

Lettice And Lovage A Comedy

'There's your first problem. No Civil War movie ever made a dime. Or ever will.' Hollywood, 1939: semi-independent mogul David O.Selznick has just shut down production on the most eagerly anticipated movie in history - his megabudget version of Margaret Mitchell's bestselling novel *Gone with the Wind* - scrapping the original script and sacking the director in the process. Determined to produce a rewrite in five days, he engages the reluctant services of ace script doctor Ben Hecht - possibly the only person in America who has not read the novel - and the movie's new director Victor Fleming, poached straight from the set of *The Wizard of Oz*. His reputation on the line, and with nothing but a stockpile of peanuts and bananas to sustain them, Selznick locks himself in his office with his two collaborators, and a marathon creative session begins...

The love and friendship between two married couples and best friends are put to the test when a postcard arrives with a picture of Capri on one side, and on the other, news of the imminent arrival of a certain handsome Frenchman.

"A lyrical and understanding chronicler of people who somehow become displaced within their own lives...Mr. Lindsay-Abaire has shown a special affinity for female characters suddenly forced to re-evaluate the roles by which they define themselves."—New York Times Set in the Bristol Place Assisted Living Facility, this glorious and biting new comedy from David Lindsay-Abaire centers around Abby, who takes pride in her residence in one of the most coveted rooms in the rest home. Things turn sour quickly when she must take in Marilyn, a new roommate to share her precious space. In a satirical conflict of territory and control, Lindsay-

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Abaire spins a benign, typically mundane setting into an absurdist, colorful battleground. This high-stakes comedy examines our expectations of what it means to grow old in twenty-first century America, and what happens when a sense of possession collides with a mania of obsession. David Lindsay-Abaire's plays include *Good People*, *Fuddy Meers*, *Kimberly Akimbo*, *Wonder of the World*, *High Fidelity*, *A Devil Inside*, and *Rabbit Hole*, winner of the 2007 Pulitzer Prize for Drama. Lindsay-Abaire wrote the book for *Shrek the Musical*, and the screen adaptation of *Rabbit Hole* starring Nicole Kidman. Lindsay-Abaire is a proud New Dramatists alum, a graduate of Sarah Lawrence College and the Juilliard School, as well as a member of the WGA and the Dramatists Guild Council.

A brand-new biography of Maggie Smith, everyone's favorite dowager countess.

A deeply productive friendship develops between one lady who loves the Theatre and History, and another lady who is a devotee of unvarnished Fact.

Winner of the Noel Coward Award for Best Entertainment or Comedy at the 2020 Olivier Awards In 1611 Emilia Bassano wrote a volume of radical, feminist and subversive poetry. It was one of the first published collections of poetry written by a woman in England. The little we know of Emilia Bassano is restricted to the possibility that she may have been the 'Dark Lady' of Shakespeare's Sonnets – and the rest of HerStory has been erased by History. Morgan has taken what we know of Bassano, and her poetry, to create this lively, witty play.

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

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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.

One enormous diamond Six incompetent crooks And a snoozing security guard What could possibly go right? Written by Henry Lewis, Jonathan Sayer and Henry Shields of Mischief Theatre, creators of the Olivier Award-winning Best New Comedy The Play That Goes Wrong and Peter Pan Goes Wrong, The Comedy About A Bank Robbery is the latest adventure in mishap, mistimed exists and entrances, and disaster unfolding in front of the audience's eyes. It received its world premiere at the Criterion Theatre, London, on 31 March 2016.

"Produced on Broadway and in London with The Public Eye. This is a tender account of a rueful romance. The boy has invited to his hovel for dinner a girl he met at a concert. In the interim he has romanticized her as another Venus, and not to appear gauche, he has asked his man about town friend to coach him. When the girl arrives, she is a very common sort and he is awkward to the point of clumsiness, and destroys the mood. She slaps him for trying to kiss her forcibly. She departs, and he returns to his record, now badly scratched, and the curtain descends on a broken love song."--Publisher's description.

Lettice and Lovage A Comedy Samuel French, Inc.

When Edward Damson, English playwright, dies in his Aegean home, his son Philip,

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whom he never acknowledged, begs permission from his stepmother to write his biography. She warns that he will find it painful. Edward's life is mirrored in the Greek myth of Athena and Perseus who slays the Gorgon.

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.

Theatre program.

Black comedy: Young sculptor's apartment is site of wild evening of misadventures and romantic woes when electricity fails.

Two pop singers, Frank and Tom, visit Sophie, a fortune-teller, for consultation. Frank says Tom is trying to lure away his girl; Tom says Frank's attitude rests on lies. Tom leaves Frank and reveals to Sophie the secret of his true relationship with his friend. Sophie herself reveals that her supposed high connections are lies. Lies surround the seedy trio.

