Jerusalem: a play in three acts  
*Jez Butterworth 2013*

**Jerusalem Plays: Two**  
**Jez Butterworth 2019-07-11**  
"Come, you drunkens spirits. Come, you battalions. You fields of ghosts who walk these green plains still. Come, you giants!" When Jez Butterworth's Jerusalem premiered at the Royal Court Theatre, London, in 2009, it served notice of an astonishing development in the career of a writer whose debut, Mojo, had premiered on the same stage nearly fifteen years before. Unearthing the mythic roots of contemporary English life, and featuring Mark Rylance in an indelible central performance as John "Rooster" Byron, the play transferred to the West End and then to Broadway, before returning to the West End in 2011. "Storming... restores one's faith in the power of theatre" Independent. "Unusually one of the best dramas of the twenty-first century" Guardian. Jerusalem was followed by the bewitching chamber play The River (Royal Court, 2012), a 'magnetically eerie, luminously beautiful psychodrama' Time Out. 'A delicately unfolding puzzle... all of it is wrapped in marvellous language... extraordinary' The Times. This volume concludes with the multi-award-winning The Ferryman (Royal Court and West End, 2017; Broadway, 2018), an excavation of lives shattered by violence, set in a farmhouse in Northern Ireland in 1981. 'A richly absorbing and emotionally abundant play... an instant classic' Independent. 'A magnificent play that uses, brilliantly, the vitality of live theatre to express the deadly legacy of violence' Financial Times. Also included here is the screenplay for the short film The Clear Road Ahead (2011), published here for the first time, and an edited transcript of a conversation between Butterworth and the playwright Simon Stephens.

**Understanding Jerusalem by Jez Butterworth for A Level Students**  
Gavin Smithers 2018 Understanding "Jerusalem" by Jez Butterworth for A Level Students is a complete study guide, written for students and teachers who are preparing for A level exams in 2018 and subsequent years. This edition has been written to aid both English Literature and Drama & Theatre students with their coursework and final exams. "Jerusalem" is an important modern drama which is being taught for English Literature coursework for the OCR exam board. It is also studied for the AQA Drama and Theatre A level. As far as I am aware, no guide for students of this play has yet been published. What you will find here is a literary analysis which reads the play for meaning. I hope that it will serve a wider purpose, not just in highlighting some of what makes Butterworth's play so impressive, but in helping readers to develop a reading method which can lead us to a reliable interpretation of any literary text. I also hope that the analysis here will help drama students to conceptualise the play, as they focus on character, plot, dialogue and staging. A Guide to Characters and Their Motivations  
*Major Themes*  
*Why this play has received almost universal acclaim for its riotous depiction of country life in twenty-first century England*  
*The Art of Drama, Volume 4*  
Jonathan Peel 2019-11-05 Undoubtedly the funniest play you’ll ever watch, study or teach. Jez Butterworth’s tragicomedy Jerusalem is unarguably one of the best dramas of the twenty-first century, according to the Guardian. It’s a play that has received almost universal acclaim for its riotous depiction of country life in twenty-first century England. The Art of Drama, Volume 4 provides much needed critical support for teachers and students brave enough to study Butterworth’s extraordinary play. Featuring sections on stagecraft, major characters and key scenes, our critical guide is a springboard to richer appreciation of the play and to the highest examination grades.

**Mojo and Other Plays**  
Jez Butterworth 2012  
*Jez Butterworth burst onto the theatre scene aged twenty-five with Mojo, "one of the most dazzling Royal Court main stage debuts in years" (Time Out). This first volume of his Collected Plays contains that play plus the three that followed, as well as two short one-person pieces published here for the first time - everything in fact that precedes Jerusalem, "unarguably one of the best dramas of the twenty-first century" (Guardian). * Mojo, staged in 1995 but set in the Soho clubland of 1950, "superbly captures the atmosphere of the infant British rock and roll scene where seedy low-lifers hustle for the big time" (Daily Telegraph). It is "Beckett on speed" (Observer) by a "dramatist of obvious talent and terrific promise" (The Times). * The Night Heron (2002) is set in Cambridgeshire Fens amongst assorted oddballs, birdwatchers and the local constabulary. "It’s funny, it’s sad, it’s haunting and it is also strangely beautiful. Above all, it is quite unlike anything you’ve ever seen before" (Daily Telegraph). * In The Winterling (2006) a gangland fugitive is visited by two associates from the city who have other things on their mind than a jolly reunion. "The dialogue is testosterone taut, a sense of menace invades every conversation... and as tales of torture and treachery unfold, the black comedy never misses" (Time Out). * The housing estate in Parlour Song (2008) is "a place of illicit desire and painful memories, of bad dreams and mysterious disappearances... a play that combines the comic, the erotic and the downright disconcerting with superb panache" (Daily Telegraph). * Introducing the plays is an interview with Jez Butterworth specially conducted for this volume.

