



GUINNESS MEN'S SIX NATIONS 2025



ITALY

SAT 1 FEB, 2.15PM
SCOTTISH GAS MURRAYFIELD



IRELAND

SUN 9 FEB, 3PM
SCOTTISH GAS MURRAYFIELD



ENGLAND

SAT 22 FEB, 4.45PM
TWICKENHAM



WALES

SAT 8 MAR, 4.45PM
SCOTTISH GAS MURRAYFIELD



FRANCE

SAT 15 MAR, 8PM
STADE DE FRANCE



Six Pack Plays For Scotland

John McGrath



Six Pack Plays For Scotland:

Edinburgh Companion to Scottish Drama Ian Brown, 2011-05-16 Combines historical rigour with an analysis of dramatic contexts themes and forms The 17 contributors explore the longstanding and vibrant Scottish dramatic tradition and the important developments in Scottish dramatic writing and theatre with particular attention to the last 100 years The first part of the volume covers Scottish drama from the earliest records to the late twentieth century literary revival as well as translation in Scottish theatre and non theatrical drama The second part focuses on the work of influential Scottish playwrights from J M Barrie and James Bridie to Ena Lamont Stewart Liz Lochhead and Edwin Morgan and right up to contemporary playwrights Anthony Neilson Gregory Burke Henry Adams and Douglas Maxwell *Six-pack* John McGrath, 1996 This book contains six of John McGrath's most celebrated plays including *The Cheviot the Stag and the Black Black Oil* *Blood Red Roses* border warfare and random happenings in the Hebrides **The Oxford Handbook of Scottish Theatre**, 2025-01-20 The Oxford Handbook of Scottish Theatre tells the story of drama and performing in Scotland from the earliest traces of folk plays performances and royal ceremonies in the medieval period right up to the challenges of the present post pandemic moment in the professional theatre It brings together distinguished scholars theatre professionals critics and reviewers to share their experiences of studying and in some cases producing the most significant landmarks of Scottish stage history discussing pivotal plays and productions Lyndsay's Ane Satyre of the Thrie Estaitis Ramsay's The Gentle Shepherd Home's Douglas adaptations of Rob Roy and the National Drama Lamont Stewart's Men Should Weep Lochhead's Mary Queen of Scots Got Her Head Cut Off writers including Joanna Baillie J M Barrie James Bridie John McGrath and the writers of the radical post Millenium generation and companies including The Scottish National Players The Glasgow Citizens 784 Wildcat Communicado and the National Theatre of Scotland alongside incisive accounts of the cultural contexts from the Reformation to the Thatcher government and beyond that produced and challenged them Separate chapters explore Scots language and Gaelic drama the popular theatrical forms of the travelling geggies music hall variety and pantomime theatre for young audiences radio and television drama the significant roles of the director and the theatre critic and reviewer in shaping Scottish theatre and the Scottish stage's long history of dialogue with performance traditions in England Ireland and Continental Europe Contributors describe the often fierce struggles that led to the opening up of the Scottish stage to working class voices and audiences women writers and performers writers of colour LGBTQ voices innovators in dramatic form and the long process leading towards the foundation of the NTS and its early work alongside other key developments in the twenty first century **A Companion to Modern British and Irish Drama, 1880 - 2005** Mary Luckhurst, 2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity An authoritative guide to modern British and Irish

drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma

Scottish Theatre Since the Seventies Randall Stevenson,2019-08-07 No detailed description available for Scottish Theatre Since the Seventies Scenes from the Revolution Kim Wiltshire,Billy Cowan,2018-09-20 Political theatre thrives on turbulence By turning the political issues of the day into a potent dramatic art form its practitioners hold up a mirror to our society with the power to shock discomfit and entertain *Scenes from the Revolution* is a celebration of fifty years of political theatre in Britain Including lost scripts from companies including Broadside Mobile Workers Theatre The Women s Theatre Group and The General Will with incisive commentary from contemporary political theatre makers the book asks the essential questions What can be learnt from our rich history of political theatre And how might contemporary practitioners apply these approaches to our current politically troubled world Beginning with a short history of pre 1968 political theatre covering Brecht Joan Littlewood and Ewan McColl the editors move on to explore agit prop working class theatre theatre in education theatre and race women s theatre and LGBTQ theatre Featuring many of the leading voices in the field then and now *Scenes from the Revolution* is a must read for anyone interested in politics in the arts **Fifty Modern and Contemporary Dramatists** Maggie B. Gale,John F. Deeney,2014-11-27 *Fifty Modern and Contemporary and Dramatists* is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day The figures chosen are among the most widely studied by students of drama theatre and literature and include such celebrated writers as Samuel Beckett Caryl Churchill Anna Deavere Smith Jean Genet Sarah Kane Heiner M ller Arthur Miller Harold Pinter Sam Shephard Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright s key works and career The introduction provides an historical and theatrical context to the volume which provides an invaluable overview of modern and contemporary drama *Scottish Literary Journal* ,1997 History as Theatrical Metaphor Ian Brown,2016-09-24 This revelatory study explores how Scottish history plays especially since the 1930s raise issues of ideology national identity historiography mythology gender and especially Scottish language Covering topics up to the end of World War Two the book addresses the work of many key figures from the last century of Scottish theatre including Robert McLellan and his contemporaries and also Hector MacMillan Stewart Conn John McGrath Donald Campbell Bill Bryden Sue Glover Liz Lochhead Jo Clifford Peter Arnott David Greig Rona Munro and others often neglected or misunderstood Setting these writers achievements in the context of their Scottish and European predecessors Ian Brown offers fresh insights into key aspects of Scottish theatre As such this represents the first study to offer an overarching view of historical representation on Scottish stages exploring the nature of history and myth and relating these afresh to how dramatists use and subvert them Engaging and accessible this innovative book will attract

