

IZ

by Oliver Emanuel

Teacher Material

1. About the play.....	2
2. About the author	2
3. Characters.....	3
4. The different phases of mourning.....	4
5. Death in its cultural context	6
6. When children and teenagers ask about death	7
7. What is a “good death”?.....	9
8. Conflicts and jealousy among friends.....	10
9. Possible assignments.....	15
10. The Edinburgh Fringe Festival	21
11. Vocabulary	22

1. About the play

Iz gives a mature look at bereavement that is full of emotional honesty. When the title character dies suddenly, the lives of the three men that loved her are altered completely: Iz is gone, but not forgotten. In fact she is making her lack of presence felt to Bez, Baz and Ben – two former lovers and her husband. In life Iz was the link between those three best friends, but in death she is pulling them apart as grief and memory play tricks and the men discover how hard it is to say that you really knew somebody. Iz has dominated each of the three, calling them her "Apostles," and by changing skilfully between monologue, conversation and fury, the three men realise how much she has defined them.

The play is a meditation on love, loss, grief and friendship; but despite its potentially depressing subject matter, *Iz* exudes warmth, depth and subtle humour.

The three characters rarely address each other directly; they soliloquise in turn, interrupt and cut across each other. As the play unfolds the rivalries and tensions between them become apparent, as does the curiously enduring nature of their friendship. Oliver Emanuel's script is evocative and beautifully written, and a minimalist, experimental approach works perfectly to enhance the drama.

An assured piece of writing, Oliver Emanuel's clever and touching script is a physical manifestation of the three men's struggle to understand, communicate and reclaim the friendship that bound them, and the woman who is no longer with them.

2. About the author

Oliver Emanuel trained at the Workshop Theatre, Leeds, and on the creative writing MA at UEA and recently finished working as an assistant director at the King's Head Theatre, London. He has written and directed *Porcelainliving*, *The Gambler* and *Gemini*, written *The Sacrifice* and *Iz* and directed *The Fire Play* (summer 2004) for the Silver Tongue Theatre. He also co-manages the company. Other writing includes: *The Visions* (in which he also appeared) and *Rhapsody*. Other directing includes: *Baal*, *Parade*, and *Le Bouef sur le Toit*. As a freelance writer and dramaturge he has worked on many productions including *Warcrime* for The Wedding Collective and an original opera libretto for *The Girl in the Red Dress*.

3. Characters

Ben

Ben is Iz's husband. He married her after her relationships with Bez and Baz. Obviously he is devastated by Iz's sudden death, and since they were married his grief is understandable and the pity and empathy of the others only a logical consequence. He seems quite unaware of the fact that Bez and Baz are also suffering immensely from the loss.

In several attempts – by revisiting places and almost replaying episodes from the past with Iz – he tries to cling to memories of Iz that he is scared to lose.

Finding Iz's diary makes him both curious as well as anxious and frightened. When he finally reads it he is disappointed and suddenly questions the past happy times without any rational argumentation. Ultimately, however, he takes Iz's notes as a hint and encouragement to visit the places that he and Iz would probably have traveled to eventually if her sudden death had not separated them physically.

Baz

Baz is Iz's former lover and was together with her for about fifteen months until he felt attracted to somebody else. Although married (his wife is pregnant again) with a son, he still was and is equally intrigued by Iz's charms as Bez and Ben. He seems to be a caring husband and father although he asks himself at one stage whether he has ever been as happy again as he was with Iz. Even though he constantly tries to establish a certain harmony between Bez and Ben, he himself cannot in fact cope at all with Iz's death as the audience will discover at the very end.

Bez

Bez, another former partner of Iz's, suffers a lot under the loss. He even claims that he is the one who feels the most pain. Bez finds it unfair that nobody bears with him. Even though he was not married to Iz, he still loved and loves her, but he is not allowed to grieve in the same way as Ben, her husband.

