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She is co-author (as Pfisterer) of *Playing With Ideas: Australian Women Playwrights from the Suffrage to the Sixties*, and editor of the anthology *Tremendous Worlds: Australian Women's Drama, 1890-1960*. *Griefbox*, a collection of her own plays, was published in 2001.

~~Playing Australia: Australian Theatre and the~~

Australian Survivor (Nine Network 2002, Seven Network 2006, Network Ten 2016-) *The Bachelor Australia* (Network Ten 2013-) *The Bachelorette Australia* (Network Ten 2015-)

~~List of Australian television series - Wikipedia~~

There was pure pandemonium in the women's singles final at the Australian Open when World No. 1 Naomi Osaka reached breaking point. Tyson Otto tottodtsport news.com.au January 27, 2019 12:27am

Tremendous Worlds is a companion volume to *Playing with Ideas* and has a play corresponding to each of the book's seven chapters. The anthology makes accessible, for the first time, a selection of Australian women's plays from the first half of the twentieth century, plays that celebrate the diversity of female identities. Australian women, who won the vote decades ahead of those in England and the United States, have long had something to say that reflects their unique experiences. Some fascinating debates and musings are captured here, reminding us how revealing theatre can be of a society's beliefs and cultures.

Playing Australia explores the insights and challenges that Australian theatre can offer the international theatre community. Collectively, the essays in this book ask what Australian drama is, has been, and might be, both to Australians and non-Australians, when it is performed in national and international arenas. *Playing Australia* ranges widely in its discussions and includes analysis of Australian practitioners playing away from home; playing with Australian stereotypes; and the relationship between play, culture, politics and national identity. Topics addressed in this diverse collection include: whiteness, otherness and negotiations of Aboriginal and Asian identities; Australian school and college drama; the discourse of Australian professional theatre magazines; Aboriginal Shakespeare; Australian drama and Australian cricket; the marketing of Australianness in Germany; the international successes of *Tap Dogs* and *Cloudstreet*. New histories of Australian theatre are offered and practitioners whose careers are reconsidered in detail include high wire-walker Ella Zuila, playwright May Holt, suffrage worker and playwright Inez Bensusan, classicist Gilbert Murray, and commercial playwright Haddon Chambers. With contributions from authors as diverse as Guardian theatre critic Michael Billington and leading post-colonial critic Helen Gilbert, and interview discussion with Cate Blanchett and *Tap Dogs* producer Wayne Harrison, *Playing Australia* seeks to pay tribute to the complexities of Australian theatre experiences, to reassess Australian theatre as a significant force in the international arena and to challenge traditional thinking on what Australian theatre can be.

In recent years, Australian literature has experienced a revival of interest both domestically and internationally. The increasing prominence of work by writers like Christos Tsiolkas, heightened through television and film adaptation, as well as the award of major international prizes to writers like Richard Flanagan, and the development of new, high-profile prizes like the Stella Prize, have all reinvigorated interest in Australian literature both at home and abroad. This Companion emerges as a part of that reinvigoration, considering anew the history and development of Australian literature and its key themes, as well as tracing the transition of the field through those critical debates. It considers works of Australian literature on their own terms, as well as positioning them in their critical and historical context and their ethical and interactive position in the public and private spheres. With an emphasis on literature's responsibilities, this book claims Australian literary studies as a field uniquely positioned to expose the ways in which literature engages with, produces and is produced by its context, provoking a critical re-evaluation of the concept of the relationship between national literatures, cultures, and histories, and the social function of literary texts.

Representing the largest expansion between editions, this updated volume of *Ottomiller's Index to Plays in Collections* is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

'Fallen Among Reformers' focuses on Stella Miles Franklin's New Woman protest literature written during her time in Chicago with the National Women's Trade Union League (1906-1915). This time away from literary pursuits enriched Franklin's literary productivity and provided a feminist social justice ethics, which shaped her writing. Close readings of Franklin's (mostly unpublished) short stories, plays, and novels contextualises them in the personal politics of her everyday life and historicises them in the socio-economic and literary realities of early twentieth-century Australia and United States: themes embedded in broader cultural patterns of socialism, pacifism, and feminism.

This ground-breaking study of cross-cultural theatre in the Australasian region focuses on theatrical events and practices in avant-garde and mainstream contexts. It explores the cultural and political dimensions of Australia's engagement with Asia and sheds light on international arts marketing and trends in cross-cultural performance training.

The best collection of suffrage plays on offer Introduced and set in historical context by Dr Susan Croft, formerly Curator at the Theatre Museum in London, with a chronology of suffrage drama from 1907-1914. The astonishing women involved in the Actresses Franchise League set up their own theatre companies and engaged with the battle for the vote by writing and performing campaigning plays all over the country. They launched themselves onto the political stage with their satirical plays, sketches and monologues whilst at the same time challenging the staid conventions of the Edwardian Theatre of the day. The legacy of their inspiring work to change both theatre and society has survived in the political theatre, agit-prop and verbatim theatre we know today. Full playtexts from the following: 'How the Vote was Won' by Cicely Hamilton and Chris St. John 'The Apple' by Inez Bensusan 'Jim s Leg' by L.S. Phibbs 'Votes for Women' by Elizabeth Robins 'At the Gates' by Alice Chapin 'In the Workhouse' by Margaret Wynne Nevinson 'A Change of Tenant' by Helen Margaret Nightingale.

A collection of essays by various Australian and European authors on a wide range of Australian cultural topics, this is a story of struggle and achievement and occasional failure. *Departures* deals with innovation and transgression in Australian literature and history and brings out the vitality of Australian culture as it meets new challenges.

Modern Voice: Working with Actors on Contemporary Text has been designed to follow on from Catherine's previous book, *Classic Voice: Working with Actors on Vocal Style*, focusing on the less defined demands within contemporary drama. Lifting contemporary speech rhythms off the page can be a challenge for actors. Sometimes these rhythms are realistic, resembling or mirroring the speech patterns of real human beings, sometimes they are non-realistic, distorting speech patterns for particular effect. *Modern Voice* not only provides an accessible approach for understanding speech rhythm but also presents an overview of different types and styles of contemporary text (including the rise of dramatic realism in England, America and Australia). Along the way there are a myriad of practical ideas for directors, lecturers, teachers, trainers and coaches to explore in their workshops and rehearsals.

"The Columbia Encyclopedia of Modern Drama covers the period from 1860 to the present. ... The distinctive feature of this encyclopedia is the emphasis it places on the cultural context of dramatic works and their authors."--Preface.

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