

Breathing Corpses Oberon Modern Plays Oberon Modern Plays

THE STORY: Amy's found another body in a hotel bedroom. There's a funny smell coming from one of Jim's storage units. And Kate's losing it after spending all day with the police. There's no going back after what they've seen.

What does it mean for a play to be political in the 21st century? Does it require explicit engagement with events and situations with the aim of bringing about change or highlighting social wrongs? Is it purely a matter of content or is it also a matter of structure? **The Contemporary Political Play: Rethinking Dramaturgical Structure** examines the politics of contemporary 'political' drama. It traces the origins of the contemporary British political play to the emergence of the idea of 'serious drama' in the late 19th century through the work of Bernard Shaw, and argues that a Shavian version of serious drama was inextricably linked to the social and political structures of British society at the time. While political drama is still often thought of as adhering to a Shavian model in which social issues are presented through a dialectical structure, Grochala argues that the different political structures of contemporary Britain give rise to formally inventive dramaturgies that are no less 'serious' or political than their Shavian forebears. Through analysing the experimental dramaturgies of contemporary plays by playwrights including Caryl Churchill, Simon Stephens, Anthony Neilson, Debbie Tucker Green and Mark Ravenhill, among others, it offers a set of new principles for understanding how a play functions politically and reveals how today the dramaturgical structure of a play is as political as its content.

In this updated rich resource for actors, renowned movement teachers and directors reveal the physical skills needed for the stage and the screen. Readers will gain remarkable insights into the physical skills and techniques used in a wide variety of performance styles through ready-to-use exercises and approaches. Included in this new edition are chapters covering: Stage combat Yoga for actors Martial arts Body-mind centering Authentic movement Bartenieff fundamentals Grotowski-based movement Those who want to pursue serious training will be able to consult the appendix for listings of the best teachers and schools in the country. This inspiring collection is a must-read for all actors, directors, and teachers of theater looking for stimulation and new approaches. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

Nobody can ignore the fact that Myra is dying, but in the meantime life goes on. There are boilers to be fixed, cats to be fed and the perfect funeral to be planned. As a mother researches burial spots and biodegradable coffins, her family are forced to communicate with her, and each other, as they face up to an unpredictable future. Laura Wade's family drama was first performed at Soho Theatre, London.

DNA

Midwinter

Death, Culture & Leisure

Breathing Corpses

"Little gems, as observant as anything in Alan Bennett's Talking Heads."--Guardian

A student edition of five one-act plays by Britain's most popular playwright. Ayckbourn's series of plays for 4-5 actors typify his black comedies of human behaviour. First produced in 1976, the plays are alternately naturalistic, stylised and farcical, but underlying each is the problem of loneliness. The Mother Figure shows a mother unable to escape from baby talk; in The Drinking Companion an absentee husband attempts seduction without success; in Between Mouthfuls, a waiter oversees a fraught dinner encounter. A garden party gets out of hand in Gosforth's Fete whilst A Talk in the Park is a revue style curtain call piece for the five actors. Whether the comedies concern marital conflict, infidelity or motherhood and take place on a park bench or at a village fete, the characters are familiar and their cries for help instantly recognisable. "Principally he is respected as a radical re-inventor of form"

Dominic Dromgoole

You're young, free and single and haven't had sex for the last eleven and a half months, then one morning you wake up pregnant, with the Angel Gabriel on your doorstep claiming parentage. In Oliver Lansley's Immaculate, this situation quickly spirals into farcical confusion with no fewer than three more potential fathers claiming parentage: one of them an ex-boyfriend, one of them a nerdish contemporary from school that you wouldn't want to be seen dead with, and the third being Satan himself.