**Jerusalem by Jez Butterworth**  
David Greig, Sarah Kane, Dennis Kelly, Bernard Kopps, Charles Marowitz.

**The Theatre and Films of Jez Butterworth**  
David-Ian Raby 2015-04-23  
"Jez Butterworth is the most critically acclaimed and commercially successful new British dramatist of the 21st century: his acclaimed play Jerusalem has had extended runs in the West End and on Broadway. This book is the first to examine Butterworth's writings for stage and film and to identify how and why his work appeals so widely and profoundly. It examines the way that he weaves suspenseful stories of eccentric outsiders, whose adventures echo widespread contemporary social anxieties, and involve surprising expressions of both violence and generosity. This book reveals how Butterworth unearths the strange forms of wildness and defiance lurking in the depths and at the edges of England: where unpredictable outbursts of humour highlight the intensity of life, and characters discover links between their haunting past and the uncertainties of the present, to create a meaningful future. Supplemented by essays from James D. Balsestrieri and Elisabeth Angel-Perez, this is a clear and detailed source of reference for a new generation of theatre audiences, practitioners and directors who wish to explore the work of this seminal dramatist."
Specters that continue to speak to the present day arise from a range of cultural discourses. These specters, represented through literature, art, and popular culture, offer a lens through which to understand the contemporary world. They remind us of the past and challenge us to reflect on our present.

The Night Heron - Jez Butterworth 2011
Mojo - Jez Butterworth 2013
Parlour Song - Jez Butterworth 2009
Jerusalem - Sonia Friedman Productions, Stuart Thompson 2011
The Ferryman - Sonia Friedman Productions, Stuart Thompson 2018

These plays, along with others like The Winterling Leavings and The Night Heron, explore themes of memory, identity, and the impact of the past on the present. They are part of a larger body of work that challenges us to consider our collective history and its ongoing influence.

The Winterling Leavings - Jez Butterworth 2013
Parlour Song - Jez Butterworth 2009
Jerusalem - Jez Butterworth 2011

These works, along with others like The Ferryman, offer a critical perspective on the role of memory and history in shaping contemporary society. They remind us of the importance of understanding our past in order to navigate our future.
theatre and film are closely linked to each other. In “Robert Edmond Jones: the
influence on each other. Bruce McConachie, in his contribution to the
The essays in “Theatre Symposium: Volume 19” present this dynamic
performances? Do theatre and film demand two different kinds of attention
and many common present practices, the relationship between theatre and
modern Theatre in 100 Plays presents a unique and visually stunning
photographs from the V&A’s collection illustrate each play, providing further
understanding and enjoyment, an invitation to appreciate Blake’s
imagination and, in so doing, to open the doors of our perception.

Eternity’s Sunrise—Leo Damrosch 2015-10-28 William Blake, overlooked in
his time, remains an enigmatic figure to contemporary readers despite his
near canonical status. Out of a wounding sense of alienation and
dividedness he created a profoundly original symbolic language, in which
words and images unite in a unique interpretation of self and society. He
was a counterculture prophet whose art still challenges us to think afresh
about almost every aspect of experience—social, political, philosophical,
religious, erotic, and aesthetic. He believed that we live in the midst of
Eternity here and now, and that if we could open our consciousness to the
fullness of being, it would be like experiencing a sunrise that never ends.
Following Blake’s life from beginning to end, acclaimed biographer Leo
Damrosch draws extensively on Blake’s poems, his paintings, and his
teachings and responses to the number of themes that animate post-war society:
censorship and controversy; race and immigration; gender and sexuality;
money and politics. An essay on each period first sets the context and
explores trends, while the commentary accompanying each play illuminates
the second half of the eighteenth century. The book is an invitation to
reimagine the history of the digital humanities in relation to the
study and dissemination of Blake’s work: from alternatives to traditional
forms of archiving embodied by Blake’s citation on Twitter and Blakean
remixes on YouTube, smartmobs using Blake’s name as an inspiration to
protest the 2004 Republican National Convention, and students
crowdsourcing reading and instruction in digital classrooms to better
understand and participate in Blake’s world. The book also includes a
consideration of Blakean motifs that have created artistic networks in
music, literature, and film in the twentieth and the twenty-first centuries,
showing how Blake is an ideal exemplar for understanding creativity in the
digital age.

