

The Beauty Queen Of Leenane

Megan Gredesky

The Beauty Queen of Leenane Martin McDonagh, 2013-04-25 The Beauty Queen of Leenane tells the darkly comic tale of Maureen Folan, a plain and lonely woman in her early forties, and Mag her manipulative ageing mother whose interference in Maureen's first and potentially last loving relationship sets in motion a train of events that is as gothically funny as it is horrific.

The Beauty Queen of Leenane John Going, Pauline Flanagan, Giulia Pagano, Kevin Henderson, Matt Loney, Repertory Theatre of St. Louis, Loretto-Hilton Center for the Performing Arts (Webster Groves, Mo.), 2000

McDonagh Plays: 1 Martin McDonagh, 2014-05-08 Martin McDonagh's plays have been produced in Galway, Dublin, London and New York. They have created excitement and have won numerous awards. In individual editions the plays have been among Methuen's most popular sellers. 'Martin McDonagh's The Leenane Trilogy, one of the great events of the contemporary Irish theatre' (Irish Times). This volume contains: The Beauty Queen of Leenane - 'McDonagh's writing is pitiless but compassionate: he casts a cold, hard, but understanding eye on relationships made of mistrust, hesitation, resentment and malevolence' (Sunday Times); A Skull in Connemara - 'Here, McDonagh's gift is at its most naked and infectious . . . it leaves you giddy with gruesome exhilaration' (Financial Times); The Lonesome West: 'The play combines manic energy and physical violence in a way that is both hilarious and viscerally exciting' (Daily Telegraph) A star is born, bright and blazing, confident, individual and shockingly accomplished (Sunday Times)

Outstanding Women's Monologues 2001-2002 Craig Pospisil, 2002 Editor Craig Pospisil has drawn exclusively from Dramatists Play Service publications to compile this collection, which features over fifty monologues. You will find an enormous range of voices and subject matter, characters from their teens to their seve

The Beauty Queen of Leenane Trinity Repertory Company, Brian McEleney, Sam Coale, John Belluso, 2000

Beauty Queen of Leenane Martin McDonagh,

The Theatre of Martin McDonagh Lilian Chambers, Eamonn Jordan, 2006 With such plays as The Beauty Queen (1996), The Cripple of Inishmaan (1997), The Lonesome West (1997), A Skull in Connemara (1997), The Lieutenant of Inishmore (2001), and The Pillowman (2003) Martin McDonagh has made a huge reputation for himself internationally, winning multiple awards for his work and enjoying universal critical acclaim. Most recently, he won an Oscar for his short film Six

Shooter (2006). This collection of essays is a vital and significant response to the many challenges set by McDonagh for those involved in the production and reception of his work. The volume brings together critics and commentators from around the world, who assess the work from a diverse range of often provocative approaches. What is not surprising is the focus and commitment of the engagement, given the controversial and st Whether for or against, this is an essential read for all who wish to enter the complex debate about the Theatre of Martin McDonagh.

Theatre and Violence John W. Frick, 1999 A collection of pieces examining the theatre's role in fostering a culture enamoured of violence. Areas covered include violence as an integral part of dramatic text and performance, facets of the staging of violence, and examples of theatrical violence at the fringes of social acceptability.

Beyond Postmodernism Klaus Stierstorfer, 2012-05-02 After the veritable hype concerning postmodernism in the 1980s and early 1990s, when questions about when it began, what it means and which texts it comprises were apt to trigger heated discussions, the excitement has notably cooled down at the turn of the century. Voices are now beginning to be heard which seem to suggest a new episteme in the making which points beyond postmodernism, while it remains at the same time very uncertain whether what appears as newness is not rather a return to traditional concepts, theoretical premises, and authorial practices. Contributors to this volume propose to explore new openings and recent developments in anglophone literatures and cultural theories which engage with issues seen to be central in the construction of a postmodern paradigm, but deal with them in ways that promise new openings or a new Zeitgeist.

The Beauty Queen of Leenane by Martin McDonagh, Ben Barnes, director, 1999

Martin McDonagh Richard Rankin Russell, 2007-11-15 This book represents the first collection of original critical material on Martin McDonagh, one of the most celebrated young playwrights of the last decade. Credited with reinvigorating contemporary Irish drama, his dark, despairing comedies have been performed extensively both on Broadway and in the West End, culminating in an Olivier Award for *The Pillowman* and an Academy Award for his short film *Six Shooter*. In Martin McDonagh, Richard Rankin Russell brings together a variety of theoretical perspectives - from globalization to the gothic - to survey McDonagh's plays in unprecedented critical depth. Specially commissioned essays cover topics such as identity politics, the shadow of violence and the role of Catholicism in the work of this most precocious of contemporary dramatists. Contributors: Marion Castleberry, Brian Cliff, Joan Fitzpatrick Dean, Maria Doyle, Laura Eldred, José Laners, Patrick Lonergan, Stephanie Pocock, Richard Rankin Russell, Karen Vandevælde

Working-Class Women in Irish Literature and Theatre Clara Mallon, Salomé Paul, 2025-07-25 Working-Class Women in Irish Literature and Theatre critically engages with works of theatre both by and about working-class women, historically and presently. Addressing professional and community theatre productions, from both textual and performative perspectives, this volume focuses on works of theatre by practitioners, directors, playwrights, and performance artists across rural and

urban contexts. Irish theatre has a long history of signifying social class. Yet the representations of working-class women in Irish theatrical history also encompass several problematic issues, starting with the fact that these depictions were created by male writers like J. M Synge and Seán O'Casey to name but a few. Nonetheless, the theatre's emphasis on embodied performance and its ability to reach its public in an unmediated way has attracted working-class engagement perhaps more than other art forms in Ireland. Contemporary playwrights in the Republic and the north of Ireland have tirelessly striven to illuminate working-class women's lived experiences and have reframed the characterisation of working-class women by drawing out the intersection of social class with sexualities, ethnic minorities, and racial identities. This edited collection also includes the voices of directors, playwrights, and performers who identify with a working-class social background, offering first-hand accounts of their lived experience in the theatre industry.