The first stage success from the author of Equus and Amadeus, this taut family drama centers on a young German student who, coming to England to tutor the daughter of well-to-do family, is drawn into the various individual dramas of these fractured, isolated

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people.

From one of the country's foremost experts on Shakespeare and theatre arts, actor, director, and master teacher Tina Packer offers an exploration—fierce, funny, fearless—of the women of Shakespeare's plays. A profound, and profoundly illuminating, book that gives us the playwright's changing understanding of the feminine and reveals some of his deepest insights. Packer, with expert grasp and perception, constructs a radically different understanding of power, sexuality, and redemption. Beginning with the early comedies (The Taming of the Shrew, Two Gentlemen of Verona, The Comedy of Errors), Packer shows that Shakespeare wrote the women of these plays as shrews to be tamed or as sweet little things with no definable independent thought, virgins on the pedestal. The women of the histories (the three parts of Henry VI; Richard III) are, Packer shows, much more interesting, beginning with Joan of Arc, possibly the first woman character Shakespeare ever created. In her opening scene, she's wonderfully alive—a virgin, true, sent from heaven, a country girl going to lead men bravely into battle, the kind of girl Shakespeare could have known and loved in Stratford. Her independent resolution collapses within a few scenes, as Shakespeare himself suddenly turns against her, and she yields to the common caricature of his culture and becomes Joan the Enemy, the Warrior Woman, the witch; a woman to be feared and destroyed . . . As Packer turns her attention to the extraordinary Juliet, the author perceives a large shift. Suddenly Shakespeare's

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women have depth of character, motivation, understanding of life more than equal to that of the men; once Juliet has led the way, the plays are never the same again. As Shakespeare ceases to write about women as predictable caricatures and starts writing them from the inside, embodying their voices, his women become as dimensional, spirited, spiritual, active, and sexual as any of his male characters. Juliet is just as passionately in love as Romeo—risking everything, initiating marriage, getting into bed, fighting courageously when her parents threaten to disown her—and just as brave in facing death when she discovers Romeo is dead. And, wondering if Shakespeare himself fell in love (Packer considers with whom, and what she may have been like), the author observes that from Juliet on, Shakespeare writes the women as if he were a woman, giving them desires, needs, ambition, insight. *Women of Will* follows Shakespeare's development as a human being, from youth to enlightened maturity, exploring the spiritual journey he undertook. Packer shows that Shakespeare's imagination, mirrored and revealed in his female characters, develops and deepens until finally the women, his creative knowledge, and a sense of a larger spiritual good come together in the late plays, making clear that when women and men are equal in status and sexual passion, they can—and do—change the world. Part master class, part brilliant analysis—*Women of Will* is all inspiring discovery.

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Ethel Barrymore Theatre, Alexander H. Cohen presents Geraldine Page, Michael Crawford, Lynn Redgrave, Donald Madden in Peter Shaffer's "Black Comedy," preceded by a companion piece, "White Lies," with Peter Bull, Camila Ashland, Pierre Epstein, scenery and costumes by Alan Tagg, lighting by Jules Fisher, directed by John Dexter.

Equus is Peter Shaffer's exploration of the way modern society has destroyed our ability to feel passion. Alan Strang is a disturbed youth whose dangerous obsession with horses leads him to commit an unspeakable act of violence. As psychiatrist Martin Dysart struggles to understand the motivation for Alan's brutality, he is increasingly drawn into Alan's web and eventually forced to question his own sanity. Equus is a timeless classic and a cornerstone of contemporary drama that delves into the darkest recesses of human existence. Three hilarious and provocative plays by the absurdist pioneer who remains "one of the most important and influential figures in the modern theater" (Library Journal). The author of such modern classics as *The Bald Soprano*, *Exit the King*, *Rhinoceros*, and *The Chairs*, Eugene Ionesco's plays have become emblematic of Absurdist theatre and the French avant-garde. This essential collection combines *The New Tenant* with *Amédée* and *Victims of Duty*—plays Richard Gilman has called, along with *The Killer*, Ionesco's "greatest plays,

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works of the same solidity, fulness, and permanence as [those of] his predecessors in the dramatic revolution that began with Ibsen and is still going on." In *Amédée*, the title character and his wife have a problem—not so much the corpse in their bedroom as the fact that it's been there for fifteen years and is now growing, slowly but surely crowding them out of their apartment. In *The New Tenant*, a similar crowding is caused by an excess of furniture—as Harold Hobson said in the *London Times*, "there is not a dramatist . . . who can make furniture speak as eloquently as Ionesco, and here he makes it the perfect, the terrifying symbol of the deranged mind." In *Victims of Duty*, Ionesco parodies the conformity of modern life by plunging his characters into an obscure search for "mallot with a t."

