

Cloud 9 Caryl Churchill

"I'm walking down the street and there's a door in the fence open and inside there are three women I've seen before." Three old friends and a neighbour. A summer of afternoons in the back yard. Tea and catastrophe. Escaped Alone premiered at the Royal Court Theatre, London, in 2016, in a production directed by James MacDonald.

THE STORY: Alternating between 1958 and 2008, THE PRIDE examines changing attitudes to sexuality and the perennial themes of love, lust and betrayal. In 1958 Philip is married to Sylvia but finds himself falling in love with another man. His refusal

"Caryl Churchill is a dramatist who must surely be amongst the best half-dozen now writing? a playwright of genuine audacity and assurance, able to use her considerable wit and intelligence in ways at once unusual, resonant and dramatically riveting."?Benedict Nightingale From Love and Information: SEX What sex evolved to do is get information from two sets of genes so you get offspring that's not identical to you. Otherwise you just keep getting the same thing over and over again like hydra or starfish. So sex essentially is information. You don't think that while we're doing it do you? It doesn't hurt to know it. Information and also love. If you're lucky. In this fast-moving kaleidoscope, more than one hundred characters try to make sense of what they know. Declared "the greatest living English playwright" by Tony Kushner, Caryl Churchill will premiere this latest work at London's Royal Court in fall 2012. Caryl Churchill is one of the most influential playwrights of our time. She is the author of more than twenty plays, including Seven Jewish Children, Drunk Enough to Say I Love You, Top Girls, This is a Chair, Far Away, A Number, Cloud Nine, and Serious Money.

THE STORY: When Anna, an unmarried schoolteacher, is diagnosed with ATD, Acquired Toilet Disease, a fatal new malady with a high risk factor for elementary school teachers, she and her brother Carl take flight to Europe. Anna decides she wants to d

Light Shining in Buckinghamshire depicts the Diggers and Ranters during the English Civil War, and their last desperate burst of revolutionary feeling before the restoration. 'Even more than an immediately impressive exercise in historical drama, the play deals in the rawness of life during the Civil War and the crazy mixture of ideals and half-truths which led a group of free-loving pantheistic communists to set their standard against the standard of the false revolution of Cromwell's parliamentarians' - Steve Grant

Two exhilarating and teasingly entertaining one-act plays from one of the UK's leading playwrights. Heart's Desire sees a family awaiting their daughter's return from Australia, though in a series of alternative scenarios, the play collapses as it keeps veering off in unexpected and ridiculous directions. Blue Kettle tells the story of conman Derek and the five women he misleads into believing he is their biological son. Try as he might, Derek's plans are scuppered as the play is invaded by a virus. In Caryl Churchill's ever-inventive style, the two plays in Blue Heart pull apart language and structure in a way that is theatrically remarkable and fast paced, in a stirring yet truthful exploration of family and relationships. This edition was published alongside the first major revival of Blue Heart, nearly twenty years after its Royal Court premiere, in a co-production by the Orange Tree Theatre, Richmond, and Tobacco Factory Theatres, Bristol, in 2016. "Witty and profound" musings on questions of art and religion from a celebrated novelist known for her philosophical explorations (Library Journal). For centuries, the works of Plato, featuring his mentor and teacher Socrates, have illuminated philosophical discussions. In Acastos: Two Platonic Dialogues, acclaimed philosopher, poet, and writer Iris Murdoch turns her keen eye to the value of art, knowledge, and faith, with two dramatic conversations featuring Plato and Socrates. "Art and Eros": After witnessing a theatrical performance, Socrates and his pupils—Callistos, Acastos, Mantias, Deximenes, and Plato—undertake a quest to uncover the meaning and worth of artistic endeavors. "Above the Gods": The celebration of a religious festival leads to a lively discussion of the gods and their place in society, as Socrates, along with several of his followers, talk about the morality of religion, wisdom, and righteousness. Told through vivid characterizations and lively discourse, Acastos is at once a "profound and satisfying" exploration of the Socratic method and an enjoyable example of theatrical writing from a Man Booker Prize-winning novelist known for her studies with Ludwig Wittgenstein and her philosophy lectures at Oxford University, as well as for such works of fiction as The Sea, The Sea and The Black Prince (Kirkus Reviews).