Bez confides in Baz that he, in fact, had proposed to Iz at exactly the same place as Ben did years later. But it is not that proposal of marriage that puts Ben and Bez's friendship to a test, but the fact that Ben and Iz's marriage remained childless due to the fact that Iz had had an abortion while she was going out with Bez.

4. The different phases of mourning

The **first phase** of mourning is characterised by shock and denial. Some people seem dazed, others react in a calm, rational fashion and feel numb, as they are overwhelmed by their intense feelings. Sudden, unexpected, or violent deaths (the death of a child and death as a result of accident, suicide, or homicide) are the most difficult to bear. This experience of death makes us doubt everything we have always taken for granted. It forces us into change – whether we like it or not.

In the death of a beloved person we also anticipate our own death; in a way we or at least a part of us dies, too. For death means that the common world we have built with the deceased does not exist any longer. At that point, it becomes obvious how significant a particular relationship with another person has been, how much this relationship has shaped our world. An important aspect of mourning therefore is the development of a new relationship to the world.

The **second phase** is characterised by an outbreak of emotions. It is marked by depression and despair, during which the grieving individual often experiences irrational anger, confused thinking and an uncontrolled psychic condition. The mourner becomes restless, lacks orientation, and phases of silent mourning alternate with fits of anger against fate, relatives, doctors or any other scapegoat. (As they do not dare to be angry at the deceased who has left them, sometimes they have to find somebody else they can blame for all their sorrow, someone onto whom they can project their anger about feeling so powerless.) The mourning person feels weary of his or her life, indifferent to danger. They do not really know how to return to the life of the living. Nothing captures them really.

This emotional chaos, however, seems the only way to break old patterns of behaviour, to allow new relationships and attitudes towards life to emerge. This emotional condition allows the old to disappear and the new to develop.

During the **third phase** the mourner experiences an intense longing to be with the deceased, caused by the general human desire for security and protection. During their relationship they had experienced a process of merging with the other person. This part in themselves has now died together with the deceased. They react to this loss by clutching desperately onto the dead person, idealising him or her. They talk

about the deceased, and thus reawaken the emotions connected to the person. Problems which still exist between the deceased and the mourning person, which often make them feel guilty, can be solved. Even the feelings of anger about being deserted should be expressed. Through inner dialogues the bond to the dead person is experienced as still existing, but simultaneously the relationship with the person has changed drastically and distance has been achieved.

In the final **recovery stage**, the death is put into perspective, but this period of recovery is still punctuated by sudden waves of sorrow and longing. These are called anniversary reactions because they are particularly likely to occur on holidays, birthdays, or the anniversary of the death. In fact, they are a healthy response and should be anticipated and accepted.

When someone dies, all of a sudden one's entire life changes. Sometimes, physical problems may occur in addition to the usual psychological ones and on top of all that, the mourner is suddenly treated differently by his or her environment: cautiously, unspontaneously, sometimes even by being avoided. Additionally, mourning means having to cope with the feeling that there is no meaning in anything. Through talking about the beloved, however, through dreams and thus the subconscious, a new experience of the self and the world, a new identity is established, faith in life is regained. Through mourning people are reborn into life again.

We actually experience death whenever we lose somebody, whenever we are disappointed or fail or whenever we have to say farewell to people, ideals, aspects of our personality, stages of our life. The breaking up of a relationship, deprivation, climaxes, striving for constancy – all refer to death in some form. Facing these losses and giving ourselves the chance to grieve, in the long run, helps us to take a closer look at what is really significant in our lives and therefore is a very important psychological process for our health. An individual who successfully works through the emotions associated with grief often develops a deeper appreciation of the growth and development inherent in all human relationships and lives. Resisting mourning means denying change, but actually standing still is the real death.

