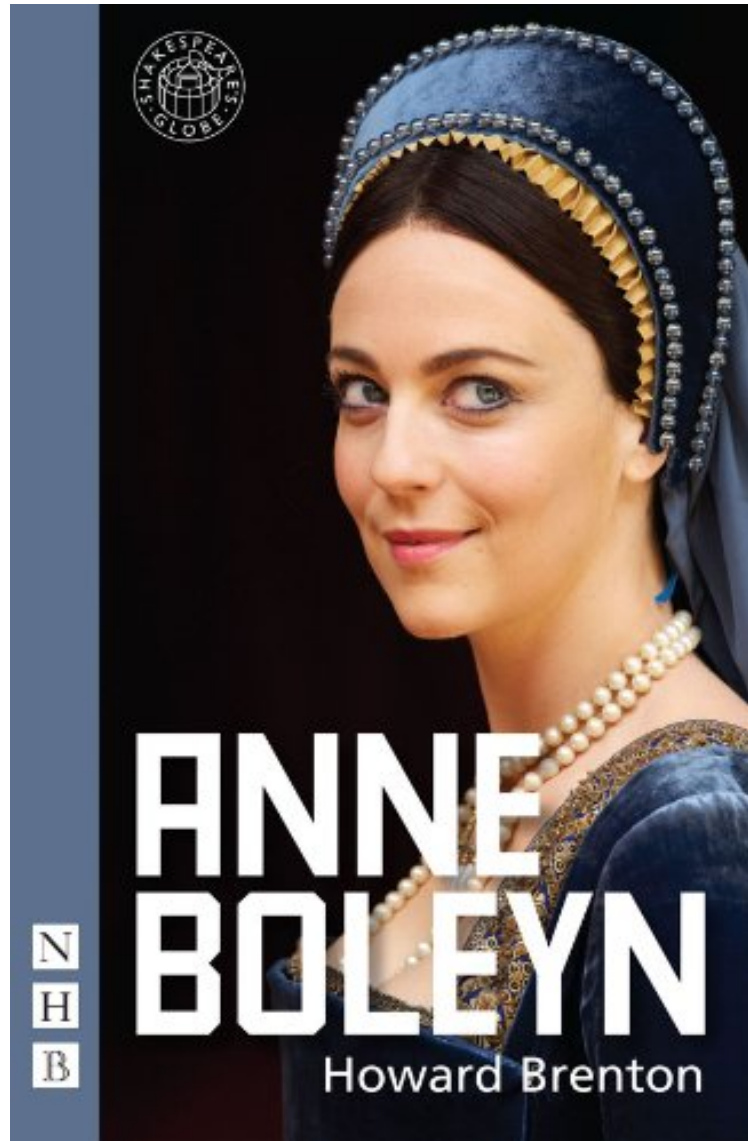


Anne Boleyn (NHB Modern Plays)

Howard Brenton

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Howard Brenton : Anne Boleyn (NHB Modern Plays) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Anne Boleyn (NHB Modern Plays):

1 of 1 people found the following review helpful. It's a pretty run-of-the-mill Boleyn story
By Mariah Webb
I managed to wrestle a good monologue out of it. Despite updated language and expressions, Anne Boleyn is average. There are so many fascinating aspects of this woman's life that I keep waiting to see materialize in Play form, however for some reason she always seems to become a bit soft. Anyway, it's a good read. Go ahead and order it.
0 of 0 people found the following review helpful. I enjoyed reading it
By Jasmine Skinner
I enjoyed reading it. It was refreshing to read a story

about Anne Boleyn that was both funny and serious. I loved the ending. 0 of 1 people found the following review helpful. What a great play !! By Carlos Colmenero I played two characters in this play and I loved it. Cardinal Wolsey was at the beginning a great challenge for this amateur performer. But when I was asked to play James I as well, the challenge became ... jumbo!! Technically it was hard to find the way to change all in me to be two different characters on stage ... until I started loving James I. The turning point was when I realized that James I loved Anne and wanted and needed to follow her ideas and aims. James I searches for the real Anne, not the ambitious witch of popular history who schemed her way into a king's bed and ousted the king's first wife, Catherine of Aragon, but a devout Protestant, an English Joan of Arc who saw off the Pope but lost her head in the toxic political machinations of court. Hard but I loved both characters... one of the most greatest experiences in life. Of course I was not James Garnor nor Colin Hurley, but I did my best. Howard Brenton has done a great historical research for this play and the result was awesome.

A celebration of a great English heroine, Anne Boleyn dramatises the life and legacy of Henry VIII's notorious second wife, who helped change the course of the nation's history. Premiered at Shakespeare's Globe in 2010. Best New Play, Whatsonstage.com Awards Traditionally seen as either the pawn of an ambitious family manoeuvred into the King's bed or as a predator manipulating her way to power, Anne and her ghost are seen in a very different light in Howard Brenton's epic play. Rummaging through the dead Queen Elizabeth's possessions upon coming to the throne in 1603, King James I finds alarming evidence that Anne was a religious conspirator, in love with Henry VIII but also with the most dangerous ideas of her day. She comes alive for him, a brilliant but reckless young woman confident in her sexuality, whose marriage and death transformed England for ever. 'This is no dry and dusty history lesson... a witty and engrossing impression of the times that gave birth to our first Elizabethan age, and the subsequent reformation' British Theatre Guide 'The play bursts through the constraints of costume drama' The Independent 'What an absolute delight... a beautifully-written piece of theatre that instantly draws you in into the life and times of both Anne Boleyn and King James I' Whatsonstage.com

'This is no dry and dusty history lesson... a witty and engrossing impression of the times that gave birth to our first Elizabethan age, and the subsequent reformation.' British Theatre Guide, 2012 'Full of entertaining characters... Anne Boleyn is a fascinating take on this famously tumultuous era of British History' Cambridge News, 2012 'What an absolute delight... a beautifully written piece of theatre that instantly draws you in into the life and times of both Anne Boleyn and King James I' Whatsonstage.com, 2012 'Anne Boleyn makes religion sexy - and doctrinal disputes bloody good fun...' Time Out, 2011 'Ticklishly enjoyable - Teasingly intelligent - Rollicking good drama full of big characters' Sunday Telegraph, 2011 About the Author HOWARD BRENTON's early plays were produced at the Royal Court, RSC and National Theatre, where *Romans in Britain* (1980) was famously prosecuted by Mary Whitehouse. More recently he became the lead writer on TV's *Spooks*, before a triumphant return to the stage with *Paul* (2005) and *Never So Good* (2008) at the National Theatre and *In Extremis* (2006) at Shakespeare's Globe.