"The Spanish expedition under Pizzaro to the land of the Incas told in dazzling spectacle and moral chiaroscuro. After general absolution for any crimes they may commit against the pagan Incas, the conquerors set forth upon the sea. The Inca god is a sun god, ruler of the riches and people of Peru and thought to be immortal. But the Spaniards have come in conquest rather than in reverence. There is misunderstanding, confusion, and slaughter: the Spaniards kill 3000 unarmed Incas and take the sun god captive. The ransom is 9000 pounds of gold. The avaricious Spaniards mutiny, try the sun god in kangaroo court and

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garrote him. He does not revive. The Incas behold their dead god."--Publisher's Website.

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.

Cast size: medium.

Lettice Duffet, an expert on Elizabethan cuisine and medieval weaponry, is an indefatigable but daffy enthusiast of history and the theatre. As a tour guide at Fustian House, one of the least stately of London's stately homes, she theatrically embellishes its historical past, ultimately coming up on the radar of Lotte Schon, an inspector from the Preservation Trust. Neither impressed or entertained by Lettice's freewheeling history lessons, Schon fires her. Not one however, to go without a fight, Lettice engages the stoic, conventional Lotte in battle to the death of all that is sacred to the Empire and the crown. This hit by the author of *Equus* and *Amadeus* featured a triumphant award-winning performance by Dame Maggie Smith in London and on Broadway.

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New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Tom Stoppard's stimulating, funny play *Night and Day* is set in a fictional African country, Kambawe, which is ruled by a leader not unlike Idi Amin. The nation is faced with a Soviet-backed revolution which quickly brings newsmen from around the world to cover the story. Using the characters Ruth; her husband, Geoffrey Carson, a mine owner; an Australian veteran reporter, Dick Wagner; and an idealistic young journalist, Jacob Milne, Stoppard pits the ideal of a Free Press against that of working-class solidarity. During the course of the play, each character is given an opportunity to make his case heard as the revolution unfolds. More traditional in style than most of Stoppard's oeuvre, *Night and Day* is a provocative and funny look at exploitation and corruption, journalistic ethics, freedom of the press, and marital infidelity.

Surveying the entirety of McNally's works, including the most important of McNally's still unpublished works, this book positions McNally at the forefront of contemporary American writers—in particular, gay writers—treating the issues of suffering, loss, spiritual renewal, and forgiveness.

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Over the summer of 1821, a cash-strapped John James Audubon worked as a tutor at Oakley Plantation in Louisiana's rural West Feliciana Parish. This move initiated a profound change in direction for the struggling artist. Oakley's woods teemed with life, galvanizing Audubon to undertake one of the most extraordinary endeavors in the annals of art: a comprehensive pictorial record of America's birds. That summer, Audubon began what would eventually become his four-volume opus, *Birds of America*. In *A Summer of Birds*, Danny Heitman recounts the season that shaped Audubon's destiny, sorting facts from romance to give an intimate view of the world's most famous bird artist. A new preface marks the two-hundredth anniversary of that eventful interlude, reflecting on Audubon's enduring legacy among artists, aesthetes, and nature lovers in Louisiana and around the world.

Since Morris Panych's classic black comedy *Vigil* premiered in 1996, it has been produced throughout North America, the United Kingdom, and Europe, including a 2009 Off-Broadway production, which opened to rave reviews, a run as *Auntie & Me* in London and, in 2011, shows at the Mark Taper Forum in Los Angeles and the American Conservatory Theater in San Francisco, where Panych directed Academy Award® winner Olympia Dukakis opposite Marco Barricelli in the lead role. This updated edition incorporates changes to scenes and dialogue that have been part of the play's evolution over the past fifteen years, as well as a new playwright's note. *Vigil* is about a man returning ? after thirty years ? to sit with a female relative on her deathbed. Kemp,

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the protagonist, is an extremely self-centered and shallow person who uses acid wit and seemingly callous indifference to cover up the profound discomfort he experiences upon finding himself part of a deathwatch. Kemp's problem is: she's not dying fast enough. Through Kemp's own errors and inattentiveness, the visit that he thinks will take a day or two stretches into a year, and he finds himself caring for his long-forgotten aunt Grace against his will. Gallows humor and Kemp's diatribes on humanity and mortality fuel this delightfully dark narrative, but it is Grace's economical contributions to the dialogue (she's a woman of few words) that give this play its weight and profundity. A play of mistaken identity, twisted circumstance and surprising turns, it is deliciously absurd, incredibly funny and poignantly tender. This is one Vigil worth keeping. Cast of 1 woman and 1 man.

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