Played in Britain—Kate Dorney 2013-05-14 Published in collaboration with
the Victoria & Albert Museum, Played in Britain: Modern Theatre in 100
Plays explores the best and most influential plays from 1945 to date. Fully
illustrated with photos from the V&A’s collections and featuring a foreword
by Richard Griffiths O.B.E., the book provides a sumptuous treat for theatre-
elovers. It was awarded the 2014 David Brady Award for research by the
Theatre and Performance Research Association. Opening with J. B.
Priestley’s classic play from 1946, An Inspector Calls, and ending with
Laura Wade’s examination of class privilege and moral turpitude in Posh
over sixty years later, Played in Britain offers a visual history of post-war
theatre on the British stage. Arranged chronologically the featured plays
illustrate and respond to the number of themes that animate post-war society:
censorship and controversy; race and immigration; gender and sexuality;
money and politics. An essay on each period first sets the context and
explores trends, while the commentary accompanying each play illuminates
the plot and themes, considers its original reception and subsequent
afterlife, and finally explores the writing and performance. Photographs
from the V&A’s extensive collection illustrate each play, providing further
insight into stage and costume designs, and include iconic images from the
premieres of major plays such as Waiting for Godot and Look Back in Anger.
Illustrated throughout with stage production photographs, Played in Britain:
Modern Theatre in 100 Plays presents a unique and visually stunning panorama of key dramatic works produced in Britain over the past seventy
years. From An Inspector Calls to The Rocky Horror Show, or Abigail’s Party
to Waiting for Godot, fresh light is thrown on the impact, aesthetics and
essence of these key plays.

Theatre Symposium, Vol. 19—J Curry 2013-11-02 NormalfalsefalsefalsefalseMicrosoftInternetExplorer4 Despite a shared history and many common present practices, the relationship between theatre and film often remains uncertain. Does a close study of film enrich an understanding of drama on the stage? What ongoing conversations do theatre and film maintain, and what elements do they borrow from each other? Does the relative popularity and accessibility of film lead to an increased scholarly defensiveness about qualities exclusive to theatrical performances? Do theatre and film demand two different kinds of attention from spectators, or do audiences tend to experience both in the same ways? The essays in “Theatre Symposium: Volume 19” present this dynamic coexistence of theatre and film, and examine the nature of their mutual
influence on each other. Bruce McConachie, in his contribution to the
collection, “Theatre and Film in Evolutionary Perspective,” argues that the
cognitive functions used to interpret either media arise from the same
evolutionary foundation, and that therefore the viewing experiences of
theatre and film are closely linked to each other. In “Robert Edmond Jones:

Religion and Power—David Martin 2016-04-08 There are few more
contentious issues than the relation of faith to power or the suggestion that
religion is irrational compared with politics and peculiarly prone to violence. The
former claim is associated with Juergen Habermas and the latter with
Richard Dawkins. In this book David Martin argues, against Habermas, that
religion and politics share a common mythic basis and that it is misleading to
contrast the rationality of politics with the irrationality of religion. In
contrast to Richard Dawkins (and New Atheists generally), Martin argues
that the approach taken is brazenly unscientific and that the proclivity to
violence is a shared feature of religion, nationalism and political ideology
alike rooted in the demands of power and social solidarity. The book
concludes by considering the changing ecology of faith and power at both
centre and periphery in monuments, places and spaces.

Religion and Power—Professor David Martin 2014-08-28 In this book David
Martin argues, against Juergen Habermas, that religion and politics share a
canonical status. Out of a wounding sense of alienation and
understanding and participation. Not only does Blake cite and adapt the
work of earlier authors and visual artists, but contemporary authors,
musicians, and filmmakers feel compelled to use Blake in their own creative
acts. This book identifies and examines Blake’s work as a social and
participatory network, a phenomenon described as “zoosmorphism,” which
encourages — even demands — that others take up Blake’s creative mission.
The authors examine the history of the digital humanities in relation to the
study and dissemination of Blake’s work: from alternatives to traditional
forms of archiving embodied by Blake’s citation on Twitter and Blakean
remixes on YouTube, smartmobs using Blake’s name as an inspiration to
protest the 2004 Republican National Convention, and students
crowdsourcing reading and instruction in digital classrooms to better
understand and participate in Blake’s world. The book also includes a
consideration of Blakean motifs that have created artistic networks in
music, literature, and film in the twentieth and the twenty-first centuries,
showing how Blake is an ideal exemplar for understanding creativity in the
digital age.

