

1: "A Moment of Silence" The Canadian Premiere of an Iranian Play | The Theatre Times

In The Moment Theatre. likes. A Toronto Theatre Company dedicated to producing current, impactful and politically charged theatre, keeping audiences.

Pinteresque[edit] "That [Harold Pinter] occupies a position as a modern classic is illustrated by his name entering the language as an adjective used to describe a particular atmosphere and environment in drama: The term "Pinteresque" has had an established place in the English language for almost thirty years. The OED defines it as "of or relating to the British playwright, Harold Pinter, or his works"; thus, like a snake swallowing its own tail the definition forms the impenetrable logic of a closed circle and begs the tricky question [sic] of what the word specifically means. Pinter restored theatre to its basic elements: With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution. In a typical Pinter play, we meet people defending themselves against intrusion or their own impulses by entrenching themselves in a reduced and controlled existence. Another principal theme is the volatility and elusiveness of the past. I have no explanation of any of that really. What I write is what I write. Comedy of menace Once asked what his plays are about, Pinter lobbed back a phrase "the weasel under the cocktail cabinet", which he regrets has been taken seriously and applied in popular criticism: Once many years ago, I found myself engaged uneasily in a public discussion on theatre. I replied with no thought at all and merely to frustrate this line of enquiry: This was a great mistake. Over the years I have seen that remark quoted in a number of learned columns. It has now seemingly acquired a profound significance, and is seen to be a highly relevant and meaningful observation about my own work. But for me the remark meant precisely nothing. For although Pinter repudiated it, it does contain an important clue about his relationship to English dramatic tradition Sofer 29 ; "Mr. Landscape and Silence [the two short poetic memory plays that were written between The Homecoming and Old Times] are in a very different form. I never thought of menace myself. I never stuck categories on myself, or on any of us [playwrights]. There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. It is a necessary avoidance, a violent, sly, anguished or mocking smoke screen which keeps the other in its place. When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness. We have heard many times that tired, grimy phrase: I believe the contrary. I think that we communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To disclose to others the poverty within us is too fearsome a possibility. I am not suggesting that no character in a play can never say what he in fact means. I have found that there invariably does come a moment when this happens, when he says something, perhaps, which he has never said before. And where this happens, what he says is irrevocable, and can never be taken back. His pause or beat comes naturally in the rhythm of the conversation. He maintains that while others detected disturbing undertones, he merely intended basic stage directions" in writing "pause" and "silence". The longest are typically 10 seconds. A pause in Pinter is as important as a line. They are all there for a reason. Three dots is a hesitation, a pause is a fairly mundane crisis and a silence is some sort of crisis. Beckett started it and Harold took it over to express that which is inexpressible in a very original and particular way, and made them something which is his. The more complicated life becomes the better it is to learn to say nothing. Harold, playwright, the king of subtext. You say one thing, but you mean another," wondering further: These notes include the full Nobel Prize "Citation". English dramatist, marked esp. Three other production revs. Barry Lewis, who ensures that no scene is overplayed and every unspoken nuance is communicated. And there are plenty of nuances in this play. Shenton segues from this allusion to "a matinee, a Pinter play" into the pleasures of attending afternoon matinees in general. There are no official scripts on that site. Unofficial transcripts containing this dialogue are posted online at derivative fansites like TVTwiz.

2: Characteristics of Harold Pinter's work - Wikipedia

How her truth split critics and why she doesn't really care. Ella Hickson stopped worrying about the critics, and wrote one of her most fulfilling works to date.