Irish Studies in Brazil Munira H. Mutran, Laura P. Z. Izarra, 2005

The Theatre and Films of Martin McDonagh Patrick Lonergan, 2014-12-16 Martin McDonagh is one of the world's most popular dramatists. This is a highly readable and illuminating analysis of his career to date that will appeal to the legions of fans of his stage plays and the films *Six Shooter* and *In Bruges*. As a resource for students and practitioners it is unrivalled, providing an authoritative and enquiring approach to his work that moves beyond the tired discussions of national identity to offer a comprehensive critical exploration. Patrick Lonergan provides a detailed analysis of each of his plays and films, their original staging, critical reception, and the connections within and between the *Leenane Trilogy*, the *Aran Islands* plays and more recent work. It includes an interview with Garry Hynes, artistic director of *Druid Theatre Company*, and offers four critical essays on key features of McDonagh's work by leading international scholars: Joan Dean, Eamonn Jordan, Jose Lanteris and Karen O'Brien. A series of further resources including a chronology, glossary, notes on McDonagh's use of language and a list of further reading makes this the perfect companion to one of the most exciting dramatists writing today.

Martin McDonagh Martin McDonagh, 2003

Directing The Beauty Queen of Leenane Megan Gredesky, 2010

Dramatic Apparitions and Theatrical Ghosts Ann C. Hall, Alan Nadel, 2023-08-10 Ghosts haunt the stages of world theatre, appearing in classical Greek drama through to the plays of 21st-century dramatists. Tracing the phenomenon across time and in different cultures, the chapters collected here examine their representation, dramatic function, and what they may tell us about the belief systems of their original audiences and the conditions of theatrical production. As illusions of illusions, they foreground many dramatic themes common to a wide variety of periods and cultures. Arranged chronologically, this collection examines how ghosts represent political change in Athenian culture in three plays by Aeschylus; their function in traditional Japanese drama; the staging of the supernatural in the dramatic liturgy of the early Middle Ages; ghosts within the dramatic works of Middleton, George Peele, and Christopher Marlowe, and the technologies

employed in the 18th and 19th centuries to represent the supernatural on stage. Coverage of the dramatic representation of ghosts in the 20th and 21st centuries includes studies of Noël Coward's *Blithe Spirit*, August Wilson's *Pittsburgh Cycle*, plays by Sam Shepard, David Mamet, and Sarah Ruhl, Paddy Chayefsky's *The Tenth Man*, Suzan-Lori Parks' *Topdog/Underdog*, and the spectral imprint of Shakespeare's ghosts in the Irish drama of Marina Carr, Martin McDonagh, William Butler Yeats, and Samuel Beckett. The volume closes by examining three contemporary American indigenous plays by Anishinaabe author, Alanis King.

Contemporary Irish Theatre Charlotte McIvor, Ian R. Walsh, 2024-06-25 This open access book is a new survey of theatre practices in Ireland from 1957 to the present. Part I: Histories, situates the theatrical activity of twentieth and twenty-first century Ireland within its social and political contexts, identifies key practitioners, landmark productions, institutions, festivals, and seminal revivals. Part II: Theories, offers five key theoretical frameworks - nation, language, body, space and interculturalism - to examine contemporary Irish theatre practices. *Contemporary Irish Theatre and Performance* ultimately offers a more extensive story of contemporary Irish theatre documenting the diversity of practices and contributors that have populated the contemporary Irish theatre landscape since 1957.

The New York Times Theater Reviews 1997-1998 Times Books, 2014-10-13 From the musical hits *Lion King* and *Bring In da Noise*, *Bring In da Funk*, to important new off-Broadway plays such as *Beauty Queen of Leenane* and *Wit*, the latest volume in this popular series features a chronological collection of facsimiles of every theater review and awards article published in the *New York Times* between January 1997 and December 1998. Includes a full index of personal names, titles, and corporate names. Like its companion volume, the *New York Times Film Reviews 1997-1998*, this collection is an invaluable resource for all libraries.

Oscar Wilde and Contemporary Irish Drama Graham Price, 2018-10-23 This book is about the Wildean aesthetic in contemporary Irish drama. Through elucidating a discernible Wildean strand in the plays of Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness, it demonstrates that Oscar Wilde's importance to Ireland's theatrical canon is equal to that of W. B. Yeats, J. M. Synge and Samuel Beckett. The study examines key areas of the Wildean aesthetic: his aestheticizing of experience via language and self-conscious performance; the notion of the dandy in Wildean texts and how such a figure is engaged with in today's dramas; and how his contribution to the concept of a 'verbal theatre' has influenced his dramatic successors. It is of particular pertinence to academics and postgraduate students in the fields of Irish drama and Irish literature, and for those interested in the work of Oscar Wilde, Brian Friel, Tom Murphy, Thomas Kilroy, Marina Carr and Frank McGuinness. okokpoj

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