

An Account of the World Theatre Seasons 1999-2000, 2000-2001, and 2001-2002



World of Theatre 2003 Edition: An Account of the World's Theatre Seasons 1999-2000, 2000-2001 and 2001-2002 by Phil Dean

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The world theatre seasons of 1999-2000, 2000-2001, and 2001-2002 were a time of great change and innovation. New playwrights emerged, established playwrights continued to produce groundbreaking work, and directors and designers pushed the boundaries of what theatre could be.

In this article, we will take a look back at these three seasons and highlight some of the most significant productions, trends, and influential figures.

1999-2000 Season

The 1999-2000 season was a particularly strong one for new playwriting. Playwrights such as Sarah Kane, Martin McDonagh, and David Harrower

all had major works produced in this season.

Kane's play *Cleansed*, which premiered at the Royal Court Theatre in London, was a controversial and disturbing work that explored themes of violence, sexuality, and power. McDonagh's play *The Lonesome West*, which premiered at the Royal National Theatre in London, was a darkly comic tale of two brothers living in rural Ireland.

David Harrower's play *Knives in Hens*, which premiered at the Traverse Theatre in Edinburgh, was a psychological thriller that explored the theme of guilt and innocence.

In addition to these new plays, the 1999-2000 season also saw the revival of several classic plays, such as Shakespeare's *Hamlet* and Chekhov's *The Seagull*. These revivals were often given new and innovative interpretations by directors such as Peter Hall and Trevor Nunn.

2000-2001 Season

The 2000-2001 season continued the trend of strong new playwriting. Playwrights such as Mark Ravenhill, Conor McPherson, and Martin Crimp all had major works produced in this season.

Ravenhill's play *Shopping and Fucking*, which premiered at the Royal Court Theatre in London, was a controversial and provocative work that explored themes of consumerism and sexual violence. McPherson's play *The Weir*, which premiered at the Royal National Theatre in London, was a haunting and atmospheric ghost story.

Martin Crimp's play *Attempts on Her Life*, which premiered at the Royal Court Theatre in London, was a complex and challenging work that explored themes of identity and relationships.

In addition to these new plays, the 2000-2001 season also saw the revival of several classic plays, such as Shakespeare's *King Lear* and Ibsen's *Hedda Gabler*. These revivals were often given new and innovative interpretations by directors such as Richard Eyre and Nicholas Hytner.

2001-2002 Season

The 2001-2002 season was a challenging one for the theatre world, as it was the first season after the terrorist attacks of September 11, 2001. However, despite the challenges, the season still saw the production of some important and memorable work.

Playwrights such as Caryl Churchill, David Edgar, and Alan Bennett all had major works produced in this season. Churchill's play *Far Away*, which premiered at the Royal Court Theatre in London, was a political allegory that explored the themes of war and terrorism.

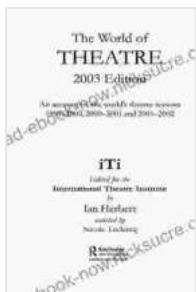
Edgar's play *Written on the Heart*, which premiered at the Royal National Theatre in London, was a historical drama that explored the theme of immigration. Bennett's play *The History Boys*, which premiered at the Royal National Theatre in London, was a nostalgic comedy about a group of schoolboys preparing for their university entrance exams.

In addition to these new plays, the 2001-2002 season also saw the revival of several classic plays, such as Shakespeare's *Macbeth* and Beckett's

Waiting for Godot. These revivals were often given new and innovative interpretations by directors such as Tom Stoppard and Sam Mendes.

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These three seasons were also a time of great challenge, as the theatre world grappled with the effects of the terrorist attacks of September 11, 2001. However, despite the challenges, the theatre world continued to produce important and memorable work.



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