

[Free pdf] The Fastest Clock in the Universe (Modern Plays)

The Fastest Clock in the Universe (Modern Plays)

Philip Ridley

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

#2166933 in eBooks 2014-03-10 2014-03-10 File Name: B00IAQJIOA | File size: 47.Mb

Philip Ridley : The Fastest Clock in the Universe (Modern Plays) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Fastest Clock in the Universe (Modern Plays):

4 of 4 people found the following review helpful. A surreal dark comedy By Miss Scarlett I would just like to provide a counter view to the rather prudish one-star review. Yes, the play falls into the genre of grotesque black comedy and Phillip Ridley revels in creating a dark surreal fantasy world. These characters are not you and me; they're the sort of people we have nightmares about. Cougar Glass is a narcissistic thirty-year-old for whom every birthday is his 19th. The relationship between him and his friend Captain, who unrequitedly loves him, is comically endearing but also

tragic as we see the effort Captain goes to maintain Cougar's perverse fantasies. His "nineteenth" birthday party is really just an excuse to seduce beautiful schoolboy Foxtrot Darling (yes, the names are wonderful). Unfortunately Foxtrot is straight, and he turns up with pregnant fiancée Sherbert. Then in the tradition of *Who's Afraid of Virginia Woolf* and other dinner party plays, the fun begins. Ridley's talent is to mix childhood fantasy with dark perversity. Whilst the play is dark in many respects, there's also something quite innocent about it. The characters are well-developed and the dynamics are strong. If you want to say what the play is about, it's about adults who are obsessively and unnaturally in love with their youth, and how those who love them perpetuate these fantasies just to stop the fragile protagonists from breaking.

3 of 13 people found the following review helpful. A Critical Look at "The Fastest Clock in the Universe" By Elisabeth

The Fastest Clock in the Universe is not a play I would recommend reading, and certainly not a play I would recommend seeing. Although it contains a fascinating, well-developed group of characters, the play is so completely lacking morality of any sort that it leaves readers and viewers wanting. I found the character Cougar, the gay pedophile desperately trying to stay young, both interesting and revolting, the latter being the stronger of the two feelings. My reason for finding him repulsive was not that it was too difficult to consider what people in "the real world" might be like, but that, to spite all his apparent charm, there was nothing human in his character. The age-old fear of losing one's youth didn't even make him remotely human. Instead, I felt like he was a mix between a machine and some untamable creature. It did not help, as a reader, that most of the other characters in the play came off as being mechanical too. Although Sherbet is bubbly and vivacious, she seems to be a broken record until the very end. Throughout, you feel like these are wild animals, beasts that cannot control themselves and will not be controlled by others. They are not even desperate for survival, which is a natural instinct; they are preoccupied only with getting what they want. The idea of humans having no real control is an interesting point of debate and discussions for many psychologists. Personally, I find that this theory demeans the human experience, and the promotion of it is not something I find even mildly entertaining. The twisted exploration of loose sex and messed-up relationships is also not worth reading about, mainly because it doesn't explore a single searching question on either topic. They're just there. Questions should be asked, especially in writing of a creative nature. This gives your audience something to look at. They will hopefully reap something from the exchange of words and time. Honestly, to say it again, this play is just there. There is a slight stab at asking questions about "love" but they are not sincerely asked and leave nothing to think about. Another problem that I have difficulty accepting in creative writing: there is absolutely nothing good in anyone in the entire play; no one, not even the victims, has any redeeming qualities at all. As an actor, I found it really difficult to find emotions in the characters because they seemed like stone to me. I feel like I would be able to say that *The Fastest Clock in the Universe* was well written were it not for the fact that every other sentence contains one if not two or three f-words. Take that lovely little expletive out and the play would probably lose a third of its volume. Don't get me wrong, I have no problem with strong language that promotes a character and that is necessary to express a point. However, the word was used beyond what was needed and just left a bad taste in my mouth. In the end, as much as I was hoping to attribute something good to this play, I find the only positive thing I can say comes from the perspective of the performer. It provided a serious challenge, which can be really fun to make an attempt at resolving. However, as a reader, I found *The Fastest Clock in the Universe* not just dissatisfying, but degrading. I felt like I had been left off worse upon its completion, than I was before I opened it up.

It's Cougar's birthday. He's having a party. And the gift he'd kill for is youth...In a strange room in East London the party preparations are under way. Everything has been planned to the last detail. Surely nothing can go wrong? After all, there's the specially made birthday cake, the specially written cards, the specially chosen guest of honour... and a very, very sharp knife. Philip Ridley's edgy and provocative drama caused a sensation when it premiered at Hampstead Theatre in 1992, winning the Evening Standard Award for Most Promising Newcomer to the Stage and the Meyer Whitworth Prize. It is now regarded as a contemporary classic. 'A bit like a ride on a ghost train... you find yourself shuddering with shock and laughing uproariously... horror has rarely been so much fun' Daily Telegraph 'Scorchingly nasty... fingers an age and its icons with terrifying accuracy' Guardian

'Just like its antihero Cougar Glass, for whom every birthday is his 19th, Ridley's play, first produced in 1992, is for ever young, muscled and glowing, exuding something cattle-prod-electrifying.' Lyn Gardner, Guardian, 23.9.09 'Ridley's writing has a hopefulness that counteracts its harshness. It's wonky, uncomfortable, and rewards your patience.' Dominic Maxwell, The Times, 24.9.09 'A "BARBARIC beauty" is the term that describes Philip Ridley's work - a rich combination of menace and poetic nuance' Paul Callan, Daily Express, 25.9.09 'Ridley's writing is full of gleeful, incantatory menace' Robert Shore, Metro (London), 28.9.09 About the Author Philip Ridley was born in the East End of London where he still lives and works. As well as plays for young people and the highly acclaimed screenplay for the *The Krays* feature film, his plays for adults include *The Pitchfork* Disney, *Leaves of Glass*, *Piranha Heights* and the highly controversial *Mercury Fur*.