

"This does indeed deserve comparisons with Blackadder" Radio Times "A knockabout, well-researched take on the working and domestic life of

Shakespeare." The Guardian It's the 1590s. William Shakespeare – brought to life on screen by the inimitable David Mitchell – is at the start of his career. But no one is taking him seriously. In London, he is mercilessly mocked by his rivals and at home in Stratford he is belittled by his sullen teenage daughter. Yet he is determined to find an ending for his newest creation Romeo and Juliet. Luckily, inspiration is forthcoming. The trials and tribulations of his closest friends and family reveal the plot twists he'd been missing. And not only for this famous tragedy but for many of his finest plays. With sparkling wordplay, hilarious gags and his trademark wit, Ben Elton celebrates the great William Shakespeare and reveals the startling stories behind the playwright's best-known plays.

THE STORY: Two strangers on a train. One is a famous author, the other a great admirer of his. Will she have the nerve to bring his latest book out of her bag and read it? Or better yet, will she have the nerve to speak to him? In searching monolog
Typescript, dated opening night Oct. 30, 2006. Used by The New York Public Library's Theatre on Film and Tape Archive on Jan. 25, 2007, when videotaping the stage production by Lincoln Center Theater at Mitzi E. Newhouse, New York, N.Y. The production was directed by Bill Rauch.

The Tony Award-winning play that focuses on the meaning of art (in the form of a solid white painting)

as well as the meaning of friendship, to both the man who bought the painting and the two friends who come to see it."

How happily married are the happily married? Home, I'm Darling is a dark comedy about sex, cake and the quest to be the perfect 1950s housewife. Judy has Johnny's slippers waiting for him when he arrives home from work, the kitchen's clean, the rooms are aired...yet this is not the 1950s, but a 21st-century 'arrangement' agreed between the two of them. With clothes, furniture and a (faulty) fridge from the 1950s, Judy and Johnny try to 'live the dream', with specific roles and a perfectly ordered life.

THE STORY: Henry and Sonia are having a difficult evening with Arnaud, their wakeful six-year-old son; but Henry has other worries. About to publish the results of two years' research on the flatness of galaxy halos, he's desperate to make a good i

A wonderful alternative for theatres tired of mounting the traditional seasonal play, Christmas Shorts offers five original plays that humorously comment on holiday themes: family, the nativity, Xmas cards, and elves.--From publisher description.

Now in one volume, the works of "the most successful international playwright of her generation" (Vogue).

Yasmina Reza's plays reflect the razor sharp wit, social commentary, and impeccable comedic timing that have earned the praise of critics throughout the world, none more so than the Tony Award-winning Art, an eccentric and clever play of ideas that took the American theater

community by storm. In this sly critique of contemporary relationships, Reza skillfully picks apart the friendship of three men via a bowl of olives and a white-on-white painting. Now translated into more than 30 languages, *Art* continues to be performed worldwide, even as Reza's other plays have garnered similar acclaim. *Life x 3*, Reza's most recent offering, again highlights her satirical wit as two couples face off in three different versions of the dinner from hell. Praised as "compact, cool and clever" by Christopher Isherwood of *Variety*, Reza uses the acidic exchanges of her characters to illuminate their inner desire for love and acceptance. Also included in this edition are two earlier plays, *The Unexpected Man* and *Conversations After a Burial*. Each elucidates the startling difference between public and private life, be it in the confines of a train compartment or a country estate in the aftermath of a loved one's passing.

Walton Jones, David Wohl and Faye Greenberg Musical Comedy8m, 4fThe long-awaited sequel to the popular *The 1940's Radio Hour*. It's Christmas Eve, 1943, and the Feddington Players are now broadcasting from a hole-in-the-wall studio in Newark, NJ, and set to present their contemporary "take" on Dickens's *A Christmas Carol*. Whether it's the noisy plumbing, missed cues, electrical blackouts, or the over-the-top theatrics of veteran actor, but radio novice, William St. Claire, this radio show is an entertaining excursion into the mayhem and madness of a live radio show. St. Claire's escalating foibles and acting missteps propel the show to a simultaneously comedic and heart-wrenching dramatic climax: St. Claire has an on-air breakdown, and begins

to connect his own life with that of the classic Dickens tale. In order to "save the show," the company improvises an ending to Charles Dickens' classic as a film noir mystery, featuring a hardboiled detective, a femme fatale, and an absurd rescue of Tiny Tim (and the Lindbergh baby) from the clutches of a Hitler-esque villain named Rudolf! High School Musical lyricist Faye Greenberg and composer David Wohl have written four delightful period songs for the Feddington Players, and swing arrangements of many Christmas standards. Seamlessly combining drama and comedy, heartbreak and hope, The 1940's Radio Christmas Carol will sing its way into your heart. If you enjoyed 1940's Radio Hour, step back in time once again with the Feddington Players, and get into the holiday spirit with The 1940's Radio Christmas Carol. "A reading that transforms Charles Dickens's classic into a gumshoe mystery...far above the usual holiday offerings." -Stacy Nick, Coloradoan.