5. Death in its cultural context

The specific meanings attached to death vary from individual to individual, and according to their cultural and historical context. In Islamic and Hindu cultures, for example, death is more readily accepted as a holy, natural, and even welcomed event than it is in Western cultures. In North America and Western Europe, by contrast, death has come to be withdrawn from the daily life experiences of most people. The care of the dying and the disposition of the deceased have been relegated to the expertise of various professionals who have sanitised and euphemised death.

Consistent with customs in the modern Western world that attempt to deny death, the practice of mourning has declined. In earlier times, the bereaved were encouraged to express their grief openly and fully, often following a prescribed ritual that defined the mourning period and provided the individual with a built-in network of social and familial support. In sharp contrast with these bygone days, death is now handled with such dispatch that if current trends persist, we may reach the point where it is little more than a minor annoyance. Small memorial services or cremation have generally replaced the large funeral. And as for the bereaved themselves, the much-needed support from friends and family has given way to well-meaning advice that counsels in everything except feelings of grief. If grief is not expressed openly, however, it may harm a person's health by leading to depression. Recently, a shift toward a more accepting view of death has occurred; the work of Elizabeth Kübler-Ross has been pivotal to this new acceptance. Kübler-Ross found that although many terminally ill patients were eager to discuss their feelings and learn the truth about their condition, doctors often instructed family members to avoid such a discussion, resulting in isolation and sorrow for both the patients and their families. As a result of Kübler-Ross's efforts, thanatology, the scientific study of death, has become an established field of research.

Kübler-Ross's research led her to propose that the dying go through five emotional stages, beginning with denial, during which the patient refuses to believe that he or she will die. Denial is followed by anger, bargaining, in which the patient tries to negotiate an alternative with God or fate, depression, and finally acceptance of death as the last stage of this life and possibly the beginning of the next.

6. When children and teenagers ask about death

Hardly any grown-up has problems talking about all sorts of sorrow in life. But nobody likes to talk about death and the loss of a beloved person. It seems as if there was a lack of courage as well as a lack of words. If, however, a child should grow up to become a happy human-being, it also has to learn to understand death and cope with the phases of grief in order to be able to continue with life successfully once a death occurs.

Teenagers usually know that death is final. They can even understand certain circumstances that may have led to a death. Depending on their up-bringing, they might, however, have a lot of questions about religious, cultural and other basic values. They also start worrying about the future without that person and how their own lives will be affected and change.

After losing a beloved person, teenagers often claim that they “do not feel anything” or that “nothing matters anymore”. Nevertheless, such statements might be followed by fits of anger and aggression. Some teenagers do not want to show their pain as they see it as a sign of weakness. Especially boys refuse to show their real emotions or to cry, since they believe that displaying their feelings makes them even more vulnerable. Some young people do not show any visible signs of grief to avoid the pain. They often seem uninvolved, apathetic and indifferent.

The death of a parent or sibling is the hardest to take for children and teenagers. Helping children at such times of emotional stress is difficult, since everybody has their own way of grieving. It is important to know, however, that the best way to help is to provide support that contains a mixture of care, closeness and letting go.

Even though the idea seems frightening at first, it might be advisable in some cases to go and see the corpse of the beloved person, so as to say goodbye and fully believe that the dear parent or sibling is really dead. At that stage, however, the teenager would need guidance and should be encouraged to talk about his/her emotions. Talking in general is a very good means of helping the child, but it is important to bear in mind not to force the grieving party into a conversation that is not wanted. Understanding and empathetic listening should have utmost priority.

Some teenagers might want to express their emotions in some form of art, usually in poems or drawings. The subjects of such pieces of art are usually either themes related to death itself or experiences with the deceased person from the past.

It is very difficult to cope with death, especially at a very young age, and likewise it is difficult to help grieving people. There is no universal formula that heals the wounds. Listening, however, and being there as a friend (and not as a substitute) definitely are valuable first steps.

Four stages in the mourning process of children can be established: understanding what caused the loss, grieving or experiencing the painful feelings associated with the loss, commemorating the value of the loss, and going on with life by accepting and integrating the loss psychologically and emotionally within themselves.