The Future of Christianity—David Martin 2016-03-16 This book offers a
mature assessment of themes preoccupying David Martin over some fifty
years, complementing his book On Secularization. Deploying secularisation as
an omnibus word bringing many dimensions into play, Martin argues that
the boundaries of the concept of secularisation must not be redefined simply
to cover aberrant cases, as when the focus was more on America as an
exception rather than on Europe as an exception to the “curiously religious”
character of the rest of the world. Particular themes of faith, including
the dialectic of Christianity and secularization, the relation of Christianity to
different enlightenment and modes of modernity, the ensigns of East
Germany and Eastern Europe, and the rise of the transnational religious
voluntary association, including Pentecostalism, as that feeds into vast
religious changes in the developing world. Doubts are cast on the idea that
religion has ever been privatised and has lately reentered the public
realm. The rest of the book deals with the relation of the Christian
republic to the nexus of religion and politics, including democracy and violence and sharply
criticises polemical assertions of a special relation of religion to violence,
and explores the contributions of ‘cognitive science’ to the debate
German geobiologist Hans Binder. We present relevant aspects of Binder’s approach as precisely as possible, then take Binder’s approach for granted to tease out the implications of that approach to the issues of theatre, including nostalgia, intercultural theatre, theatre criticism, dealing with demanding roles, the canon, theatre and philosophy, digital performance, practice as research, and applied theatre. Overall, the book proposes an overarching emphasis on the importance of living in the present and the concomitant need to abandon obsolete but still powerful patterns of the past. In this context, theatre, according to Binder, has a global responsibility for the new world in which humans are liberated from the scourge of the past. Theatre has the power and thus the responsibility to be path-breaking for a new “fiction”, to show to people, in a playful and creative manner, the direction in which the new consciousness can move.

Daniel Meyer-Dinkgräfe is Professor of Drama at the Lincoln School of Performing Arts, University of Lincoln. He has numerous publications on the topic of ‘Theatre and Consciousness’ to his credit, and is founding editor of the peer-reviewed web-journal Consciousness, Literature and the Arts and the book series of the same title with Rodopi.

Skins A-Z-Kate Molloy 2012-01-26 A is for...Awards - This hit teen drama has won a host of media awards, including the Philips Audience Award at the BAFTAs. B is for...Bristol - Skins is filmed almost entirely around Bristol and the location gives the show much of its identity. The characters are often seen meeting on College Green. C is for...Cassie - A much-loved character from the first cast, Cassie, who struggles to hide her eating disorders from her friends and family. If you love E4’s hit show Skins, then this is the book for you! Find out about the characters from all three casts of the show; discover the behind-the-scenes gossip from the hotly anticipated Skins film and learn about what inspired the writers to create the programme in the first place. This completely unofficial book is a must-have for any Skins fan.

Theatre and The Rural-Jo Robinson 2016-07-15 This exploration of theatre and the rural argues that the reality of the lived rural is overlaid with external representations, often coloured by nostalgia, which are reflected and potentially created by theatre and its practices. It suggests that we need to re-engage with the actuality of the rural in order to fully understand our own nations.

The Return of England in English Literature-Michael Gardiner 2012-08-07 This lively and wide-ranging study argues that English Literature as typically understood has not been English, but tailored to UK state needs, and that it has blocked a literature of England, which has

nevertheless recently become irresistible. Going back through twentieth century literary and cultural history, it shows that this re-emergence has risen unevenly since the 1910s, and has struggled against the foundations of the discipline, which it sees in the reaction against the French Revolution. Where after 1815 English Literature helped to export a certain idea of a pre-existing canon in empire, these conditions have now decayed to the extent that a re-emergence of a ‘placed’ literature of England is inevitable. This study relates the emergence of England in literature to the constitutional changes which have unwound in devolution, and shows that these intimately related moments of rupture will have widespread impact on the Humanities.

I Am Shakespeare-Mark Rylance 2012 “I Am Shakespeare” is Mark Rylance’s fascinating, witty and characteristically exuberant dramatic contribution to the Shakespeare authorship debate. Is it possible that the son of an illiterate tradesman, from a small market town in Warwickshire, could have written the greatest dramatic works the world has ever seen? Mark Rylance is one of a number of leading actors who seriously question the idea that William Shakespeare was the man behind the thirty-seven plays that have moved, inspired and amazed generations. First performed at Chichester Festival Theatre in 2007, Rylance’s provocative play introduces us to the main candidates and their respective claims whilst asking fundamental questions about what makes a genius, and why it all matters anyway.

Nice Fish-Mark Rylance 2016 On a frozen Minnesota lake, the ice is beginning to creak and groan. It’s the end of the fishing season, and two old friends are out on the ice, angling for something big; something down there that is pure need. Something that might just swallow them whole. In Nice Fish, celebrated actor Mark Rylance draws on his own teenage years in the American Midwest, in a unique collaboration with critically acclaimed Minnesotan contemporary prose poet Louis Jenkins and the whole company. This sublimely playful, profound and very funny play transferred direct from a sell-out run in New York to the Harold Pinter Theatre, London, in 2016, in a production directed by Claire van Kampen and starring Rylance and Jim Lichtscheidl.

The Winterling-Jez Butterworth 2006 “One of the most dazzling Royal Court debut in years” - Time Out London