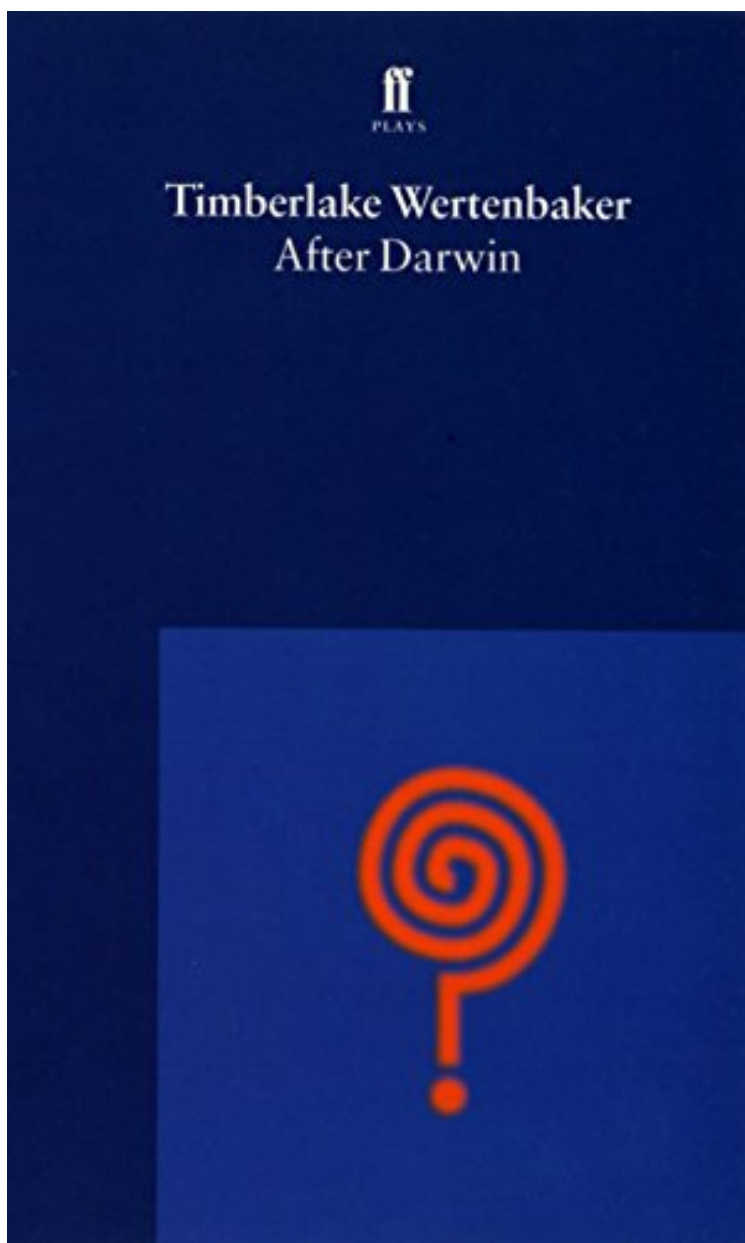


[Pdf free] After Darwin (Faber Plays)

## After Darwin (Faber Plays)

*Timberlake Wertenbaker*  
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**Timberlake Wertenbaker : After Darwin (Faber Plays)** before purchasing it in order to gage whether or not it would be worth my time, and all praised After Darwin (Faber Plays):

0 of 0 people found the following review helpful. Insightful and deepBy cele Abad-ZapateroThis is a very insightful and multi-layered play about evolution in a historical and modern context, at the same time. There is a historical

perspective with the FitzRoy-Darwin characters and there is a modern perspective -although not necessarily consistent with Darwin's ideas- more related to social Darwinism with the modern (Ian-Tom) characters. It is condensed and dense but worth reading and studying for writers intending to tackle scientific themes in play writing. 0 of 0 people found the following review helpful. Five Stars By Jack Bushnell great play, not only about Darwin but about our modern understanding of his accomplishment

Millie, a director, discusses with her actors, Ian and Tom, how to interpret two famous historical figures from the nineteenth century. It's 1831. The naturalist Charles Darwin is invited to travel with Robert Fitzroy into uncharted waters off the coast of South America aboard 'The Beagle'. Their five year journey is fraught with philosophical and personal tensions. Fitzroy, a staunch Christian, has faith in the unquestionable authority of the Bible; Darwin begins to explore a more radical vision, his theory of natural selection. A meditation on history and human relationships, *After Darwin* links past and present through these five characters, and raises timeless questions about faith, friendship and how we interpret the past. *After Darwin* was first performed in July 1998, at Hampstead Theatre, London.

About the Author Timberlake Wertenbaker's plays include *New Anatomies* (ICA, London, 1982), *Abel's Sister* (Royal Court Theatre Upstairs, 1984), *The Grace of Mary Traverse* (Royal Court), which won the Plays and Players Most Promising Playwright Award in 1985, *Our Country's Good* (Royal Court and Broadway), winner of the Laurence Olivier Play of the Year Award in 1988 and the New York Drama Critics' Circle Award for Best New Foreign Play in 1991, *The Love of the Nightingale* (RSC's Other Place), which won the 1989 Eileen Anderson Central TV Drama Award, *Three Birds Alighting on a Field* (Royal Court), which won the Susan Smith Blackburn Award, Writers' Guild Award and London Critics' Circle Award in 1992, *The Break of Day* (Out of Joint production, Royal Court and tour, 1995), *After Darwin* (Hampstead Theatre, 1998), *The Ash Girl* (Birmingham Rep, 2000), *Credible Witness* (Royal Court, 2001), *Galileo's Daughter* (Theatre Royal, Bath, 2004), *Arden City* (NT Connections, 2008) and *The Line* (Arcola Theatre, 2009). She has written the screenplay of *The Children*, based on the novel by Edith Wharton, and a BBC2 film entitled *Do Not Disturb*. Translations and adaptations include Marivaux's *La Dispute*, Jean Anouilh's *Leocadia*, Maurice Maeterlinck's *Pelleas and Melisande* for BBC Radio, Ariane Mnouchkine's *Mephisto*, adapted for the RSC in 1986, Sophocles's *The Theban Plays* (RSC, 1991), Euripides' *Hecuba* (ACT, San Francisco, 1995; BBC Radio 3, 2001) and *Hippolytus* (Riverside Studios, 2009), Eduardo de Filippo's *Filumena* (Peter Hall Company at the Piccadilly Theatre, 1998), Pirandello's *Come tu mi vuoi*, Gabriela Preissova's *Jenufa* (Arcola Theatre, 2008) and Racine's *Britannicus* (Wilton's Music Hall, 2011).