

## The Ritual Slaughter Of Gorge Mastromas

"Land beneath our feet. Got all our blood inside it hasn't it? All that time. Belongs to us.†? On a farm in the middle of nowhere, sisters Becky and Anna try to hold their family together after the death of their mother. Time is always moving somewhere – but here it's very quiet. When they discover a stranger wandering aimlessly across the land, the three establish an unlikely partnership in their determination to survive. Simon Longman's Royal Court debut premiered at the Jerwood Theatre Upstairs in February 2018.

It's a tax write-off. This is where they send the new, the under-qualified, the old. And most of all the British. Mars is full of blonde Americans. It's like they're building the master race out there. Billions of miles from home, the lone research base on Pluto has lost contact with Earth. Unable to leave or send for help, the skeleton crew sit waiting. Waiting. Waiting long enough for time to start eating away at them. To lose all sense of it. To start seeing things in the dark outside. Alistair McDowall's play X premiered at the Royal Court on 30 March 2016 in the Jerwood Theatre Downstairs.

In a context of financial crisis that has often produced a feeling of identity crisis for the individual, the theatre has provided a unifying forum, treating spectators as citizens. This book critically deals with representative plays and playwrights who have stood out in the UK and internationally in the post-recession era, delivering theatre that in the process of being truthful to the contemporary experience has also redefined theatrical form and content. Built around a series of case-studies of seminal contemporary plays exploring issues of social and political crisis, the volume is augmented by interviews with UK and international directors, artistic directors and the playwrights whose work is examined. As well as considering UK stage productions, Angelaki analyses European, North American and Australian productions, of post-2000 plays by writers including: Caryl Churchill, Mike Bartlett, Dennis Kelly, Simon Stephens, Martin Crimp, Debbie Tucker Green, Duncan Macmillan, Nick Payne and Lucy Prebble. At the heart of the analysis and of the plays discussed is an appreciation of what interconnects artists and audiences, enabling the kind of mutual recognition that fosters the feeling of collectivity. As the book argues, this is the state whereby the theatre meets its social imperative by eradicating the distance between stage and spectator and creating a genuinely shared space of ideas and dialogue, taking on topics including the economy, materialism, debt culture, the environment, urban protest, social media and mental health. Social and Political Theatre in 21st-Century Britain demonstrates that such contemporary playwriting invests in and engenders moments of performative reciprocity and spirituality so as to present the audience with a cohesive collective experience.

One minute we had customers, the next minute there was no-one. In a lost village, blurred by redrawn borders, hidden under a crumb on the map, Bear Ridge Stores still stands. After a hundred years, the family butchers and grocers – a place for odds and ends, contraband goods, and the last petrol pump for 30 miles – is now silent. But owners John Daniel and Noni are not leaving. They are defiantly drinking the remaining whiskey and remembering good times, when everyone was on the same side and the old language shone. Outside in the dark, a figure is making their way towards them. A semi-autobiographical story about the places we leave behind, the indelible marks they make on us, and the unreliable memories we hold onto.

It will be the biggest send off any teacher has ever had. No teacher is as loved. After 45 years as a dedicated teacher, Edward is looking forward to the imminent celebration to mark his retirement. But his home is under siege. A mob of angry students have gathered. A brick has been thrown through the window, he and his wife haven't left the house for six days, and now his estranged daughter has arrived with her own questions. Why would they attack the most popular teacher in the school? The Cane explores power, control, identity and gender as well as considering the major failure of the echo-chamber of liberalism.

Josef K's thirtieth birthday begins with a knock on his door from two sinister agents. They're from an unidentified agency, here to arrest him for unidentified crimes. But this is no birthday prank - this is life or death. So begins K's dark descent into a waking nightmare of bizarre humiliations and compulsive procedures. The Olivier Award-winning Rory Kinnear (Hamlet, Skyfall) leads the cast of this new production, directed by Richard Jones and designed by Miriam Buether in a new adaptation by Nick Gill.

An unexpected meeting at an airport leads to an intense, passionate, head-over-heels relationship. Before long they begin to settle down, buy a house, juggle careers, have kids – theirs is an ordinary family. But then their world starts to unravel and things take a disturbing turn. A tragic, violent look at parenthood and trauma.