Students will demonstrate their understanding of the concept of a high stakes moment before by creating and utilizing a moment before in their performance. Moment before improv game Pair students up. Have one student think of an action that they would stop doing if someone were to suddenly walk into the room dancing crazily, singing into a hairbrush, brushing teeth, ect. Pick a couple of groups to perform these short dialogues with the class. Ask students who participated to share why they reacted the way they did, what actions clued them in to the context of the action, etc. Discuss how these reactions could have been different had there been more clear context to the situation. Use their ideas plus own input to explain what a moment before is and how it is used. Specifically make sure to include: What a moment before is: How it is used: Video Clip examples Show the following examples and discuss what may have been the moment before, or what caused the scene to take off. If time will permit, could actually go back after discussion and watch the real moment before <https://> Introduce the concept of a high stakes moment before Write on the board some ideas of what high stakes means. Have students reflect on the video clips and discuss what the high stakes were, and how they affected the way that the scene played out. Analyze the performance pieces to create a moment before Present an example of how to look at the text to decipher what could be used as a moment before. Have them create a moment before using their own ideas, a line before the piece starts, etc. If time allows have them perform for a partner and have the partner give feedback Step 6: Practice using the moment before Again have students pair up or even put them into groups and have them physically act out the moment before, to help flesh out their ideas and solidify the concept. Bring the class back together to discuss the results, what they saw, if it worked, what could be improved on, suggestions, etc. Also specifically make sure to discuss how creating a moment before helps the students personally in their own acting? Why is it necessary? Discuss using a moment before without physically moving Discuss and help the students understand how they can work with or envision the partner they are talking to, and envision what had just happened before they start their piece. Students will be assessed by their participation throughout the class period, and receive participation points based upon the work that they do during the class.

3: London theatre: the best plays and shows on now

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Do you still feel that way? Do you think devising is a useful term for this kind of work? I think that what is required is a more rigorous definition. Every major university and many high schools are beginning to do devised work. But in my mind, we need clearer definitions. When we teach Moment Work, we strive to have very clear definitions—devising profits from being clearly defined. To me, devising is about creating theatrical narratives, starting from the elements of the stage. So how can we define devising? Currently, the most widely used model in the creation of new plays is the idea that a playwright goes into a room, writes a play, comes out, and gives it to a director; the director then goes into another room and stages the play. There will always be playwrights who want to go into a room and create a play and come out and give it to a director. And I have directed many of those plays. And devised theatre really addresses that idea that there are many ways of creating plays. And also the question of how we allow all the people who are collaborating in the creation of the work to participate in the creation of the narrative of the work. So for Tectonic Theater Project, we have spent the last twenty-five years asking that question: How do we create theatrical narratives, stories for the stage, and how do we tell stories onstage? So, partly they want it to be a movement piece because they want to engage their Hispanic community, and they wanted a form in which everyone could fully participate in the project [beyond language]. And Moment Work can do that. So does devising in general, Moment Work specifically—is it usually connected to some kind of a source material? No, I think that you can begin to create a piece based entirely on a fictional idea. One of the things that most devised work has in common is a real desire to find innovative ways of having text in the performance, and finding innovative ways in which that text is either created or come upon. So I think that, in trying to define what is devising and how does one devise, we can begin to make some very clear definitions. For us, Moment Work is a way to keep finding ways in which the text carries part of the narrative, and the elements of the stage participate in constructing that narrative. That leads to a question about the role of the playwright in devised work. There are infinite ways to devise work. And that means that there are infinite ways in which a playwright can participate in the process. Elevator Repair Service did this beautiful piece in collaboration with a playwright [Fondly, Collette Richland]. Every word that was spoken on that stage was written by the playwright [Sibyl Kempson]. Sometimes you have a play like The Laramie Project in which we all went to Laramie and collaborated on the creation of that piece together. Because in devised work we can bring a playwright into the rehearsal room and encourage her to explore other ways of creating narratives using the vocabulary of that which is theatrical. And it is interesting because I work as a dramaturg, and studying with Tectonic completely changed my approach to dramaturgy. And the first draft was all based on telling the story through text. So you have film and image and sound. And these were not even players in his script and in his process. And so because of Tectonic, I suggested bringing those elements into the play. How did you come about the method of Moment Work? And then how do you go about codifying this method? Tectonic Theater Project was born out of a great sense of unhappiness with a lot of the work that I was seeing because so much of it was realism, naturalism which are nineteenth-century forms and so much of it lacked theatricality. And I kept thinking: Sophie Treadwell was an experimenter. Even Tennessee Williams, creating a memory play, was an experimenter. And yet the default is always kitchen-sink realism, which, at its moment, was a great avant-garde form, right when it was first invented, because we came away from declaiming onstage to a much more realistic, naturalistic version of things. So naturalism was revolutionary to use the theatrical space. The big question for Tectonic was creating a theatre where we could explore theatrical languages and theatrical forms. How do we come up with new ways of having a conversation with an audience? How do we come up with ways of using everything that is theatrical in service to a narrative? Tectonic being the art and science of structure, of form—tectonic, as in architectonic. The first four years of the company, we were only doing works by other playwrights, who were themselves exploring form. So we would do Beckett, Sophie Treadwell, and new