Monologues are an essential part of every actor's toolkit. Actors need them for drama school entry, training, showcases and when auditioning for roles in the industry. Edited by Dee Cannon, author of the bestselling In-Depth Acting, this book showcases selected monologues from some of the finest modern plays by some of today's leading contemporary playwrights. The monologues contain a diverse range of quirky and memorable characters that cross cultural and historical boundaries, and comes in a brand new format, with a notes page next to each speech, acting as an actor's workbook as well as a monologue resource.

Life X 3

Beautiful Thing

The Contemporary Political Play

Confusions

A programme text edition published to coincide with the world premiere at the Royal Court Theatre, London, on 25 February 2009 "I found you. You're here. And I was over there. But now I'm over here. I'm here. You're my brother. I love you" When Franz's mother escaped to the West with one of her identical twin boys, she left the other behind. Now, 25 years later, Karl crosses the border in search of his other half. As history takes an unexpected turn, the brothers must struggle to reconnect. Mark Ravenhill's visceral new play examines the hungers released when two countries, separated by a common language, meet again.

A pedlar announces that the war is over; and as the soldiers return in the fragile peace that follows, the starving people are left to build new lives, to forge new identities. Written in a spare and lyrical language, *Midwinter* is a play about now, about love, self and a world made from conflict. *Midwinter* premiered as part of the RSC New Work Festival at the Swan Theatre, Stratford-upon-Avon, in October 2004. It is the second in a trilogy of plays which begins with *Solstice* and culminates in *Fall*.

Dennis Kelly's play *DNA* centres on friendship, morality and responsibility in odd circumstances. When a group of young friends are faced with a terrible accident, they deliberately make the wrong choices to cover it up and find themselves in an unusually binding friendship where no one will own up to what they've done. The play began life as a National Theatre Connections commission in 2008 and has subsequently been produced, studied and toured around the world. *DNA* is published for the first time in the Methuen Drama Student Edition series with commentary and notes by Clare Finburgh Delijani, which look at the play's context, themes, dramatic form, staging possibilities and production history, plus offers suggestions for further reading.

Breathing Corpses Methuen Drama

Movement for Actors (Second Edition)

Bombshells

Like a Virgin

Home, I'm Darling

The White Rabbit is late for the Duchess. The Cheshire Cat won't stop grinning. And the Hatter is, well, mad. In the middle of it all is Alice, a young girl with a vivid imagination and a family life that's less than perfect. In this new adaptation by renowned playwright and Sheffield native, Laura Wade, you can follow Alice as she escapes her bedroom to find adventure in a topsy-turvy world. Based on Lewis Carroll's classic tale, Wade's adaptation breathes fresh life into a much-loved story about rabbit holes, pocket watches and talking caterpillars.

Eagerly awaited new play by award winning playwright opening at the Soho Theatre in 2006.

Respect women, respect girls. Respect yourselves. Remember you are everyone who's gone before you and you are nobody that has ever been, so make it count, make it special, make a difference, make people listen, love the women who have loved you and watch us make the world move to a better place. For Layla, every day is a

battleground. The pay gap, the thigh gap, over-sexed pop and selfies that are photoshopped – they're just part of the world she lives in. But that world is about to change. While breaking out of her bedroom – and with drama, comedy, poetry and music as her weapons – Layla breaks down and makes sense of the realities, difficulties and absurdities of teenage life in the UK today. Collected from a bespoke national survey, the voices of a thousand UK teens are brought to life in Layla. Their ambitions, concerns, role-models and regrets are woven together by award-winning Sabrina Mahfouz and theatre company Theatre Centre, offering a hard-hitting, yet hopeful, story. Layla's Room received its world premiere at Redbridge Drama Centre on 15 September 2016 in a production by Theatre Centre. It is ideal for students and young performers between 16 and 18 years old.

Amy's found another body in a hotel bedroom. There's a funny smell coming from one of Jim's storage units. And Kate's losing it after spending all day with the police. There's no going back after what they've seen. Breathing Corpses was first performed at the Royal Court Jerwood Theatre Upstairs in February 2005.

