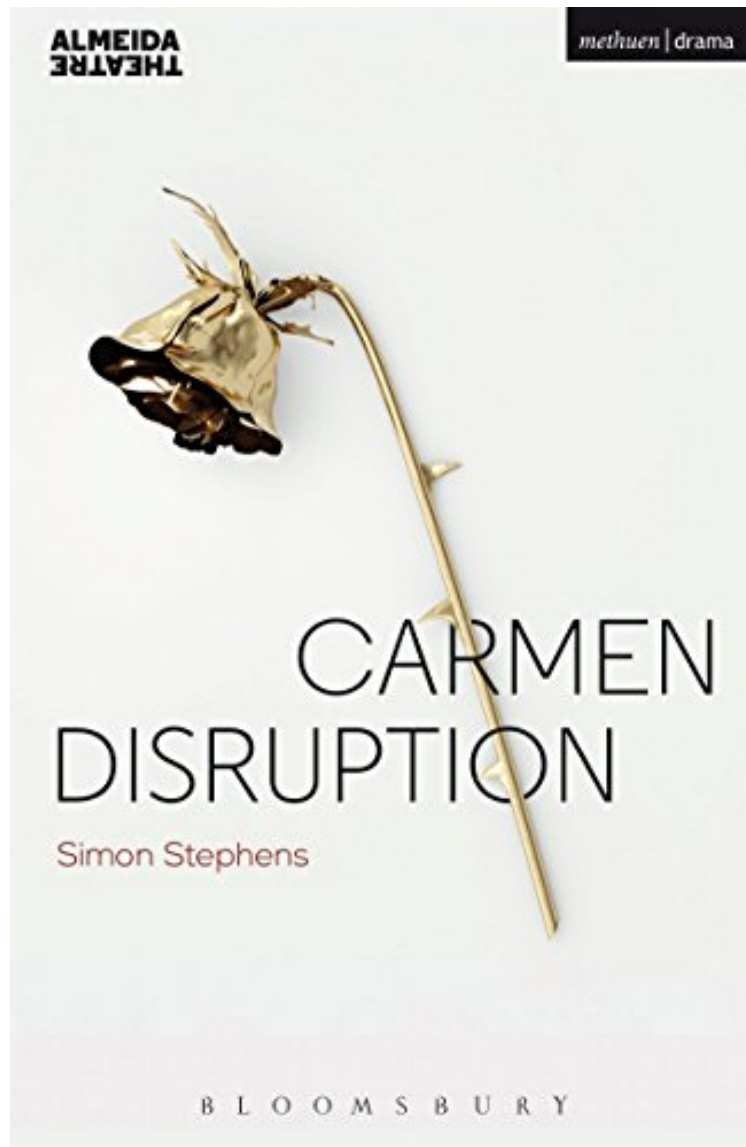


[E-BOOK] Carmen Disruption (Modern Plays)

Carmen Disruption (Modern Plays)

Simon Stephens

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Simon Stephens : Carmen Disruption (Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised Carmen Disruption (Modern Plays):

I'll gather my breath. I'll walk out of my room. I'll know exactly where I'm going to go. The voice in my head tells me exactly where to go. In the opulent grandeur of a European city, a renowned singer abandons the opera house for the truth of the streets. A gorgeous prostitute. A tough-talking taxi driver. A global trader. A teenage dreamer. Everyone's

looking for something. Simon Stephens's strange and beautiful play re-imagines Bizet's opera Carmen and the possibility of love in a fractured urban world. Carmen Disruption received its world premiere at the Deutsche Schauspielhaus, Hamburg, in March 2014 and its UK premiere at the Almeida Theatre on 10 April 2015.

Simon Stephens' radical, fractured response to Bizet's famous opera . . . These are lonely souls, yearning for love, home, a sense of self and real connection in an age of superficial digital communication and narcissistic, illusory identities. How did we get from the passion and beauty of "L'amour est un oiseau rebelle" to the arid twitterings of social media? Stephen evinces a timely sense of a modern malaise. (Daily Telegraph) Stephens reimagines characters from Bizet's opera as avatars of current concerns about the sameness of the world cities in which we walk around wedded to our iPhones, together but alone. . . . Above all, Stephens gets his varied characters' need for something more solid than an iPhone to hold on to as they carry out their Skyped love affairs, nine-figure business transactions, unaccompanied nights at the opera. . . . fascinating. (The Times) Simon Stephens's extraordinary new play is less a recreation of the opera than a deconstruction of it, reflecting on the strangeness of a singer's vagabond life, our frantic dependence on social media and the increasing homogeneity of modern European cities. It is a crowded work, but a totally compelling one. . . . Stephens uses the framework of the opera to explore the fragmented isolation of modern life. . . . in Stephens's world, loneliness is accompanied by a helpless reliance on social media and new technology. (Guardian) Stephens's writing has rarely felt sharper (Evening Standard) Stephens writes with his usual harsh, chaotic beauty (Time Out London). . . along comes Simon Stephens's "Carmen Disruption" to, well, disrupt whatever notions you may have about the well-made play. Elusive and fractured in its storytelling and often quite ravishing to behold, Mr. Stephens's new play uses Bizet's opera as the starting point for his own portrait of anomie as it besets a handful of people . . . Mr. Stephens co-opts his classical source only to deconstruct it as his play marches to its own distinctly mournful and haunting beat. . . . in its ability to locate the high drama that exists within all our lives, "Carmen Disruption," for all its gathering sadness, gets the last laugh. (International New York Times) Playwright Simon Stephens - whose stage adaptation of *The Curious Incident of the Dog in the Night-Time* has become this hard-hitting writer's best known work - does a sterling job in justifying yet another. (Jewish Chronicle) Some plays make you feel the power of art in bringing people together: Simon Stephens's latest ostentatiously insists we notice what keeps us apart. The playwright uses broken shards of Bizet's opera to fashion a mosaic of monologues about our infatuation with technology and digital communication. (Sunday Times). . . a true response to a great work. . . . Carmen Disruption will go on reverberating, not because it beguiles but because it is so 3D dramatic. It is a depth charge to the theatre. (Observer) It's all deeply felt, darkly realised (Mail on Sunday) About the Author Olivier-Award-winner Simon Stephens is one of Britain's best-loved playwrights. The author of more than twenty stage plays, including *Punk Rock*, *Port*, *Three Kingdoms* and *Pornography*, as well as the celebrated adaptation of *The Curious Incident of the Dog in the Night-Time*, he is a former tutor on the Royal Court Young Writers Programme. Awards include the Pearson Award for Best New Play, 2001, for *Port*; Olivier Award for Best New Play for *On the Shore of the Wide World*, 2005; Best Foreign Playwright, as voted by German critics in Theater Heute's annual poll, 2007; the Critics' Awards for Theatre in Scotland for Best New Play, 2008 for *Pornography*; and the Olivier Award for Best New Play, 2013, for *The Curious Incident of the Dog in the Night-Time*.