American playwrights who were dealing with formal issues, like Naomi Iizuka. And after a while it became clear that if we were being really rigorous about this investigation of theatrical languages and theatrical vocabularies, we had to deal with the issue of text. What had happened was that, in the four years that we were doing preexisting text, we developed a technique with which to explore it, and that was Moment Work. You used the word rigorous a moment ago. So I think there is this fear that this technique can become frozen, but at the same time your approach is rigorous. So there needs to be something that can be passed on, a shared vocabulary that the company has that can be brought into other institutions, universities, et cetera. Moment Work is a technique to create and analyze theatre from a structuralist perspective—or a method to write performance as opposed to writing text, or a way of writing dramatic texts using all the elements of the stage. And then level three is: How do you make short stories? And how do you create longer narrative? And then what we love is what we continue to drill down into. So this was a process that I came into as an actor for The Laramie Project. And that was not something I ever really gave myself permission to do before. The demand for Moment Work grew so much that we started having other people doing it. And then I would teach a workshop, and the other teachers would be in the room learning and making sure that they were doing the same thing that I was doing. And then, obviously, once you have a group of people who have been working together for so long and they begin to teach, you begin to learn from each other. So I learned from them, they learned from me, and we began to develop our way of working. The manual reads like a script. So we know, as teachers, what things need to be said. But of course nothing replaces being in the room, in three dimensions, making the work with each other. So, how else is the book different than the manual? What do you hope to do? The book is part manual, part biography of the company, part rant—so you get some of the technique, but you also see how the technique was used in some of our work so that the people using it or reading it understand not only the technique, but how the technique was used in creating a body of work. And it led to X, Y, and Z. And it led them to think about it in these terms. I can do it with my story, or my ideas. And then you can keep going back and forth and having that conversation. Do you want to add to that? There are some other collaborators who are the Tectonic company members who also go out and teach Moment Work. And many of them will contribute some essays on particular problems that might come up as you try to use Moment Work. How do you know what to bring in the room? How do you know what hunch to follow? Is there a way that discoveries can be made through Moment Work or problems can be solved? Is there a way that Moment Work can be applied to even commercial work? I think Moment Work can be used to stage preexisting texts. In that case, what one is doing is one is truly allowing all that is theatrical to have a conversation with the existing words. So, yes, I think that Moment Work is something that can be very helpful in being applied to preexisting text. I really think that there is a way in which creating theatrical narratives often begins by being an act of translation, meaning that we speak our everyday language, right? Or we write our everyday language. But to me, the ultimate goal of Moment Work is to teach people to think theatrically so that you can become so fluent in a theatrical language that you can write performance as a point of departure. And I think this kind of thinking is taking root all over our country now. Participants in a Moment Work training lab. For us, the elements of the stage [concept] is just a way of tagging something so that we have a way to examine it and explore it. So we might say the element of the stage is costumes, or lights, or technology. How are we going to use technology? How are we going to limit our use of technology? Chairs—we make a lot of theatre with chairs, right? So how are we going to use set pieces? And we can label anything [as] an element of the stage: And then, within that element, there might be a lot of different ways that it communicates: I remember, studying with Tectonic, that you said this would be a really different list if we had circus performers in here. And it also depends on the physical space.

4: Moment Work: An Interview with Tectonic Theater Project | JHUP Theatre

Innovation Labs – Failing? The rapid proliferation of corporate and public sector innovation labs has been stunning to observe. These vary widely in terms of where they are situated, how they are structured and staffed, what they focus on, and how they relate to the rest of the business.