The three plays in this volume –Melissa Arctic, and Orange Flower Water, and The Pavilion – are all set in the fictional town of Pine City, Minnesota. As the name suggests, these plays share a focus on love and relationships and feature a consistent undercurrent of observation and speculation about the nature of time. The Prime Minister and his cabinet have been assassinated and England's most treasured writers are being murdered one by one. Back at the university, a bachelor don anguishes over sex, marriage, anagrams and the meaning of life. Written as a response to Molière's 'The Misanthrope' and first performed at the

Royal Court in 1970, this biting 'bourgeois comedy' examines the empty, insular lives of college intellectuals. From the award-winning author of *Art and Desolation* comes this bitingly funny new novel that follows the absurd adventures of a man struggling with a midlife crisis. Adam Haberberg is losing his sight in his left eye. His new book is a flop. And his marriage isn't doing too well. But while sitting one day on a park bench, he sees an old friend from high school, Marie Thérèse, and suddenly his whole life seems to change. Adam soon finds that his own life has somehow become intertwined with Marie Thérèse's, throwing everything into question. A wry tragicomedy and a nuanced study of a man in the throes of an existential crisis, Adam Haberberg has the same wit and panache that have marked all of Yasmina Reza's work to date.

Robert returns to Dublin to reunite with Cait, the woman who captured his heart during a James Joyce literary tour thirty-five years ago. Dancing backwards through time, the older couple retrace their steps to discover their younger selves. Through young Robbie and Caithleen, they relive the unlikely, inevitable events that brought them—only briefly—together. This Irish time-travel love story blends wit, humor, and heartache into a buoyant, moving appeal for making the most of the present before it is past.

A play about the imagined fault line between black and white lives by Claudia Rankine, the author of *Citizen The White Card* stages a conversation that is both informed and derailed by the black/white American drama. The scenes in this one-act play, for all the characters' disagreements, stalemates,

and seeming impasses, explore what happens if one is willing to stay in the room when it is painful to bear the pressure to listen and the obligation to respond. —from the introduction by Claudia Rankine

Claudia Rankine's first published play, *The White Card*, poses the essential question: Can American society progress if whiteness remains invisible? Composed of two scenes, the play opens with a dinner party thrown by Virginia and Charles, an influential Manhattan couple, for the up-and-coming artist Charlotte. Their conversation about art and representations of race spirals toward the devastation of Virginia and Charles's intentions. One year later, the second scene brings Charlotte and Charles into the artist's studio, and their confrontation raises both the stakes and the questions of what—and who—is actually on display. Rankine's *The White Card* is a moving and revelatory distillation of racial divisions as experienced in the white spaces of the living room, the art gallery, the theater, and the imagination itself.

Yasmina Reza is internationally famous for her recent play the multi-award winning *Art*. *Conversations After a Burial* is her first play and won her the Moliere Award for best author in 1987.

'A lot of my plays begin as comedies and mutate in the course of the evening, because my instinct is that you have to welcome the audience in and make sure they're sitting comfortably before you can give them an adequate punch on the jaw.' Since the acclaimed London première of his first play in 1966, Christopher Hampton has established himself as one of Britain's most prominent, and least predictable, dramatists. From his best-known play, *Les Liaisons Dangereuses*, and its Oscar-winning film version, *Dangerous Liaisons*, to personal and critical favourites like *Total Eclipse* and *Tales from Hollywood*; from his films as writer-director (*Carrington*, *Imagining Argentina*) to his work as screenwriter-for-hire (*Mary Reilly*, *The Quiet American*); from translations (*Art*) to

musicals (Sunset Boulevard), Hampton eloquently - and entertainingly - explores his varied career with interviewer Alistair Owen, and discusses its recurring theme: the clash of liberal and radical thought, exemplified by his most recent play, *The Talking Cure*, about the fathers of psychoanalysis, Jung and Freud.

THE STORY: Brooke Wyeth returns home to Palm Springs after a six-year absence to celebrate Christmas with her parents, her brother, and her aunt. Brooke announces that she is about to publish a memoir dredging up a pivotal and tragic event in the f

This autobiographical comic drama by a noted cartoonist about growing up in an interracial neighborhood in the 1960s enjoyed a long Off Broadway run. Twelve year old best friends, one black and one white, stand by each other through upheaval and tragedy, in spite of each families disapproval. However, racial peer pressure eventually drives a wedge between the girls. Interspersed are songs of the period, some heard on the Victrola and others perform by the spirited cast. "Regular cabs will not travel to the Pittsburgh Hill District of the 1970s, and so the residents turn to each other. *Jitney* dramatizes the lives of men hustling to make a living as jitneys--unofficial, unlicensed taxi cab drivers. When the boss Becker's son returns from prison, violence threatens to erupt. What makes this play remarkable is not the plot; *Jitney* is Wilson at his most real--the words these men use and the stories they tell form a true slice of life."--The Wikipedia entry, accessed 5/22/2014.