Children need to be assisted in this process, as they are psychologically not mature enough to acquire adequate coping skills on their own and as they look to us, their caregivers, for help during each developmental stage of childhood and adolescence. To ensure that children develop and master emotional skills as they process an initial loss and then face perhaps more profound ones in the future, caregivers have three major functions: to foster honest and open relationships with children, to provide a safe and secure space in which children can mourn, to be role models of healthy mourning. Young people need at least one stable adult who cares: grief shared is grief diminished.

7. What is a "good death"?

Most people agree that a "**good death**" is one that occurs swiftly and allows the individual to die with dignity, surrounded by loved ones. In earlier times, when little could be done medically to postpone death, dying a good death was a more common experience than it is today. In keeping with contemporary customs, many individuals who die as a result of illness do so in hospitals, where they are likely to die in pain or semi-consciousness, with their lives prolonged by life-sustaining machinery.

In order to help more of the terminally ill die a good death, Cecily Saunders opened the first **hospice** in London during the 1950s, an alternative to hospital care that seeks to minimise suffering and to make the last days of life filled with love and meaning. Hospices provide the dying with skilled medical care but shun the use of artificial life-support systems. The hospice setting respects the patient's dignity, allowing him or her to wear their own clothes, have visitors at any time, and move about as they choose. In addition, the continual presence of a close friend or family member who serves as a lay primary caregiver reduces the patient's fear and loneliness in face of the impending death. When death does occur, the staff continues to minister to the psychological and other needs of the patient's family.

The hospice concept has its critics, however, and raises many legal and ethical questions that centre on the question whether a patient should accept a death sentence, perhaps prematurely, and simply wait to die. A related problem is the potential burn-out of both professionals and volunteers.

Disagreements about how to determine the quality of a person's life and the ability to predict the exact course of a particular illness as well as when death will occur make **euthanasia** a controversial topic. Some people attempt to make people die "a good death" by **passive euthanasia**, which involves inaction – such as not using a respirator – so that a person can die in a manner that is consistent with the natural course of his or her illness. Especially controversial are issues concerning **assisted suicide**, in which someone provides the means for a person to end his or her life, and **active euthanasia**, in which someone intentionally acts to terminate the life of a suffering person.

8. Conflicts and jealousy among friends

An Australian web page gives advice to young people what to do in conflicts among friends: http://www.kids.nsw.gov.au/arcade/relationships_peergroup.html

Friends are really important. No-one understands better what you're going through as a teenager. But even the best of friends have fights. Still, friendships can survive flare-ups and the good news is that working things out can even lead to a better and stronger friendship.

Friends are important

They make life fun and interesting. Most importantly, you're always there for each other, especially through the tough times. Friends understand what you're going through as teenagers in a completely different way to anyone else. They're also there for you when you have fights or disagreements at home, or problems with your boyfriend or girlfriend. Life would be really lonely without your friends.

When spats flare up

The strongest friendships can be tested by fights and disagreements. After all, no matter how close you are and how much you have in common, you and your friends are different people and you're bound to have different opinions and views. This is a good thing and keeps relationships interesting and lively.

But sometimes these differences can also lead to problems and conflicts, especially if they're about something that's really important, or an issue that's sensitive or difficult, like boyfriends/girlfriends, using alcohol or drugs, or deciding who else can be part of your circle of friends.

So what do you fight about?

Disagreements and fights can spring up over a whole lot of things. Different opinions about music, feeling pressured to have a boyfriend or girlfriend before you're ready, or to use drugs or alcohol when you don't believe in drinking or smoking, can cause rifts in your relationships.

Jealousy among friends over who is more popular or over other friendships can also cause problems. And if you're the one bearing the brunt of jealous friends, it doesn't feel any better.