Anka got in and is here for good. Olufemi is being coached to break back in. Bashir has been here forever but he's just been sent to limbo. Lisa wants to send them all home. Welcome to England. A journey into the heart of what it is to be a citizen, and finding a place where you belong. A cutting new play about immigration and exile, and what happens when people fall through the cracks, Routes opens up the borders of friendship and family.

Dennis Kelly is one of the UK's finest contemporary dramatists. This second volume of his work collects together: Our Teacher's a Troll, Orphans, Taking Care of Baby, DNA and The Gods Weep. Also features a foreword by journalist, author and critic, Aleks Sierz. "Without doubt, Kelly is one of the most multi-talented British playwrights to emerge in the last decade" - Aleks Sierz (from the foreword)

"A piece that takes us on an extraordinary journey... The energy and the vividness of the writing never lets up" - Independent An unexpected meeting at an airport leads to an intense, passionate, head-over-heels relationship. Before long they begin to settle down, buy a house, juggle careers, have kids – theirs is an ordinary family. But then their world starts to unravel and things take a disturbing turn. A tragic, violent look at parenthood and trauma, Denis Kelly's stirring monologue play premiered at The Royal Court Theatre in 2018 starring Carey Mulligan. Published for the first time in Methuen Drama's Modern Classics series, this edition features a new introduction by David Pattie.

Am I a virgin? I think I am. I mean it went in her but it was floppy and it wasn't very nice so I think I am a virgin. I'm going to say I am. Will look better on me uni applications. Liverpool, 1989. Greg is thirteen. He has just started secondary school. He earns pocket money sweeping up hair in a barbers. Girls are aliens. Liverpool FC are everything. Edinburgh, 2012. Greg has an extraordinary story to tell you. Bottleneck is a vibrant coming-of-age story about becoming a man through adventures both big and small. It is about a notorious city; Liverpool. How the outside worlds views it. And how it views the outside world. Bottleneck was first presented by HighTide Festival Theatre at the Edinburgh Festival, August 1 2012, directed by Steven Atkinson.

We've got no money but we're still in Waitrose twice a day. Because going to Tesco just makes life not even worth living. Viv has lost a shoe. They're her work shoes, her weekend shoes, her only pair of shoes, and she doesn't know what to do. The curtains are falling, her foot is bleeding, and she's starting to feel a little overwhelmed. But all will be well once she finds that missing shoe. Funny, unnerving and precise, E. V. Crowe's *Shoe Lady* premieres at the Royal Court Theatre, London, in March 2020.

Pack your bags and hold on tight and you're whisked away on a whirlwind of adventure. And get ready to meet a host of captivating characters, including a talking sausage roll, a troop of cocktail-loving monkeys and a long-nosed hippo called Gary, who will win you over with their charm whether you're 8 or 80. The *Primetime* plays were developed during the Young Writers Festival and Peckham Young Playwrights project in 2012, with the help of Royal Court playwrights Nick Payne and Rachel De-laHay. The plays were performed in the Jerwood Theatre Downstairs in 2013, as part of a programme called *Kids Court*, where children took over the theatre. A selection of the plays were then performed for the Royal Court's *Primetime Schools Tour* in London primary schools in 2014.

Once there were two terrible twins called Holly and Sean, who gave their Head Teacher a nervous breakdown. The twins were extremely pleased with themselves. That is, until the new Head Teacher arrived. For you see, the new Head Teacher was - a Troll. That's right. And this Troll Head Teacher soon created all kinds of mad new rules for the pupils and teachers. Can Holly and Sean save the day and stop the Troll from eating their classmates and teachers? Can naughtiness be restored to its rightful place? Will Brussels sprouts and peanut butter be taken off the menu?

David conducts an office romance by e-mail. He has love at his fingertips. But a shocking admission unravels his relationship piece by chilling piece. Jess loves David. She believes happiness can be bought – but it doesn't come cheap in a world of easy credit. Jess and David's ideal blend of love and money is killing them. Funny but heart wrenching, this ingenious drama dares us to enter a dislocated world of bad debts and even worse desires. *Love and Money* opened at the Manchester Royal Exchange in October 2006 with a transfer to the Young Vic, London.

'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.