It made me wonder: It is time to be on the lookout for Innovation Theatre, and call it out wherever you see it. Looking for the right path forward Innovation Labs – Failing? The rapid proliferation of corporate and public sector innovation labs has been stunning to observe. These vary widely in terms of where they are situated, how they are structured and staffed, what they focus on, and how they relate to the rest of the business. Here are some common signals from innovation labs that produce more Innovation Theatre than impact: Great furniture and interiors loaded with gadgets designed more for showing well to visiting executives and dignitaries rather than the open, functional, and messy spaces where real work happens A group of technologists and strategists situated in an isolated outpost disconnected from the rest of the business and customers A space without a strategy, the right skills, a clear sense of purpose, or the process discipline to drive impact for the business Ideation Platforms, Contests, and Challenges – Failing? Open innovation models can work well, under certain circumstances and for particular kinds of innovation challenges. This approach has been propagated by two commonly held myths: The key to innovation is somebody the hero with a great idea People across the enterprise can be engaged to solve problems in their spare time or side of desk Innovation is a discipline and a craft. Ideas are raw material, but often the biggest value potential exists in finding the right problem to solve, or combining several ideas in new ways and co-creating solution concepts with customers that can be prototyped, tested, and validated before funding for development. Ideas are cheap, easy, free and – on their own – useless. Hackathons and Design Jams – Failing? As someone who over 10 years ago discovered the power of large scale open creative tech and design events I co-wrote an article about it featured in HBR Breakthrough Ideas for , I feel some personal responsibility for this part of the innovation hype machine. But the thing I need to call out is the use of Hackathons and Design Jams as isolated feel good experiences disconnected from real work, real resources, and real commitment. They can serve as opportunities for people to test out innovation design tools, build awareness and learning, assess readiness, and make connections before getting into real work. Every meaningful innovation challenge or opportunity is unique with surprising complexity under the surface, so stop pretending that a one-time workshop is going to solve a problem. That being said, an event like this can be a great thing to do to give people a taste of the methods of innovation design, build awareness and learning, assess readiness, and make connections before getting into real work. Ask Some Key Questions – every time! If you see these things happening, you are witnessing Innovation Theatre. Call it out, but more importantly, invite people to be more thoughtful. Ask some key questions: Why do you need to innovate, as an organization? What kinds of things do you need to innovate? How will that work unfold? What are the processes, the tools, the projects, and their phases? Who will do that work, in what structure? Are they fully or partially dedicated project teams? How are they staffed, with what capabilities? What internal stakeholders need to be engaged in the work, when and how? When will this work happen? How will you resource the work so it can get done with speed, agility, and urgency? Avoiding Innovation Theatre It is because of all these accumulated learnings that I have come to believe so strongly in our approach of joined up innovation teams. And by doing this, we help build the capabilities in our clients by sharing our practices and tools with our client side team-mates who learn by doing real innovation work. When we developed the multi-disciplinary capabilities and role description of the Innovation Designer, it was a solution to the missing pieces we were seeing in a lot of organizations. Innovation design is a craft that is complex, multi-disciplinary, process-driven, human-centered, evidence-based, iterative, and experimental that bridges human centered design and business thinking. Lets treat this important craft with respect and value it over hype. We need to burst the hype bubble, while challenging leaders, clients, and colleagues to get real about the important work of creating new value for organizations and people during the coming period of disruptive change. And never ever settle for Innovation Theatre. The world needs better than

that. This post was originally published on Medium.

