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Hideki Noda, Colin Teevan
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Hideki Noda, Colin Teevan : The Bee (Oberon Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Bee (Oberon Modern Plays):

0 of 0 people found the following review helpful. Macabre, darkly hilarious and implicatingBy R. DecaloHideki Noda has written an elegant and lithe piece of theater in this play--there's nothing unnecessary in it, each moment layers the others, one laughs even as one grows more horrified, and the totality implicates and jars.Our anti/hero returns home to

find his family held hostage by an escaped prisoner. The press and police surrounding his home will not help, though. This upstanding man, this everyman, cracks--and resolves to take matters into his own hands to connect with this prisoner and free his family. And he'll do this by going man-to-man with this criminal. Reading (or watching) this, you start off surprised, laughing and egging the hero on. You see the little man against a society and system that takes personal issues impersonally and as commercial fodder. A struggle against being taken advantage of or not prioritized. As the anti/hero says at one point to explain why he's stepped away from the fold: "I was a member of (that) society until quite recently, But I found I have no aptitude for being a victim." And so you laugh and worry and feel for him. Until Noda naturally takes the work in the dark and perverse direction that he does. Brilliant work by a master playwright, written so lightly and racingly that you reel all the more at the increasing darkness. How does it play out on stage? I saw a production directed by the playwright (at the Japan Society in NYC, featuring the peerless Kathryn Hunter, Glyn Pritchard, Clive Mendes and Noda himself). A Backstage reviewer described the style in this way: "Performed in English, the production, originally done in London in 2006, clips along, mixing theater of the absurd with story theater. Actors in the accomplished ensemble of four often switch roles instantaneously, generate sound effects, and lend their portrayals a seriocomic aura. There are passages of dialogue-free balletic movement, performed to a soundtrack of widely varied music." [...]

One evening, Mr Ido arrives home from work to find his house surrounded by police and TV cameras. Inside, his wife and child are being held hostage by an escaped murderer. An otherwise normal day in an otherwise comfortable life is not ending how it should. But rather than play the victim and accept this terrible fate, Ido decides to take control and embarks upon an extraordinary mission of revenge. Set in Tokyo in 1974, this dark and unconventional satire asks what happens when the victim becomes the aggressor, the weak become powerful and the watcher becomes the watched. As its supple mood shifts - from comedy, to tragedy, to eroticism - it exposes the sharp edge of cruelty that all these aesthetic modes share. It satirises the enjoyment of violence [and] walks that fetishistic line between pain and pleasure. ndash; Time Out

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