Even if you've been friends for a long time and have always got on, part of growing up and becoming a teenager involves developing your own views about many different issues. This doesn't always make handling disagreements easier.

Even though it can be painful to have fights with friends, it's important to realise that this is normal and doesn't (have to) mean the end of the friendship.

Feeling down about it

Disagreements can get you down if you and your friends don't know how to work them out. Spats with close friends can feel like a slap in the face and leave you feeling angry, hurt and frustrated. If we're friends, why are they treating me like this? Is our friendship going to last?

Disagreements can also make you feel lonely and left out, especially if the fights involve backstabbing and gossip. It's not great to see your friends behaving in a way that you feel is mean or unkind. And if you're involved in this kind of behaviour, that's not a great way to keep your true friends.

Tips to a healthy friendship

- **Talk about it.** Be honest, tell your friends how you feel, and if your feelings are hurt, let them know. This isn't as easy as it sounds, but it's worth it.
- **Get a second opinion.** If you're not ready to talk to the person involved in the quarrel, it can help to talk to someone else you trust, like your mum or another friend. But don't turn it into a backstabbing session if you're confiding in another friend.
- **Be a good listener.** When your friends tell you how they feel, listen to their point of view. Try not to judge them, especially if you don't agree, and respect their opinion.
- **Think.** Take time to calm down and think before you say something mean or hurtful that you don't really mean and may regret saying later.
- **Take time out.** If you're fired up and angry, it may be better to go for a walk, listen to some music or watch a movie to help you calm down. Getting away from the situation will give you time to think about the best way to handle a disagreement.

Further Assignment – Jealousy

-) Have you ever been jealous of a friend? What led to that feeling? And what did you do to cope with that feeling of jealousy? Did you do anything at all?
-) Write a diary entry in which you comment on a specific situation that made you jealous.
-) Write a dialogue between two good friends who are fighting over the same girl/boy. What conclusion might they arrive at?
-) Bez writes a diary entry and comments on his feelings of jealousy.
-) Baz, Bez and Ben discuss openly what they feel. Write down their dialogue.
-) Write a descriptive-reflective essay on jealousy. Why do we feel jealous? Are there any positive aspects in that feeling? What are we jealous of? And how do we cope with that feeling? What about jealousy among lovers? Among siblings? Among work mates?
-) Read through the following song lyrics! Interpret the songs.
-) The singer/author of one of the two song lyrics below writes a diary entry or an inner monologue.

Jealousy by Natalie Merchant

O, jealousy

Is she fine
So well bred
The perfect girl
A social deb?

Is she the sort
You've always thought
Could make you
What you're not?

O, jealousy

Is she bright
So well read
Are there novels
By her bed?

Is the sort
You've always said
Could satisfy
Your head?

O, my jealousy

Does she talk
The way I do
Is her voice reminding you
Of the promises
The little white lies too
Sometimes, tell me
While she's touching you
Just by mistake
Accidentally do you say my name?

The Winner Takes It All by Abba

I don't wanna talk
About the things we've gone through
Though it's hurting me
Now it's history
I've played all my cards
And that's what you've done too
Nothing more to say
No more ace to play

The winner takes it all
The loser standing small
Beside the victory
That's her destiny

I was in your arms
Thinking I belonged there
I figured it made sense
Building me a fence
Building me a home
Thinking I'd be strong there
But I was a fool
Playing by the rules

The gods may throw a dice
Their minds as cold as ice
And someone way down here
Loses someone dear
The winner takes it all
The loser has to fall
It's simple and it's plain
Why should I complain.

But tell me does she kiss
Like I used to kiss you?
Does it feel the same
When she calls your name?
Somewhere deep inside
You must know I miss you
But what can I say
Rules must be obeyed

The judges will decide
The likes of me abide
Spectators of the show
Always staying low
The game is on again
A lover or a friend
A big thing or a small
The winner takes it all

I don't wanna talk
If it makes you feel sad
And I understand
You've come to shake my hand
I apologize
If it makes you feel bad
Seeing me so tense
No self-confidence
But you see
The winner takes it all ...