Cloud 9 Psychology Press

The plays in this volume represent the best of Churchill's writing up to and including her emergence onto the international theatre scene with "Cloud Nine." The volume also contains a new introduction by the author as well as short prefaces to each play.

The play examines gender and power relationships through the lens of 17th-century witchcraft trials in England.

In a broken world, two girls meet an extraordinary creature. The Skriker is a shapeshifter and death portent. She can be an old woman, a child, a young man. She is a faerie come from the Underworld to pursue and entrap them, through time and space, through this world and her own. The Skriker was originally produced at the National Theatre, London, in 1994. It was revived at the Royal Exchange Theatre, Manchester, in 2015, as part of the Manchester International Festival, starring Maxine Peake, directed by Sarah Frankcom and featuring specially commissioned music by Nico Muhly and Antony of Antony and the Johnsons. The Skriker is also available in the volume Caryl Churchill Plays: Three.

"This timely drama resulted from a trip to Romania. Developed with students from London's Central School of Drama, this is an incisive portrait of society in turmoil that focuses on two families to reveal what life is like under a totalitarian regime and what results when the regime collapses. The play's brief scenes are almost cinematic in their presentation of events as seen by ordinary people trying to live in peace." -- Publisher's description

Caryl Churchill's dazzling play about a world sliding into chaos, in a new edition published alongside the play's revival at the Donmar Warehouse, London, in 2020.

This volume provides a theoretical framework for some of the most important play-writing in Britain in the second half of the twentieth century. Examining representative plays by Arnold Wesker, John Arden, Trevor Griffith, Howard Barker, Howard Brenton, Edward Bond, David Hare, John McGrath and Caryl Churchill, the author analyses their respective strategies for persuading audiences of the need for a radical restructuring of society. The book begins with a discussion of the way that theatre has been used to convey a political message. Each chapter is

then devoted to an exploration of the engagement of individual playwrights with left-wing political theatre, including a detailed analysis of one of their major plays. Despite political change since the 1980s, political play-writing continues to be a significant element in contemporary play-writing, but in a very changed form.

In this collection of plays from one of our finest dramatists, Caryl Churchill demonstrates her remarkable ability to find new forms to express profound truths about the world we live in. Complete with a new introduction by the author, this volume contains: *Seven Jewish Children* (Royal Court Theatre, London, 2009): a short play about seven families wondering how to protect their children, written at the time of the bombing of Gaza by Israel in 2008-9. *Love and Information* (Royal Court, 2012): a fast-moving kaleidoscope in which more than a hundred characters try to make sense of what they know. *Ding Dong the Wicked* (Royal Court, 2012): two families on opposite sides of a war, locked in identical hatred. *Here We Go* (National Theatre, 2015): a play about dying and being dead. *Escaped Alone* (Royal Court, 2016): three old friends and an unexpected neighbour have tea in a sunny back yard, and face catastrophes. *Pigs and Dogs* (Royal Court, 2016): a look at how colonialism crushed the fluidity of sexuality in Africa and brought a new intolerance, as shown in the Ugandan Anti-Homosexuality Act of 2014. Also included are three previously unpublished short plays, each written in response to political events: *War and Peace Gaza Piece* (2014), *Tickets are Now On Sale* (2015) and *Beautiful Eyes* (2017). 'The wit, invention and structural ingenuity of Churchill's work are remarkable... she never does anything twice' *Telegraph* 'What is extraordinary about Churchill is her capacity as a dramatist to go on reinventing the wheel' *Guardian*

Marlene thinks the eighties are going to be stupendous. Her sister Joyce has her doubts. Her daughter Angie is just frightened. Since its premiere in 1982, *Top Girls* has become a seminal play of the modern theatre. Set during a period of British politics dominated by the presence of the newly elected Prime Minister Margaret Thatcher, Churchill's play prompts us to question our notions of women's success and solidarity. Its sharp look at the society and politics of the 1980s is combined with a timeless examination of women's choices and restrictions regarding career and family. This new Student Edition features an introduction by Sophie Bush, Senior Lecturer at Sheffield Hallam University, UK prepared with the contemporary student in mind. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. A well as the complete text of the play itself, this volume contains:

- A chronology of the play and the playwright's life and work
- an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created
- a succinct overview of the creation processes followed and subsequent performance history of the piece
- an analysis of, and commentary on, some of the major themes and specific issues addressed by the text
- a bibliography of suggested primary and secondary materials for further study.