scholars and students interested in history ideology mythology theatre politics and explorations of national and gender identity

The Routledge Drama Anthology and Sourcebook Maggie B. Gale, John F. Deeney, 2012-08-06 A groundbreaking compilation of the key movements in the history of modern theatre Each of the book's parts comprises full reproductions of the plays that defined the period and key critical writings that inform and contextualise their reading Here is an anthology of plays and criticism that all teachers of drama should take seriously The fresh angles and approaches the volume offers on topics such as naturalism the historical avant garde and breakthrough works by innovative performance artists e g Laurie Anderson SuAndi all argue in favor of this collection as required reading in courses on modern stagecraft CHOICE Feb 2011

Scots Plays of the Seventies Bill Findlay, 2001 The six plays gathered together in this anthology are seminal works in the unprecedented flowering of Scottish drama that occurred in the 1970s a time when as one critic remarked Scottish theatre was alive as never before with one fine play following another Jacket

British Theatre Companies: 1965-1979 John Bull, 2016-12-15 This series of three volumes provides a groundbreaking study of the work of many of the most innovative and important British theatre companies from 1965 to the present Each volume provides a survey of the political and cultural context an extensive survey of the variety of theatre companies from the period and detailed case studies of six of the major companies drawing on the Arts Council Archives to trace the impact of funding on the work produced 1965-1979 covers the period often accepted as the golden age of British Fringe companies looking at the birth of companies concerned with touring their work to an ever expanding circuit of alternative performance venues Leading academics provide case studies of six of the most important companies including CAST by Bill McDonnell University of Sheffield UK The People Show by Grant Tyler Peterson Brunel University London UK Portable Theatre by Chris Megson Royal Holloway University of London UK Pip Simmons Theatre Group by Kate Dorney The Victoria and Albert Museum UK Welfare State International by Gillian Whitely Loughborough University UK 7-84 Theatre Companies by David Pattie University of Chester UK

The Cheviot, the Stag and the Black, Black Oil John McGrath, 2015-02-26 Written during the 1970s John McGrath's winding furious innovative play tracks the economic history and exploitation of the Scottish Highlands from the post Rebellion suppression of the clans to the story of the Clearances in the nineteenth century aristocratic landowners discovered the profitability of sheep farming and forced a mass emigration of rural Highlanders burning their houses in order to make way for the Cheviot sheep The play follows the thread of capitalist and repressive exploitation through the estates of the stag hunting landed gentry to the 1970s rush for profit in the name of North Sea Oil Described by the playwright as having a ceilidh format The Cheviot the Stag and the Black Black Oil draws on historical research alongside Gaelic song and the Scots love of variety and popular entertainment to tell this epic story A totally distinctive cultural and theatrical phenomenon the play championed several new approaches to theatre raising its profile as a means of political intervention proposing a collective democratic collaborative approach to creating theatre offering a language of performance

accessible to working class people producing theatre in non purpose built theatre spaces breaking down the barrier between audience and performers through interaction and taking theatre to people who otherwise would not access it The play received its premiere in 1973 by the agit prop theatre group 784 of which John McGrath was founder and Artistic Director and toured Scotland to great critical and audience acclaim Scottish Theatre: Diversity, Language, Continuity Ian Brown, 2013-10-20 Challenging the dominant view of a broken and discontinuous dramatic culture in Scotland this book outlines the variety and richness of the nation's performance traditions and multilingual theatre history Brown illuminates enduring strands of hybridity and diversity which use theatre and theatricality as a means of challenging establishment views and of exploring social political and religious change He describes the ways in which politically and religiously divisive moments in Scottish history such as the Reformation and political Union fostered alternative dramatic modes and means of expression This major revisionist history also analyses the changing relationships between drama culture and political change in Scotland in the 20th and 21st centuries drawing on the work of an extensive range of modern and contemporary Scottish playwrights and drama practitioners Ian Brown is a playwright poet and Professor of Drama at Kingston University London Until recently Chair of the Scottish Society of Playwrights he was General Editor of the *Edinburgh History of Scottish Theatre* EUP 2007 and editor of *From Tartan to Tartanry* Scottish Culture History and Myth EUP 2010 and *The Edinburgh Companion to Scottish Drama* EUP 2011 He has published widely on theatre cultural policy and literature and language