Now 80 years old, André was once a tap dancer. He lives with his daughter, Anne, and her husband, Antoine. Or was André an engineer, whose daughter Anne lives in London with her new lover, Pierre? The thing is, he is still wearing his pyjamas, and he can't find his watch. He is starting to wonder if he's losing control.

“Smart, funny and utterly engrossing...This unexpectedly rich sequel reminds us that houses tremble and sometimes fall when doors slam, and that there are living people within, who may be wounded or lost...Mr. Hnath has a deft hand for combining incongruous elements to illuminating ends.” —Ben Brantley, New York Times It has been fifteen years since Nora Helmer slammed the door on her stifling domestic life, when a knock comes at that same door. It is Nora, and she has returned with an urgent request. What will her sudden return mean to those she left behind? Lucas Hnath’s funny, probing, and bold play is both a continuation of Ibsen’s complex exploration of traditional gender roles, as well as a sharp contemporary take on the struggles inherent in all human relationships across time.

Labour MP David Lyons cares about modernisation and "electability"... his constituency agent, Jean Whittaker cares about principles and her community. Set away from the Westminster bubble in the party's traditional northern heartlands, this is a clash of philosophy, culture and class against the backdrop of the Labour Party over 25 years, as it moves from Kinnock through Blair into Corbyn... and beyond? This razor-sharp political comedy from James Graham was produced by Michael Grandage Company and Headlong and received its world Premiere at the Noël Coward Theatre in September 2017.

Essay by Robert Storr. Foreword by Glenn D. Lowry. Translation and film adaptation of theatre have received little study. In filling that gap, this book draws on the experiences of theatrical translators

and on movie versions of plays from various countries. It also offers insights into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film.

Breaking with tradition, Erik Blake has brought his Pennsylvania family to celebrate Thanksgiving at his daughter's apartment in lower Manhattan. As darkness falls outside the ramshackle pre-war duplex, eerie things start to go bump in the night and the heart and horrors of the Blake clan are exposed. If we can just get through the play once tonight for doors and sardines. That's what it's all about. Doors and sardines. Getting on - getting off...that's farce.

That's the theatre. That's life. Michael Frayn's irresistible, multi-award-winning backstage farce *Noises Off*, enjoyed by millions of people worldwide since it premiered in 1982, has been hailed as one of the greatest British comedies ever written. Winner of both Olivier and Evening Standard Awards for Best Comedy, this celebrated play-within-a-play serves up a riotous double bill of comedic craft and dramatic skill. Hurtling along at breakneck speed it follows the backstage antics of a touring theatre company as they stumble through the dress-rehearsal at Weston-super-Mare, then on to a disastrous matinee at Ashton-under-Lyne, followed by a total meltdown in Stockton-on-Tees. Frequently revived around the world, this new edition of the text was published to coincide with the acclaimed 2019 West End revival.

An aspiring young director rampages against the art created by his mother's generation. A nubile young actress wrestles with an aging Hollywood star for the affections of a renowned novelist. And everyone discovers just how disappointing love, art, and growing up can be. In this irreverent, contemporary, and very funny remix of Chekhov's *The Seagull*, Aaron Posner stages a timeless battle between young and old, past and present, in search of the true meaning of it all. Original songs composed by James Sugg draw the famously subtextual inner thoughts of Chekhov's characters explicitly to the surface. *STUPID FUCKING BIRD* will tickle, tantalize, and incite you to consider how art, love, and revolution fuel your own pursuit of happiness. In Florian Zeller's *The Lie*, a companion piece to his earlier play *The Truth*, Michel and Laurence are coming for dinner. But Alice has spotted Michel kissing another woman that very afternoon, leaving her with a dilemma. Her husband Paul believes it is better to behave as if nothing has happened; Alice is far from sure. An argument ensues and as their own relationship is held up to scrutiny, the question as to who is being protected and why grows ever more difficult to answer. Translated by Christopher Hampton, *The Lie* received its English language world premiere at the Menier Chocolate Factory, London, in September 2017.

“Leaves you moved, refreshed and, yes, maybe

even enlightened.” —New York Times (Critic’s Pick)
In the overwhelming quiet of the woods, six runaways from city life embark on a silent retreat. As these strangers confront internal demons both profound and absurd, their vows of silence collide with the achingly human need to connect. Filled with awkward and insightful humor, Bess Wohl’s beguiling and compassionate new play brilliantly captures the unique eloquence of a silent retreat and asks how we address life’s biggest questions when words fail us. A major hit of the 2015–16 Off Broadway season with two sold out extended runs, *Small Mouth Sounds* is “wry and observant . . . long on emotions and short on words” (Daily News).

[Copyright: 229ae7ed3a7d612ca3fda0e4fe5a2119](#)