Expression as Mimesis and Event

Rethinking Dramaturgical Structure

Laura Wade: Plays One

Literary Worlds and Deleuze

It's 1887 and Nancy Astley sits in the audience at her local music hall: she doesn't know it yet, but the next act on the bill will change her life. Tonight is the night she'll fall in love... with the thrill of the stage and with Kitty Butler, a girl who wears trousers. Giddy with desire and hungry for experience, Nancy follows Kitty to London where unimaginable adventures await. Sarah Waters' debut novel, Tipping the Velvet was highly acclaimed and was chosen by The New York Times and The Library Journal as one of the best books of 1998. Reviewers have offered the most praise for Tipping the Velvet's use of humour, adventure, and sexual explicitness. The novel was adapted into a somewhat controversial three-part series of the same name produced and broadcast by the BBC in 2002.

THE STORY: Acclaimed playwright Laura Wade explores the lives of the young, wealthy and privileged. In an oak-panelled room in Oxford, ten young bloods with cut-glass vowels and deep pockets are meeting, intent on restoring their right to rule. Mem

Death, Culture and Leisure: Playing Dead is an inter- and multi-disciplinary volume that engages with the diverse nexuses that exist between death, culture and leisure. At its heart, it is a playful exploration of the way in which we play with both death and the dead.

A romp through the bubble-gum years of teenage life. Angela and Mazine, besotted with Madonna, play truant from school, form a band, attempt to write songs and, with hairbrushes in hand, live out their adolescent dreams of becoming famous. Meanwhile Angela's mother, Viv, struggles to come to terms with her marriage break-up and her daughter's explosive lifestyle, as the play rollercoasters through hope, sex, ambition, despair, and, most of all, love.

The Watsons

A Play

Colder than Here

The Shakespeare Story-book

“I've got a new law for you mate, it's called survival of the fittest, it's called fuck you we're

the Riot Club.” In an oak-panelled room in Oxford, ten young bloods with cut-glass vowels and deep pockets are meeting, intent on restoring their right to rule. Members of an elite student dining society, the boys are bunkering down for a wild night of debauchery, decadence and bloody good wine. But this isn't the last huzzah: they're planning a takeover. Welcome to the Riot Club.

A tense truce holds between the Capulets and the Montagues after the deaths of Romeo and Juliet. Benvolio, Romeo's best friend, is in love with Rosaline, Juliet's cousin, but Rosaline is bent on revenge. This play is written for a cast of 12, plus musicians and extras.

"I walked in and she's sat in the coffin. In the middle of the living-room floor and she's - she's watching telly and laughing" Nobody can ignore the fact that Myra is dying but in the meantime life goes on. There are boilers to be fixed, cats to be fed and the perfect funeral to be planned. As a mother researches burial spots and bio-degradable coffins, her family are finally forced to communicate with her, and each other, as they face up to an unpredictable future. Laura Wade's beautifully poised family drama was first performed at Soho Theatre, London.

Joe Boateng, the 'David Beckham' of his generation, is Ghanaian. Naomi, his childhood sweetheart is British and of Jamaican parentage. With Joe's escalating celebrity status comes huge sacrifices, accusations of selling out, temptations and life changing choices. Joe Guy is a stark and powerful contemporary story exploring the historical tension and bitter prejudices existing between African and Caribbean British communities. It looks at how young descendants from Africa distance themselves from a unified urban Black Britain. This urgent examination of identity and celebrity is told in Tiata Fahodzi's renowned visceral style. This is a programme text edition published to coincide with the play's world premiere in a production by Tiata Fahodzi that opens at the New Wolsey Theatre, Ipswich, on 18 October before coming to Soho Theatre, London.

