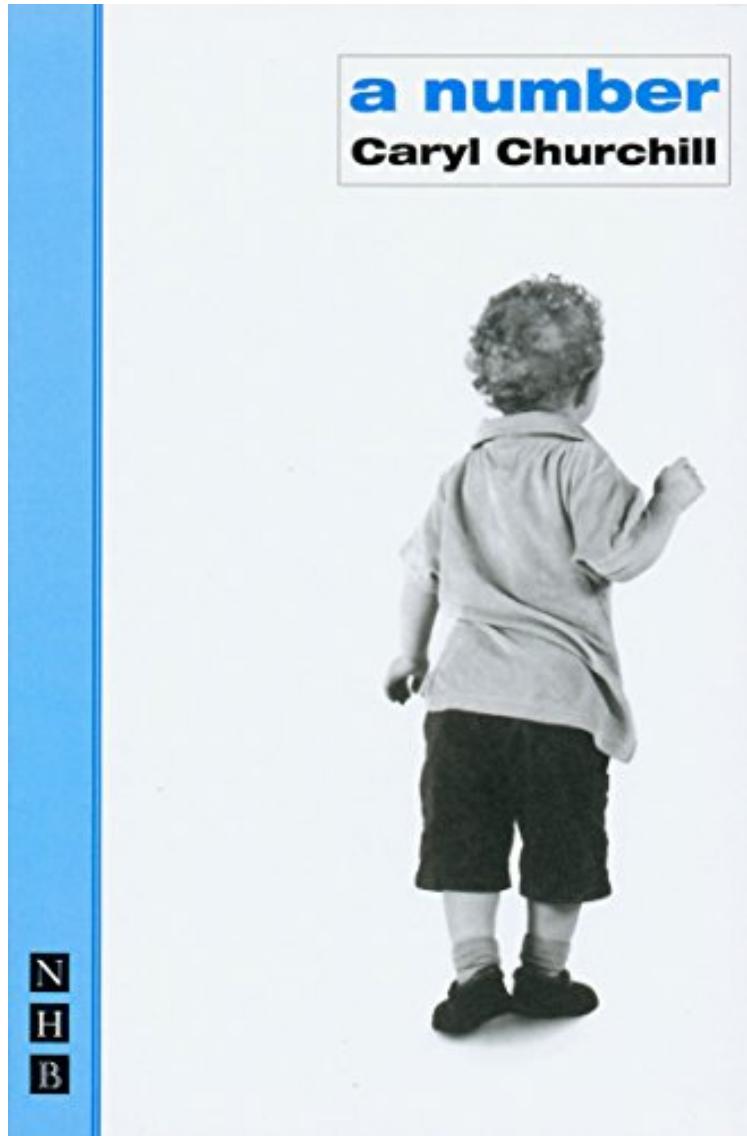


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A Number (NHB Modern Plays)

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Caryl Churchill : A Number (NHB Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised A Number (NHB Modern Plays):

0 of 0 people found the following review helpful. Fascinating play!By CustomerThis play was amazing and fascinating to read. Going into this for the 2nd time around the play was a lot less confusing and much easier to get an understanding of all of the characters. The play is unique in itself since it reads like a novel and it goes into the themes of finding yourself and even more having that ownership of self and identifying what makes you unique. A number is amazing since Churchill is able to combine theater and science into one while conveying a poetic truth0 of 0 people

found the following review helpful. Very happy. By Silvia Schumacher Received the book when promised. Very happy. 0 of 0 people found the following review helpful. I recommend this play/book highly as well as watching the HBO ... By Pamela S Inskeep Intriguing topic of a person discovering he is a clone and then he tries to locate his brother(s). Once he finds one, he shocks you with his behavior. As the story unfolds, you get drawn deeper into a web of lies and deceit. I recommend this play/book highly as well as watching the HBO TV adaptation.

A fascinating meditation on human cloning, personal identity and the conflicting claims of nature and nurture. Winner of the Evening Standard Award for Best Play of 2002. A Number was first staged at the Royal Court Theatre, 2002, starring Michael Gambon Daniel Craig. 'A Number confirms Churchill's status as the first dramatist of the 21st century... The questions this brilliant, harrowing play asks are almost unanswerable, which is why they must be asked' - Sunday Times 'Caryl Churchill's magnificent new play only lasts an hour but contains more drama, and more ideas, than most writers manage in a dozen full-length works. Part psychological thriller, part topical scientific speculation, and part analysis of the relationship between fathers and their sons, it combines elegant structural simplicity with an astonishing intellectual and emotional depth... What a tremendous play this is, moving thought-provoking and dramatically thrilling' - Daily Telegraph 'Rarely in my theatre-going experience has a new play conveyed such a disturbing or enthralling impression of domestic weirdness that some families may endure in a not entirely hypothetical future... It's an astonishing event' - Evening Standard

A Number confirms Churchill's status as the first dramatist of the 21st century. On the face of it, it is human cloning. Like all Churchill's best plays, A Number deals with both the essentials and the extremities of human experience. The questions of this brilliant, harrowing play asks are almost unanswerable, which is why they must be asked. Sunday Times Caryl Churchill's magnificent new play only last an hour but contains more drama, and more ideas, than most writers manage in a dozen full-length works. Daily Telegraph Caryl Churchill's never stands still. After the dystopian nightmare of *Far Away*, she now comes up with a challenging new form of moral inquiry. And the key question she asks in this play is from what the essential core of self derives: from nature or nurture, genetic inheritance or environmental circumstance? Guardian Churchill's harrowing bioethics fable leaves us with a number of things to chew on. Kris Vire, *Time Out Chicago* Stunning *A Number*, you see, is a gripping dramatic consideration of what happens to autonomous identity in a world where people can be cloned. The invaluable Ms. Churchill has not begun to stop surprising and unbalancing theatergoers. Since the 1970's this British dramatist has produced studies of a world quaking under constant siege in which style somehow always uniquely mirrors content. She has pondered mutations in gender (*Cloud Nine*) and language (*Blue Heart*), as well as the seismic disruptions of revolution (*Mad Forest*), civil war (*Far Away*) and environmental poisoning (*The Skriker*). She has now moved on to ponder a threat to the very cornerstone of Western civilization since the Renaissance: the idea of human individuality, a subject she manages to probe in depth in a mere hour of spartan sentences and silences. It is hard to think of another contemporary playwright who combines such economy of means and breadth of imagination. -- Ben Brantley, *New York Times*