5: Theatre and Acting Workshop: Preparing a Scene - Part 1

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And being there, enjoying the occasion as part of an at-first-expectant and then deliriously happy crowd, was one of the most memorable experiences the sport has to offer anywhere, as Kristen Manning discovered. It was the day nobody wanted to end. The crowds lingered - long after the star of the show had departed. Racegoers, both old timers and first timers, wandered around looking for an excuse to stay. Well after an hour after the last race the betting ring, despite being devoid of bookmakers, was still crowded, there was still a buzz in the air, a feeling of camaraderie among those left. Together we had all witnessed something incredible. Stall 54 had been vacated for a while but still people hung around, as if magic was lingering in the air. Rewind a few hours and Moonee Valley on Cox Plate day was abuzz even before the gates opened. Winx was not to leave her Melbourne home, the Flemington stables of Chris Waller, until around 1. Yet even before noon, before the first race was run, there was crowd deep around that stall. Only they were not going to get signatures or a handshake or a kiss on the cheek from the object of their affection. It was enough for them just to look at her. Every time a float parked, each time a horse disembarked, onlookers peered through the gates, hoping it was her. A revered silence ensued as that horse walked under the archway into Moonee Valley, a track where she had raced only twice before. With her devoted strapper Umut Odemislioglu one side, her track rider Ben Cadden on the other, Winx strolled, with an air of quiet confidence, to her box. This is no strutting champion, no prima donna. You could tell with one glance at her that she was there for one thing only. As was the case a year ago, Winx was at times so relaxed in her stall that she appeared to be almost asleep. At other times she looked back at those staring at her. Many horses get a bit tense around such large crowds, Winx however seemed to know why they were there. It made sense to her. When it did become a bit too much, she would be taken for a little walk. And each time a swarm of people followed. Wherever her owners went, they were bestowed with good wishes, treated like celebrities, asked to pose for photos and sign autographs. Lloyd Menz, who had adorned his suit with Winx paraphernalia, stood proudly aside connections for a picture. With him was his daughter, Angela, whose dress was a homage to the Winx silks. Lloyd raised Angela to love horse racing and she has been going to the track since she was a kid. She loves the fashion side of it and in the past has dressed up in the colours of champions like Takeover Target and Black Caviar. But she made an extra special effort for Winx. And so the big race drew closer and closer. On the big screen a clock counted down the seconds. With it a big photo of Winx with one word: Legendary jockey Malcolm Johnston, best known for his association with the first and only triple Cox Plate winner, Kingston Town, placed the coveted silver trophy on its stand. The lead-up to the Cox Plate has changed a bit over the years but in recent times the constant has been the appearance of iconic Australian rocker Daryl Braithwaite. For three or so minutes he belts out his famous tune The Horses. Not that you can always hear him, so loud is the crowd that sings along. And, on this Cox Plate day, it was over 32, joining in. That many people in the one place singing the same song. There was one year where Braithwaite was replaced by another band. Just as locally famous, just as talented. But the crowd wanted none of them - as the singer climbed onto the temporary stage placed in front of the grandstand a chant emerged. A year later Daryl was back. While all this was happening out the back of the grandstand, Winx was in the mounting yard. More crowds gathered, wherever she went people followed. Many a selfie was taken, the internet in slow mode as thousands tried to share the moment on social media. Breaking protocol. Tense trainers, owners and jockeys sorted themselves into packs, some deep in discussion, others silent, thinking the thoughts of those whose most fervent dreams lie in the ability of their Thoroughbreds to run fast and true. Winx, as usual, took all the pre-race procedure into her stride. Other less experienced horses, such as 3-year-old Royal Symphony, got up onto their toes, excited and keen. In the spirit of theatre, Moonee Valley broke protocol as the horses made their way through the tunnel under the grandstand out onto the track. Usually it is done in number order, but on this occasion the best was saved for last. As Winx made her much anticipated appearance, those in the grandstand - much in the style of a Mexican

wave - rose to their feet. Adulation is most often saved for after a race, but Winx was applauded as she cantered to the barriers. As strapper Umut had let go of the lead rope, he and Ben Cadden turned around to look at the stand. It was overwhelming for them. Some conversations revolved around a love of this remarkable horse. Look at those dapples. The field of eight entered the gates. And when she did, it was to a roar. Settling fifth, Winx travelled sweetly as she always does. Watching with Umut, Ben Cadden was calm and composed. Until, that is, just after the m, when Bowman started to make his move. At the m, Winx edged even closer. And then closer still. By the m, she was well and truly into her winning run and she was in front well before the turn, three wide. But there was a challenger. Humidor was making a run. Could the unthinkable happen? Since finding out that he had been appointed to this position just a few weeks previously, Pettit had been counting down the hours to Cox Plate day. It was almost spookily quiet out there, and Winx just stood for at least a minute before turning back. Just him, Bowman and Winx. And a great, emotional, raw interview followed. All of this gave the crowd a bit of time to take it all in, to catch a breath before she did appear - another roar spreading across the course as she paraded in front of the grandstand - the noise escalating as Bowman threw his helmet into the crowd as a humble Chris Waller was interviewed. Seems she had won the listed Crockett Stakes! Press and photographers crowded in as Winx made her way back under the tunnel. As she stepped out into the sunshine out the back, there was a row of people lining the fence ready to provide yet more applause. There were more at the shower bay, yet more waiting at her stall. Winx was soon in recovery mode and strapper Umut was happy to pause to let adoring fans have a pat and a photo. He spied Carolyn Natt, who had come all the way from South Australia, who had transformed her wheelchair wheels into Winx wheels. It was not easy for her to get to Moonee Valley, but nothing was going to stop her seeing Winx create history and her day was made when Chris Waller jumped the fence to sign her wheels. But really, all of us who were there were lucky.