Thatcher's Theatre D. Keith Peacock, 1999-03-30 The Thatcher administration of 1979 to 1990 had a profound and apparently lasting effect on British theatre and drama It is now roughly a decade since the fall of Margaret Thatcher and with the benefit of hindsight it has become possible to disentangle fact from fantasy concerning her effect on the British theatre During her administration there was a significant cultural shift which affected drama in Britain While some critics have argued that the theatre was simply affected by financial cutbacks in arts subsidies this volume challenges that view While it looks at the economic influence of Thatcher's policies it also examines how her ideology shaped theatrical and dramatic discourse It begins by defining Thatcherism and illustrating its cultural influence It then examines the consequences of Thatcherite policies through the agency of the Arts Council of Great Britain Having established this political and cultural environment the book considers in detail the effect of Thatcher's administration on the subject matter and dramatic and theatrical discourse of left wing drama and on the subsidized political theatre companies which proliferated during the 1970s Attention is then given to the development of constituency theatres such as Women's and Black Theatre which assumed an oppositional cultural stance and in some cases attempted to develop characteristic theatrical and dramatic discourses The penultimate chapter deals with the effect of Thatcherite economic policy and ideology on new writing and performance while the final chapter draws conclusions and suggests that the cultural shift perpetrated by the Thatcher regime has altered the status of subsidized theatre from an agency of cultural spiritual social or psychological welfare to an entertainment industry

which is viewed as largely irrelevant to the workings of society **Highland Resistance** Iain Fraser Grigor, 2014-06-17

Highland Resistance takes as its subject the record of land centred and by implication culture and nationality centred conflict in the Highlands of Scotland during the two and a half centuries since the Jacobite rising of 1745 The book tells the story of anti landlord agitation and direct action land raiding from the great sheep drives in Sutherland at the end of the eighteenth century on through the anti eviction resistance that characterised the worst years of the notorious Clearances and on again by way of the huge crofters agitation of the 1880s to continuing inter war raiding and reform and the last great land grab at Knoydart in the 1940s By setting this record in its context Highland Resistance shows its continuing political and cultural importance to our own times as Scotland and her reborn parliament enter a new century and a new millennium The principal arguments of Highland Resistance are that there is a long and deep anti landlord tradition in the Highlands that this tradition has been under pinned with an identity that can justly be identified as one of agrarian and cultural radicalism and

nationalism and that this tradition in one form or another lives on today with a sharp and controversial resonance for the Highlands and Scotland of tomorrow *Edinburgh's Festivals* David Pollock, 2023-08-04 In August 1947 an migr Austrian opera impresario launched the Edinburgh International Festival of Music and Drama to heal the scars of the Second World War through a celebration of the arts At the same time a socialist theatre group from Glasgow and other amateur companies protested their exclusion from the festival by performing anyway inventing the concept of fringe theatre Now the annual celebration known collectively as the Edinburgh Festival is the largest arts festival in the world incorporating events dedicated to theatre film art literature comedy dance jazz and even military pageantry It has launched careers from Peter Cook and Dudley Moore in Beyond the Fringe to Phoebe Waller Bridge with Fleabag mirrored the political and social mood of its times shaped the city of Edinburgh around it and welcomed a huge all star cast including Orson Welles Grace Kelly Yehudi Menuhin and Mark E Smith s The Fall and many many more This is its story **Encyclopedia of British Writers, 1800 to the Present** George Stade, Karen Karbiener, 2010-05-12 Contains alphabetically arranged entries that provide biographical and critical information on major and lesser known nineteenth and twentieth century British writers and includes articles on key schools of literature and genres *Flammable Societies* John-Andrew McNeish, Owen Logan, 2012-01-06 The impact of the oil and gas industry paradoxically seen both as a blessing and a curse on socio economic development is a question at the heart of the comparative studies in this volume stretching from Northern Europe to the Caucasus the Gulf of Guinea to Latin America Britain s transformation under Margaret Thatcher into a supposedly post industrial society orientated towards consumer sovereignty was paid for with revenues from the North Sea oil industry an industry conveniently out of sight and out of mind for many Other case studies include resource struggles in Bolivia oil money in Venezuela and the Azerbaijani oil boom among many others Drawing on bottom up research and theoretical reflection this book questions the political and scientific basis of current international policy that aims to address the problem of resource management through standard

Western models of economic governance institution building and national sovereignty *British Culture of the Post-War*
Alastair Davies, Alan Sinfield, 2013-04-15 From Angus Wilson to Pat Barker and Salman Rushdie *British Culture of the Post War* is an ideal starting point for those studying cultural developments in Britain of recent years Chapters on individual people and art forms give a clear and concise overview of the progression of different genres They also discuss the wider issues of Britain's relationship with America and Europe and the idea of Britishness Each section is introduced with a short discussion of the major historical events of the period Read as a whole *British Culture of the Postwar* will give students a comprehensive introduction to this turbulent and exciting period and a greater understanding of the cultural production arising from it

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