"Silesia, 1903. Every man falls for Rose Bernd. But her choices lead her into danger. In a deeply traditional community how can she avoid disgrace?" *Rose Bernd* is a compassionate but shocking account of a young woman's downfall. This European classic, by Nobel Prize-winning playwright Gerhart Hauptmann, arrives in a new translation by playwright Dennis Kelly."--BOOK JACKET.

Inspired by the memoir *The Mistress Contract* by She and He For 30 years he has provided her with a home and an income, while she provides 'mistress services' – 'All sexual acts as requested, with suspension of historical, emotional, psychological disclaimers.' They first met at university and then lost touch. When they met again twenty years later, they began an affair when She – a highly educated, intelligent woman with a history of involvement in the feminist movement – asked her wealthy lover to sign the remarkable document that outlines their unconventional lifestyle: *The Mistress Contract*. Was her suggestion a betrayal of all that she and the women of her generation had fought for? Or was it brave, honest, and radical? Then — on a small recorder that fit in her purse — this extraordinary couple began to tape their conversations about their relationship, conversations that took place while travelling, over dinner at home and in restaurants, on the phone, even in bed. Based on reams of tape recordings made over their 30 year relationship, *The Mistress Contract* is a remarkable document of this unconventional couple, and the contract that kept them bound together to this day.

An odyssey of pain, blood, love and loss. An unreal journey through two disturbed minds, and the unfolding events leading up to the self crucifixion of their father in the front room. Enter the insane world of siblings Michael and Michelle. *Debris* is a depraved vision of an alien world seen through their eyes. *Debris* was developed whilst Kelly was on attachment at the National Theatre Studio. A production by the Latchmere Theatre opened at Battersea Arts Centre in March 2004.

You know, love is milk, that's what it is. Three couples struggle to meet their basic needs for food, love and survival. As they try to make sense of a changing world, their inner desires and appetites become driving forces that could lead to catastrophe or redemption. An emotive and heartfelt play about what sustains us, what makes us sick and what we just can't get enough of, *Milk* by Ross Dunsmore premiered at the Traverse Theatre, Edinburgh, in August 2016.

When he was small and his parents told him if he was good he would get a sweet, the boy knew it was not true. Getting the sweet had nothing to do with being good. *'Badger Do Best'* has landed, bringing with it a new world of rules and regulations. But the kids in the classroom are fighting back. Tired of being guinea pigs in yet another government scheme, can the class of 4N bring down the education regime set to pacify them? After years working in the classroom, Molly Davies imagines a mutiny of eight-year-olds in her play commissioned by the Royal Court. *God Bless the Child* received its world premiere in the Upstairs space on 12 November 2014, directed by Royal Court Artistic Director Vicky Featherstone.

*The Gods Weep* focuses on the life of a CEO whose global business fragments around him as he loses his grip on reality. Colm has taken a lifetime to build his empire. With brutal rigor he has shaped the world around him in his own image. As time moves on his decision-making abilities increasingly fail him and the world he has created begins to fracture. The power struggle that ensues reveals the corruption and unstoppable forces at work in a world where corporate greed and national security frighteningly overlap.

They were all in the pub when the explosion happened. Louise wakes up to find herself trapped with Mark, who has saved her life. Mark is always prepared for the worst and has everything he thinks they will need to survive; tinned chilli, *Dungeons and Dragons* and a knife - now all they need to do is to wait until it's safe to go outside. Can they survive the attack? Can they survive each other? *After The End* received its world premiere at The Traverse Theatre in August 2005.

"A thousand people are taking a sip of coffee within the city limits of Johannesburg, each unaware of the other doing it, each one necessarily thinking they are the only one." An attempt to get

to grips with the fact that everything happens at once. And to see if there's anything we can do about it. "Find the connection between where you are and where I am. Open up the space between us and do something."

Features the plays Debris, Osama the Hero, After the End and Love and Money. The four plays in this first collection by Dennis Kelly are linked by their characters' desperate need to believe that there is more to life than the often brutal worlds in which they find themselves. Kelly's remarkable debut Debris finds humour and pathos in a spectacularly dysfunctional family unit. The harrowing Osama the Hero shows a group of neighbours taking ill-defined revenge on an odd-ball teenager in a climate of fear. In After the End a woman discovers she has been rescued from Armageddon by a paranoid ex-colleague with a nuclear bunker in his garden. And in a fractured narrative Love and Money portrays a marriage driven to brutal destruction by financial pressures.