9. Possible assignments

Extract 1

bez: so how's the husband doing?

baz: ben? good he's doing good too good maybe

bez: too good?

baz: he's back at work he's hoping for promotion

bez: yeah...

baz: says he's fucking one of the secretaries

bez: seriously?

baz: think he's lying

bez: ben doesn't lie

baz: of course he lies everyone lies it's what makes us human raises us above the animals

bez: shit

baz: seriously

bez: not ben

baz: that's shit

bez: he was faithful to iz

baz: so?

bez: who's faithful to anyone anymore?

baz: I am

bez: I hear mermaids singing

bez: (you can't see beneath)

baz: (what?)

bez: (the sea you can't see beneath the waves it's too dark)

baz: (so?)

bez: (so what about the sharks?)

baz: he's never cried

bez: not true

baz: no he's never cried

bez: you've never seen him cry that means nothing

baz: not natural

bez: not the kind means nothing

baz: why not? what's wrong with crying I cried you cried

bez: I didn't cry

baz: I saw you

bez: no you didn't I didn't cry

baz: a man can cry

bez: it means nothing

baz: no crying is something it means something crying is a sign of desolation a sign that the world is cruel it's a banner warning others of our pain crying is a relief it's not much but it's all we've got

bez: thus spake zarathrustra...

baz: have you seen him?

bez: not since the funeral

baz: that was three months ago

bez: can't face him

baz: still...

bez: he looks like a like a drowned man

baz: he's your oldest friend

bez: iz was my oldest friend

baz: no

bez: she introduced us

baz: I've got a crap memory

bez: yeah

baz: I'd forgotten what happened first I forget things somehow it's all rolled up into one

bez: (cats can't cry)

baz: (seriously?)

bez: (they don't have the stomach for it)

baz: you'll never guess

bez: what?

baz: last week I was coming back from work and I saw no I thought I saw

bez: who?

baz: clear as water I thought

bez: (i think i'll get the soup)

baz: so sure I saw

bez: what you talking about?

baz: doesn't matter I
can I ask why you said the husband? not ben you said so how's the husband doing?

bez: no I didn't

baz: yeah you did what did you mean?

bez: nothing

baz: no not nothing what did you mean?

bez: I meant I meant

baz: yeah?

bez: nothing I meant that he's the husband ben's the husband

baz: and

bez: and that when a woman dies you ask how the husband doing it was nothing

baz: no you meant

bez: I meant nothing

baz: you meant that he's the husband that he's the one who people ask how he's doing that he has some right some reason to grieve and that nobody asks how you're doing nobody asks about you

Questions and assignments

-) Do you believe that Ben has an affair with his secretary? Why, why not?
-) Do you think that men cry? Do you cry? And what is society's opinion on crying?
-) Baz says, "last week I was coming back from work and I saw no I thought I saw". Who is he referring to? And why does he think he sees things?
-) Do you agree with Baz's interpretation why Bez calls Ben the *husband*? Does Bez have a point there? And how does Bez feel and how can he grieve?

-) Bez writes a letter to a friend and tells him how he feels.
-) Baz writes a diary entry and describes his emotions.
-) Write a scene between Bez, Baz and Ben that could follow the extract.
-) Write a letter to Bez, or else Baz, in which you advise him what to do and how he can cope with his loss.