Caryl Churchill's 'Three More Sleepless Nights' is a play about romantic relationships turning sour. It was first staged at the Soho Poly, London, on 9 June 1980.

In *Traps*, a set of characters meet themselves and their pasts to create "plenty of sinewy lines and joyous juxtapositions" (*Plays and Players*); *Vinegar Tom* "is set in the world of seventeenth-century witchcraft, but it speaks, through its striking images and its plethora of ironic contradictions, of and to this century..." (*Tribune*); *Light Shining in Buckinghamshire* is set during the Civil War and "unflinchingly shows the intolerance that was the obverse side of the demand for common justice. Deftly, it sketches in the kind of social conditions.. that led to hunger for revolution...The play has an austere eloquence that precisely matches its subject." (*The Guardian*) *Cloud Nine* sheds light on some of the British Empire's repressed dark side and is "a marvelous play - sometimes scurrilous, always observed with wicked accuracy, and ultimately, surprisingly, rather moving. It plunges straight to the heart of the endless convolutions of sexual mores...and does so with acrobatic wit." (*Guardian*) Owners:"I was in an old woman's flat when a young man offering her money to move came round, that was one of the starting points of the play" (Caryl Churchill). The plays in this volume represent the best of Churchill's writing up to and including her emergence onto the international theatre scene with *Cloud Nine*.

Dea Loher is one of the most powerful and individual voices in German theatre today. This volume brings together three of her plays to be performed in English. *Olga's Room* Communist. Jew. Revolutionary. Lover. Mother. Olga Benario's story is a searing tale of survival as alongside her fellow prisoners she struggles to hold onto her disintegrating sense of self. Based on real events of the 1930s-40s, *Dea Loher's* gripping first play spans Brazilian revolution and Nazi dictatorship. *Innocence* A city by the sea. 14 people on the edge. Illegal immigrants afraid of being arrested for a good deed. A philosopher who burns her own books. A woman seeking forgiveness for crimes she didn't commit. A young married man who finds fulfilment laying out corpses. A blind stripper who spends her life being watched by men she cannot see. *Innocence* is a darkly comic panorama of urban restlessness. *Land Without Words* War meets art in this intimate parable. A painter seeks the perfect image, but in K., a Middle Eastern city, she experiences the effects of war, violence and poverty, impossible to depict. Now she is forced to confront her lifelong beliefs in the value of art, and how to deal with her position in the world today. Written for Joint Stock, this theatre company's workshop for the play was "sexual politics," thus giving Caryl Churchill the idea for her parallel between colonial and sexual oppression. Act I takes place in Victorian Africa, whilst Act II is set in modern London. Much interplay is made of gender and colour: for example, Clive, the white settler, has a black servant, Joshua, who is played by a white because he wants to be what the whites want him to be. Hilarious and thought-provoking.

First published in 1984. Routledge is an imprint of Taylor & Francis, an informa company.

"A breathless, exhilarating crash course in the low morality of high finance" (*Independent*) *Serious Money* is perhaps Caryl Churchill's most notorious play. A satirical study of the effects of the Big Bang, it premiered at the Royal Court in 1987 and transferred to the West End. Since then, it has prompted city financiers the world over to applaud and decry its presentation of their lives. British Telecom refused to provide telephones for the Wyndham's production, writing to say that "This is a production with which no public company would wish to be associated".

