

MEREDITH OAKES  
Playwright

Meredith Oakes is an Australian, raised in Sydney. She has lived in London since 1970 and is married with two children. She has worked as a journalist and a music critic.

Meredith's plays include **THE NEIGHBOUR** (Royal National Theatre 1993), **THE EDITING PROCESS** (Royal Court Theatre 1994), **MIND THE GAP** (Hampstead Theatre 1995), **FAITH** (Royal Court Theatre 1997), **MAN FOR HIRE** (Scarborough 2002), **SHADOWMOUTH** (Crucible Studio 2006) and **SCENES FROM THE BACK OF BEYOND** (Royal Court Theatre 2006).

Meredith has translated Schiller's **KABALE UND LIEBE**, Strindberg's **MISS JULIE**, Horvath's **ITALIAN NIGHT**, Bernhard's **ELIZABETH II**, Lenz's **THE NEW MENOZA, PRINCESSES** by the Algerian woman writer Fatima Gallaire, **THE REVENGER'S TRAGEDY** for Double Think Theatre Company, **DIE PRASIDENTINNEN** by the Austrian Werner Schwab, **DIE LIEBE IST NUR EINE MÖGLICHKEIT** and **MIT DEM GURKENFLIEGER IN DIE SÜDSEE** by Christoph Nüßbaumer for theatres including The Gate, the Young Vic and the Royal Court Theatre and most recently a translation of Peter Handke's **THE HOUR WE KNEW NOTHING OF EACH OTHER** for the Royal National Theatre.

Meredith has written opera libretti for Gerald Barry's **THE TRIUMPH OF BEAUTY AND DECEIT** (Channel 4 television, Aldeburgh Festival, etc, with CD international release on the Largo label) and Thomas Ades' **THE TEMPEST** (Royal Opera House 2004, BBCTV etc).

Television and radio include: Co-writer on **PRIME SUSPECT IV** (1994), **GLIDE** (with music by Gerald Barry, BBC Radio 3, 1998), **TRAMPOLINE** (BBC Radio 2001) and **THE MIND OF THE MEETING** (BBC Radio 4, 2002).

Meredith translates French and German.

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