Extract 2

bez: ... it was when we were together some night nothing special something went wrong and she got pregnant

at first we thought it would be okay that it'd work itself out we were kids we didn't know but she got scared and wanted to get rid of it I didn't want to but it was iz and I couldn't argue with her so I borrowed some money off my parents and she had she had an operation and she was better

only she wasn't better she wasn't better she didn't know but later she went back to the doctor and he said he said

she couldn't iz couldn't

baz: (shit)

ben: why did you never say?

bez: say

ben: yeah say why did you never say

bez: say what?

ben: say something speak tell me why did you never say?

bez: I couldn't

ben: shit that's shit

bez: I couldn't

baz: wait

ben: get out

bez: I thought

baz: a second hang on

ben: games over get out

bez: sorry I'm sorry

baz: let's calm

ben: out get out

bez: sorry

baz: hang on

ben: games over

bez: I couldn't

baz: wait

ben: ...

bez: but

baz: but

Questions and assignments

-) Describe what the whole extract is all about? Why does everybody get so worked up?
-) Do you think that this incident changes Ben and Bez's friendship forever? Why, why not?
-) Do you think that the fact that a couple is not able to have children is a trial for the whole relationship? Why? Why not?
-) What position does Baz hold during the previous extract?

-) That night Ben writes a diary entry. Compose his entry!
-) Ben goes to a councilor and talks about his feelings. The councilor gives him lots of advice. Write down the dialogue.
-) Write down a dialogue that could take place between Ben and the clairvoyant.
-) While still alive, Iz writes a letter to a friend in which she tells her friend about the fact that she cannot get children and how she feels about that. Compose that letter.

Extract 3

age 29

head small but firm

eyes green

face pale

hair reddish (what she called 'auburn' though never sure what that is exactly)

neck 11"

arms long

wrist 4.5"

bust subtle but enough

waist wouldn't say

legs longish

feet seven

height five foot sevenish

weight wouldn't say

favourite colour sea-green

favourite food pesto and pasta

favourite song *lately* by stevie wonder

Questions and assignments

-) In this extract Bez characterizes Iz almost as in a warrant of apprehension. Try to do the same with yourself and a good friend.
-) Judging from what you know about Iz and also taking Bez's comments into account, try to write a detailed characterization of Iz.
-) Comment on the fact that the play is called *Iz*, that there are three men whose lives have changed and change because of Iz, that everything comes down to Iz, but that we never get to know Iz, yet know her so well.

10. The Edinburgh Fringe Festival

The Edinburgh Fringe Festival is the world's largest arts festival with theatre and music performances (Jazz and Blues Festival), musicals and opera, dance and physical theatre, comedy, children's shows and the Perrier Comedy Award. As it is an open arts festival, anyone can take part.

The Fringe story began in 1947, when the Edinburgh International Festival was launched. It was seen as a post-war initiative to re-unite Europe through culture, and was so successful that it inspired more performers than there was room for. The Fringe is now 58 years old and still young. It lives in the present, shifting and changing from year to year to accommodate all of the people who want to attend. Over the years, as the Fringe Organisation got bigger so did the programme.

Whilst still remaining true to its founding principle of open access for all performers, the Fringe has come a long way since its organisational beginnings in a disused pub with a leaky roof just off the Royal Mile to now selling over 1 million tickets every year.