The *Theatre of Caryl Churchill* documents and analyses the major plays and productions of one of Britain's greatest and most innovative playwrights. Drawing on hundreds of never-before-seen archival sources from the US and the UK, it provides an essential guide to Churchill's groundbreaking work for students and theatregoers. Each chapter illuminates connections across plays and explores major scripts alongside unpublished and unfinished projects. Each considers the rehearsal room, the stage, and the printed text. Each demonstrates how Churchill has pushed the boundaries of dramatic aesthetics while posing urgent political and theoretical questions. But since each maps Churchill's work in a different way, each deploys a different reading practice - for many approaches are necessary to characterise such a restlessly imaginative and prolific career. Through its five interlocking parts, *The Theatre of Caryl Churchill* tells a story about the playwright, her work, and its place in contemporary drama.

Feminist Views on the English Stage, first published in 2003, is an exciting and insightful study on drama from a feminist perspective, one that challenges an idea of the 1990s as a 'post-feminist' decade and pays attention to women's playwriting marginalized by a 'renaissance' of angry young men. Working through a generational mix of writers, from Sarah Kane, the iconoclastic 'bad girl' of the stage, to the 'canonical' Caryl Churchill, Elaine Aston charts the significant political and aesthetic changes in women's playwriting at the century's end. Aston also explores writing for the 1990s in theatre by Sarah Daniels,

Bryony Lavery, Phyllis Nagy, Winsome Pinnock, Rebecca Prichard, Judy Upton and Timberlake Wertenbaker.

Written over a period of ten years and evincing an extraordinary range of topics and techniques, this fourth volume of Caryl Churchill's collected plays confirms her standing as a playwright who is 'amongst the best half-dozen now writing' (The Times). The first three were all premiered in 1997. After the music-theatre piece, *Hotel*, came three plays which, as Churchill herself says in her valuable introduction, all came from a similar mindset: they explore ways in which theatre can be undermined from within. *This is a Chair* is not about what it says it's about; and the double bill that makes up *Blue Heart* consists of a play that never finishes and a play that's got a virus. *Far Away* (premiered in 2000) signals a move towards a powerfully unsettling combination of disconnectedness and passionate engagement with big issues: *A Number* (2002) starts with a man discovering he's been cloned, and *Drunk Enough to Say I Love You?* (2006) looks at the world's hate-filled love affair with America. The volume also includes Churchill's version of Strindberg's *A Dream Play*, made for the National Theatre in 2005.

What would you do with a second chance at life? Sarah Talbot thought she'd never see another birthday. But against all odds, she beat the illness that could have killed her, reopened her bedding shop, *Cloud Nine*, and vowed to make the most of a fresh start that few are given. With Thanksgiving approaching, Sarah charts a small plane to take her to Elk Island, a remote spot off the rugged Maine coast where she spent some of her happiest days and where she hopes to reunite with the two most important people in her life. She arrives on the island with pilot Will Burke, a kindred spirit with whom Sarah forges a bond that will give them the courage to confront the past and have faith in the future...no matter how uncertain. Once Sarah thought happy endings occurred only in books; now she believes they can happen for anyone. And as she and Will grow closer, and something unexpectedly real blossoms between them, she has him believing it, too. But is believing it enough? Is even love enough? Can real life be lived on cloud nine? In this stunning novel, New York Times bestselling author Luanne Rice tells a story you will cherish, peopled with indelible characters whose challenges are your own.

Abstract.

A landmark play about sexual politics in colonial Africa and modern-day Britain, in which all our assumptions about sex and gender are stunningly exploded. Set in both colonial Africa and modern-day Britain, *Cloud Nine* is about relationships between women and men, men and men, women and women. -- Samuel French.

An early play by one of our leading dramatists, written before her breakthrough successes with *Cloud Nine* and *Top Girls*.

A fascinating meditation on human cloning, personal identity and the conflicting claims of nature and nurture. Bernard thought he was an only child. One day he learns the shocking truth: he is just one of a number of clones. Together, he and his father confront epic questions of identity, intimacy and belonging. *A Number* pushes the boundaries of science and ethics with an astonishing twist on the dynamics of the father/son relationship. It was originally produced at the Royal Court Theatre, London, winning the Evening Standard Award for Best Play. This edition was published alongside a revival by the Nuffield Theatre, Southampton, which subsequently transferred to the Young Vic, London, in 2015, and featured real-life father and son John and Lex Shrapnel.

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