

WALTER

Good night.

He goes into his own room and shuts the door. She looks after him for a second and blows him a kiss. Then she darts back to her room.

Downstairs Clive is standing by the window, drinking. He pours out one glass, swallows it and refills. Stanley comes in through the front door, takes off his overcoat, hangs it up in the hall and comes into the living room. Clive puts down the glass guiltily.

STANLEY

What are you doing?

CLIVE

Stealing your drink.

STANLEY

Stealing? You don't have to steal from me, Clive. You're old enough to have a whisky if you want one - I don't keep it locked up. You should have come over with me to Benton's. Why do you want to drink by yourself?

CLIVE

What's the difference?

STANLEY

Benton and I went up to the golf-club for a drink. Nice crowd of chaps up there. Just the sort of people I was talking to you about. People you ought to cultivate at Cambridge.

CLIVE

The right people people - the people who matter. Of all the bloody silly distinctions! The right people - the wrong people. It's ridiculous. The only right people I know all seem to have faces like spoons and be called Julian.

STANLEY

Now what's the matter?

CLIVE

As far as I'm concerned the only person I know in Cambridge who really matters is an Indian.

STANLEY

Well, there's nothing wrong in that. What's his father? A rajah or something?

CLIVE

His father runs a cake shop in Bombay.

STANLEY

Well, what sort of boy is he? What's he like?

Five Finger Exercise A Play In Two Act

Peter Shaffer



Five Finger Exercise A Play In Two Act:

Five Finger Exercise Peter Shaffer, 1958 **Five Finger Exercise** Peter Shaffer, 1958 *Five Finger Exercise* Peter Shaffer, 1958 The first stage success from the author of *Equus* and *Amadeus* this taut family drama centers on a young German student who coming to England to tutor the daughter of well to do family is drawn into the various individual dramas of these fractured isolated people **Catalog of Copyright Entries, Third Series**, 1959 **Dreams of Love** Ivan Raykoff, 2014 *Dreams of Love* pursues a wide ranging interdisciplinary approach to understanding the concert pianist as a Romantic and seductive even erotic figure in the popular imagination focusing on the role of technology in perpetuating this mythology over the past two centuries through the touch sights and sounds of the pianist s playing *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1959 *Peter Shaffer* Dennis A. Klein, 1979 An updated and expanded study of the extraordinary playwright showing why Shaffer *Five Finger Exercise* *Equus* *Amadeus* is a unique and powerful voice in contemporary English drama Five new plays are covered in the revision also new are discussions of the British and American versions of recent plays commentary on the films for which Shaffer was scriptwriter and production information that specifies the respective directors actors and so on Annotation copyright by Book News Inc Portland OR *British and Irish Drama since 1960* James Acheson, 2015-12-24 The fifteen essays in this collection published here for the first time survey the work of some of the major British and Irish dramatists since 1960 Included are four dramatists Samuel Beckett Harold Pinter Peter Shaffer and Peter Nichols who began writing plays before 1960 and whose work since then has continued to develop interestingly Most of the dramatists considered here however are those who have begun writing more recently and who illustrate some of the distinctive characteristics of British and Irish drama of our time **Peter Shaffer** Malcolm Page, 1978

The Methuen Drama Dictionary of the Theatre Jonathan Law, 2013-10-28 The Methuen Drama Dictionary of the Theatre is an essential reference tool and companion for anyone interested in the theatre and theatre going Containing over 2500 entries it covers the international spectrum of theatre with particular emphasis on the UK and USA With biographical information on playwrights actors and directors entries on theatres and theatre companies explanation of technical terms and theatrical genres and synopses of major plays this is an authoritative trustworthy and comprehensive compendium Included are synopses of 500 major plays biographical entries on hundreds of playwrights actors directors and producers definitions of nearly 200 genres and movements entries on over 100 key characters from plays information about more than 250 theatres and companies Unlike similar products The Methuen Drama Dictionary of the Theatre avoids a dry technical approach with its sprinkling of anecdotal asides and fascinating trivia such as how Michael Gambon gave his name to a corner of a racing track following an incident on BBC s *Top Gear* programme and under advice to actors the sage words of Alec Guinness First wipe your nose and check your flies and the equally wise guidance from the master of his art No 1 Coward Just know your lines and don t bump into the furniture As a companion to everything from the main stage to the

fringes of theatrical fact and folklore this will prove an irresistible book to all fans of the theatre **How to Produce Children's Plays** Constance D'Arcy Mackay,1913 **Classics in the Education of Girls and Women** Shirley Nelson Kersey,1981 No descriptive material is available for this title **The Reader's Adviser** Winifred F. Courtney,1977

British Playwrights, 1956-1995 William W. Demastes,1996-10-23 The year 1956 marked a point when British drama and theater fell into the hands of a group of young playwrights who revolutionized the stage During that time playwrights such as Samuel Beckett and Harold Pinter made the British theater as rich varied and vital as any national theater in history This reference chronicles the history of British theater from 1956 to 1995 by providing detailed information about the playwrights of that period Included are entries for some three dozen British playwrights active between 1956 and 1995 Entries are arranged alphabetically to facilitate use Each entry supplies biographical information the production history for particular plays a survey of the playwright's critical reception an assessment of the dramatist's work and primary and secondary bibliographies A selected general bibliography at the end of the volume directs the reader to important sources of additional information about this period in theater history **The Elements of Playwriting** Louis E. Catron,Norman A. Bert,2017-12-06 Louis Catron imbued experienced and fledgling playwrights with inspiration guidance and a passport to maximizing their writing skills as well as their overall ability to transform written words into a stage production He understood that being a playwright is more than putting pen to paper It involves expressing a personal point of view bringing a vision to life developing dimensional characters structuring a play's action and finding producers directors and actors to bring the work to life In the second edition Norman Bert infuses the enduring merits of Catron's original work with examples technological developments and trends geared to today's readers Bert's play references are familiar to contemporary students including examples from plays written since 2000 He includes useful information on web based research and the electronic submission process A new chapter focuses on the playwright's responsibility to lay the groundwork for production elements like casting design theatre architecture as it impacts audience performer relationships staging modes and the uses and expectations of stage directions Also new to this edition are reading resources for delving deeper into topics discussed

The Concise Oxford Companion to American Theatre Gerald Martin Bordman,1987 **Theatre Checklist** ,1977

The True Function of Relaxation in Piano Playing Le Roy B. Campbell,1922 **File on Shaffer** Virginia Cooke,Malcolm Page,1987 **Theatre West Four** John Anthony Nicholls,2014-08-19 It was the best of times it was the best of times to paraphrase Dickens famous line That was the experience of the few youthful hopefuls who founded an amazing tradition all those years ago It was the experience too of the many who happened upon or sought out Theatre West Four and joined up to become faithful supporters and contributors It became for most of them the centre of their social activity and natural supplier of entertainment the highlight of each week Too strong a statement Read Tony Nicholl's wonderful discourse on the life and times of TW4 and discover more

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