6: It's Ella Hickson's Moment (Of Honesty) | The Theatre Times

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

The other day, the skinny semi-bearded assistant in his polo shirt popped off to get my latest shiny grey iPad from the stockroom – before returning and sliding it gently out its tight-fitting white box. Such is the vacuum inside the packaging that it takes some time to divorce the box lid from its bottom. Canny Apple know that unwrapping a new gadget is a hugely exciting part of your investment – and they want to make the most of the moment -with a dramatic pause. Great radio is often about theatre. Their recollection is vivid. They can paraphrase the whole thing. Does it mean they will still remember that call in five years time? When planning a breakfast story arc, the double-beat works wonders. The listener is led along a path to what they believe is an acceptable but predictable end. Radio too often throws away moments of theatre. The power of the pause is immense. You are doing absolutely nothing – yet each moment of that carries huge value. When chatting to Sue MacGregor for my Conversations series , she mentioned wryly how it had not escaped her notice that John Humphrys was always picked above her for the flagship 8. On a good day you can lean back, fold your arms and wait for the fun to begin. The careful set up, the audible furrowed brow and then his harrumphing barbed interjection. Not just what he says, but when and how. In news bulletins, the slight extra pause after the most solemn story or headline injects real power. As broadcasters, we feel obliged to fill gaps – but we should restrain ourselves, when appropriate, no matter how uncomfortable. Over-polite interviewers fill the gap after their question when an interviewee pauses to think. When an interviewee pauses before an answer, it speaks volumes to the listener. We all know that if you wait long enough after the right question, eventually a kid will say something cute. There was a great Radio 4 programme which illustrated the pause point by troubling to edit all the gaps from a famous Churchill speech. The impact was diminished hugely. Our Darkest Hour would have lasted a lot longer without Winston saying nothing. When you are next doing one of those rare poignant pieces, and such moments occur occasionally in every format – pause. On the other hand, sports commentators instinctively understand, and you can hear it even in the very first commentaries in the late s, that you should speed up when there is action. The changing pace creates theatre. Drama can be created by the drama of the delivery. Sound as if you are discovering the story at the moment the listener also discovers it. In plot and delivery - how can you make it more dramatic? A personal and frighteningly candid reflection on life in radio now and then. The drama - the characters - the headaches - the victories. Need a conference speaker or help with strategic projects - or coaching or broadcast training?

7: Radio Moments : The Theatre of Radio - Milk the Moment

The acting in Deirdre Kinahan's Moment at Studio Theatre is so sharp it's like seeing a play in a live equivalent of high-def. The Washington Post.