11. Vocabulary

ambitious	having a strong desire for success or achievement, requiring full use of your abilities or resources	ehrgeizig
disciple	someone who believes and helps to spread the doctrine of another	Jünger
serene	characterized by absence of emotional agitation	gelassen, ruhig
crap	obscene term for feces	Mist, Unsinn, Scheisse
to waltz	to dance a ballroom dance in triple time with a strong accent on the first beat	Walzer tanzen
Clapham Common	area in South-west London	Gegend in Südwest-London
oblivious	lacking conscious awareness	unbeirrt, vergesslich, nicht bewusst
soaked	wet through and through; thoroughly wet	durchnässt
tombstone	a stone that is used to mark a grave	Grabstein
numb	not showing human feeling or sensitivity	benommen, betäubt, gefühllos
revelation	an enlightening or astonishing disclosure	Enthüllung
infidelity	the quality of being unfaithful	Untreue
Adelaide	the state capital of South Australia	Hauptstadt von Südaustralien
to sidle up	move unobtrusively or furtively	heranschleichen
seedy	shabby and untidy	heruntergekommen
Hackney	a borough of North London	Stadtbezirk im Norden Londons
pissed	1. aroused to impatience or anger 2. very drunk	1. sauer 2. betrunken
ethereal	of heaven or the spirit	himmlisch
wink	the closing of one eye quickly as a signal	das Zwinkern
C'est la vie.	That's life.	So ist das Leben.
mermaid	half woman and half fish; lives in the sea	Meerjungfrau
Thus spake Zarathustra	Work by Friedrich Nietzsche about the nature of God and morality	Also sprach Zarathustra
to grieve	to feel sorrow	sich grämen, trauern
to whinge	to whine	jammern
bloke	man	Mann, Kerl
stag night	the night before a man's wedding; also: bachelor party, the party that the groom's male friends throw for the groom the night before his wedding (as opposed to bachelorette party = the party the bride's female friends throw for the bride the night before her wedding)	Junggesellenabend
to fool around	indulge in horseplay	blödeln, Unsinn machen
booth	a table (in a restaurant or bar) surrounded by two high-backed benches	Séparée
dingy	thickly covered with ingrained dirt or soot	schäbig
bonehead	word used to express a low opinion of someone's intelligence	Dummkopf
bog (sl.)	toilet	Klo, Scheisshaus
broody	silent, sullen and pondering	grübelnd
dumb	slow to learn or understand; lacking intellectual acuity	doof, blöd
subtle	fine, thin; be difficult to detect or grasp by the mind	subtil, zart
delusional	suffering from or characterized by delusions	wahnhaft
to snuff sb. out	to put an end to someone; to kill someone	jmd. auslöschen
to mediate	act between parties with a view to reconciling	vermitteln

	differences	
hangover	disagreeable after-effects from the use of drugs (especially alcohol)	Kater
hob	a shelf beside an open fire where something can be kept warm	Kochfeld
to feign	make believe with the intent to deceive	vortäuschen
Je suis desole.	I'm sorry.	Es tut mir leid.
to rave	talk in a noisy, excited, or declamatory manner	rasen, schreien
to congeal	to freeze	erstarren
simple as a Simon	totally easy	ganz einfach
clairvoyant	someone who has the power of foreseeing the future	Hellseher
local rag (sl.)	a newspaper of low quality	Käseblatt, Drecksblatt
canvas	heavy closely-woven fabric (used for clothing or chairs or sails or tents)	Leinwand
knocking shop	a brothel	Bordell
quid (sl.)	the basic unit of money in Great Britain	Pfund
palm	the inner surface of the hand from the wrist to the base of the fingers	Handfläche
bereavement	state of sorrow over the death or departure of a loved one	schmerzlicher Verlust, Trauerfall
to hurl	utter with force	schleudern, entgegenwerfen
profundity	intellectual depth	Tiefgründigkeit, Tiefe
pathetic	deserving or inciting pity	armselig, erbärmlich
mediocre	moderate to inferior in quality, of no exceptional quality or ability	mittelmäßig, unbedeutend
lily	a plant and flower	Lilie
prick	insulting terms of address for people who are stupid or irritating or ridiculous	Depp, Scheisskerl
gouty	infected by a disease which makes the toes, fingers and knees swell and gives pain	gichtig
dandruff	loose scales shed from the scalp	Schuppen
allotment	a share set aside for a specific purpose	zugewiesener Teil, Anteil
manservant	a male servant/attendant	Diener, Hausdiener
handmaid	personal maid or female attendant	Dienstmädchen, Dienerin
salver	a tray (or large plate) for serving food or drinks; usually made of silver	Serviertablett
corpse	the dead body of a human being	Leiche
over the moon	very happy	überglücklich
fetish	excessive or irrational devotion to some activity	Fetisch
to haunt	follow stealthily or recur constantly	heimsuchen, verfolgen