The Oberon Book of Modern Monologues for Women

Other Hands

Joe Guy

After Juliet

'If one of the problems facing new playwrights is the expectation that each of their plays should be similar in style, Wade...proved that you could radically change both form and content... Not every writer delivers on their early promise. As this collection clearly shows, Wade certainly has.' Aleks Sierz, from his Introduction *Colder Than Here*: 'Laura Wade's play is a 90-minute masterpiece, a jewel, dark but translucent. It is a play of love, death and grief: the grief that is hardest to bear, because it begins before the loved one dies.' Sunday Times *Breathing Corpses*: 'The tension, the emotions and the sense of absurdity and fear are brilliantly handled... A terrifying tour de force.' Sunday Times *Other Hands*: 'This is an extraordinary feat - a vicious satire with a heart of gold -wrought with peculiar subtlety and intelligence.' The Spectator
THE STORY: Henry and Sonia are having a difficult evening with Arnaud, their wakeful six-year-old son; but Henry has other worries. About to publish

the results of two years' research on the flatness of galaxy halos, he's desperate to make a good i

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Alice

Posh

Tales of Ballycumber

Immaculate

'None of this is the truth. It's just people saying things. It's all subjective. There's the truth, and there's what people think is the truth, and it all depends on how you slant it...' Taking Care of Baby tackles the complex case of Donna McAuliffe, a young mother convicted of the murder of her two infant children. In a series of probing interviews the people in this extraordinary story, including Donna herself and her bewildered mother Lynn, reveal how they may have harmed those they sought to protect. Dennis Kelly's ambitious play uses the popular techniques of drama-documentary and verbatim theatre to explore how truth is compromised by today's information culture.

THE STORY: Jamie and Ste (short for Steve) are teenage neighbors in a working-class housing project in London. Jamie is bookish and shy while Ste is more athletic. Neither one has an ideal home life: Jamie's mother Sandra is bitter over her financi

Here, now, listen, I'll tell you a tale . . . Daffodils are in bloom as dawn breaks over the foothills of Ballycumber, ushering in hope for a new day and stirring the ghosts of a past fraught with sorrow, anguish and emptiness. In search of advice, young Evans Stafford calls at the home of friend and strong-minded traditionalist, Nicholas Farquhar. The following day, as Farquhar learns the devastating consequences of this meeting, he discovers that his memories and words are governed by a buried history; a force far greater than himself. Sebastian Barry's *Tales of Ballycumber* premiered at the Abbey Theatre, Dublin, in September 2009.

How happily married are the happily married? Home, I'm Darling is a dark comedy about sex, cake and the quest to be the perfect 1950s housewife. Judy has Johnny's slippers waiting for him when he arrives home from work, the kitchen's clean, the rooms are aired...yet this is not the 1950s, but a 21st-century 'arrangement' agreed between the two of them. With clothes, furniture and a (faulty) fridge from the 1950s, Judy and Johnny try to 'live the dream', with

specific roles and a perfectly ordered life.

Teens to Thirties

Taking Care of Baby

Playing Dead

Totally Over You

The play examines gender and power relationships through the lens of 17th-century witchcraft trials in England.

This book combines Deleuze's theories of expression and the event of sense to offer a new ontology for postdramatic theatre. In exploring the fluxional field of forces and relations that underlie the order of representation, expressionist mimesis is well suited to account for the ontologically uncertain realities of postdramatic theatre.

What happens when the writer loses the plot? Emma Watson is nineteen and new in town. She's been cut off by her rich aunt and dumped back in the family home. Emma and her sisters must marry, fast. If not, they face poverty, spinsterhood, or worse: an eternity with their boorish brother and his awful wife. Luckily there are plenty of potential suitors to dance with, from flirtatious Tom Musgrave to castle-owning Lord Osborne, who's as awkward as he is rich. So far so familiar. But there's a problem: Jane Austen didn't finish the story. Who will write Emma's happy ending now? Based on her incomplete novel, this sparkingly witty play looks under the bonnet of Jane Austen and asks: what can characters do when their author abandons them?

Colder Than Here

Layla's Room

Vinegar Tom