Ella Hickson is a powerhouse playwright. But, her latest work, *The Writer*, which premiered at The Almeida Theatre in London this past spring, is not what she, nor anyone else expected. *The Writer* is a play about a female playwright who is struggling to find her voice in an industry primarily dominated by men. Hickson opened up about her vulnerability whilst writing this piece, and just how easy it was for her to tap into that space. The first scene of your play, *The Writer*, is between a man and woman. The woman is criticizing the play to this man, who happens to be the director of the show. She holds nothing back in describing her problems with the play she has just seen, specifically noting the inherent sexist qualities. This scene completely struck me as I had never seen anything like it on stage. Was this something you have been wanting to write for a long time? Since you were writing from such a raw, vulnerable place, were you ever afraid people would label you, for lack of a better word, as an angry, raging feminist? I was more worried about the self-indulgence. Like all I did was sit and write exactly what I wanted to write and I think that shows a lack of responsibility. My only principle for it was being relentlessly honest, and I think I was doing that because I was in a very protective place. I was on a retreat in America, so I felt like that was safe. It was just a story. But, of course, you write that story, and you bring it back to London and it does have consequences and it is the real thing. It was just a different way of writing. There was no censorship. There were no critics. There was no nothing. Writing exactly what you wanted to write. Yeah it was the first time I let go. Because usually, you have to write in a certain way. You usually have to consider other things. Or I find myself taking jobs where I have to consider other things. Do you think this honesty that you found while writing this play will transfer or stay with you when writing future plays or was this just a special moment in time where you felt that freedom? I certainly feel like I have to go back into my bit for a little while because it was also the material. I may have to wait for a play to be like that in me in order to get it written. I feel like I will do it again, but not for a little while and probably not from such a personal perspective. There are a lot of lines that have stuck with me and struck me in this play. What do you think changed for you? That came from a real sense of emotion of what I wanted the world to feel like and it was collaborative and it was female and it was calm. But theatres in London still have to make money. I get the purity of that impulse. And it was incredible to write from that pure shout of rage. And that that energy has applications somewhere. I would love the world to change shape, and I would love to see a kind of freedom that was in that play to exist more constantly in more of my life. After you wrote it and after you put it out there, were you hesitant since it came out of a place of complete honesty? I just wrote down what I felt to be true. I wanted to write a thing that was completely without second-guessing and thinking about it. I wanted to write it from a place of instinct. You just say who cares I just got them. With that play in particular, yeah. It was a real abdication of responsibility. I took responsibility for nothing. Not the outcome, and not the implications. Had you done that with any of your other plays before? My job is to keep being honest. I felt weirdly skinless for quite a long time. Do you feel that pressure as a female playwright to write more female characters? Do you feel any sort of that responsibility as someone who has such a powerful voice in the theatre community? Yeah, I think to a certain extent you have to remember that a lot of that is going to come for free. So, that position and that way of being is going to do a lot of that work for you. Your instincts are going to be shaped by how you feel about feminism and everything else. Your body will just do it for you. Do you want to receive news like this one directly in your mailbox? [Subscribe our newsletter now and receive news like this one by email on a regular basis.](#)

8: The Moment 3 Signals of Innovation Theatre to Watch Out For The Moment

Co-founder and Innovation Designer, The Moment. Strategist, advisor and change-maker focused on making the world better for people. It is time to be on the lookout for Innovation Theatre, and.

9: Moment Improv Theatre produces shows and teaches classes and workshops

The TEAM's Petri Projects program was launched in , and allows the company to foster a pipeline of inquiry and development into new performance work led by a variety of company artists. The program is structured as a laboratory in which the company and its invited associates can explore new ideas or concepts to create [].

Notes on indian criminal procedure code Signed and spoken language-biological constraints on linguistic form U2013 g. Ye dmar (before 1037 AD . 836 Papers Concerning Robertsons Colony in Texas: March 18 Through July 22, 1836 Constable: reverence. Cursor Mundi vol III 11. 12559-19300 Old-fashioned pilgrimage A work on conceptual artist Jay Lee Jarolsav with copies of his paintings (31 birth certificates.) Continuous Ambulatory Peritoneal Dialysis Queens Gambit Tartakower System Library relocations and collection shifts. The top and the bottom : 1946-1949 Alternate Generals III (Alternate Generals) You Cant Apologize to a Dawg The Dragons Almanac The social context of professional nursing Mary W. Stewart John Thurloe and the offer of the crown to Cromwell Patrick Little 45 years in wall street Shakespeare and the Bible Up on the Housetop Clinical teaching Chinese Cinderella (Puffin Teenage Books) The Lovers Who Died of Love (Arabia) A Letter to Diognetus The gentlemens agreement in Mecklenburg The courageous children. Electrical engineering principles and applications hambley filetype Modern algebra durbin solutions manual. How to Cheat in Flash CS3 History of political theories from Luther to Montesquieu Performance fundamentals. Performance fundamentals. The aging climber Blood in Gods river Death Trail (Danl Boone the Lost Wilderness Tales) The Paths of Love and Glory John Hughlings Jackson, 1835-1911 Leviticus (New Century Bible) University and social settlements Aesthetic Movement in England Audrey Tennysons vice-regal days Psyche and miscellaneous poems