The remarkable true document that is The Mistress Contract opens with a piece of paper that was signed in 1981 by a woman and her wealthy lover. The contract establishes an exchange that she thinks fair: If he will provide an adequate and separate home for her and cover her expenses, she will provide him with "mistress services": "All sexual acts as requested, with suspension of historical, emotional, psychological disclaimers." For the duration of the agreement, she will become his sexual property. Then -- on a small recorder that fit in her purse -- this extraordinary and unconventional couple began to tape their conversations about their relationship, conversations that took place while travelling, over dinner at home and in restaurants, on the phone, even in bed. This book is based on those tapes. It is a candid record of what they had to say to each other privately about the arrangement and its power relations, their physical relationship and the sexual forces that shaped it. As private and intimate as it is, though, the book also turns an unblinking light on a period of intense upheaval between men and women. Looking back now, thirty years later, this extraordinary couple -- who are still together -- are willing to reveal their most private moments to our scrutiny. What they capture in The Mistress Contract is an unapologetic revelation and a bold provocation.

Ta Ta Ta Ta Ta Ta BBBBBBBBBB Face Faces Smile Smiling Yes Yes Yes Yes Yes Bbbbbbbbb A short play for one performer about all of it. This edition was published to coincide with the world premiere at the Royal Court in February 2020, performed by Kate O'Flynn.

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.

The Britannica Book of the Year 2014 provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever changing populations, governments, and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again.

The Ritual Slaughter of Gorge Mastromas Bloomsbury Publishing

If you could lie without flinching, corrupt without caring and succeed at all costs – how far could you go...how much could you make? From the early promise of the '70s through to unrelenting capitalism of the '80s and '90s, follow George on the journey from innocence to savage greed and knotted honesty, as he invents three golden rule for success, whatever the cost. An electrifying dark tale, this new play from award-winning writer Dennis Kelly marks his Royal Court debut.

From Morning To Midnight, among the most frequently performed German Expressionist works, charts the life of a cashier who steals money from the bank and flees to Berlin. The un-named protagonist's bid to escape his middle-class daily life is ultimately frustrated. It is a popular piece in which Kaiser satirized the cheapness and futility of modern society. His hero, a kind of machine-age Everyman, searches everywhere for some kind of fulfilment - in commercial sex, in salvationist religion - but discovers through a series of nightmarish episodes that the world is deceitful and illusory. In the end, disillusioned and pursued by the police, he takes his own life. This new version by Dennis Kelly, opened at the National Theatre's Lyttelton Theatre in November 2013, as part of the National's 50th Anniversary Season.

"I never wanted to change, in case you didn't like it." Failed architect Harrison has plans to make tonight the last night of his life. What he doesn't need is Katherine, a young student with cerebral palsy, breaking into his house in her wheelchair begging for his help... As their chaotic first encounter turns into the beginning of a twenty year relationship, the unlikely couple grow to realise that they are capable of either building something great together – or absolutely destroying each other. Written and co-performed by acclaimed playwright Athena Stevens, Schism is the world premiere of a stunning new play about two people finding each other, and what happens when their dream becomes unrealistic and out of date.

Subtitled A Klezmer Piece, The Fourth Gate was written in 2002 and is based on traditional Hassidic stories. This play depicts a lost world where the celestial and the everyday go hand in hand, where poverty and ignorance may be signs of ultimate richness and wisdom, where searching for your spiritual leader can be a life-long goal. Karpati's wit and humour turn this whimsical storytelling into a haunting experience.

Across the UK thousands of people are involved in protests and debates, sparked into action by the largest cuts to public spending since WWII – cuts which are the turning point of a generation, undermining the welfare state, higher education and the arts in one fell swoop. Theatre Uncut is a national theatre event in response to these cuts, bringing

together some of the UK's leading dramatists. Drama groups, universities, youth clubs and theatre companies nationwide joined the event, staging their own versions of the shorts in a national theatrical uprising. Now published in this new collection, Theatre Uncut contains these short plays, addressing audiences who want to think about what the budget cuts really mean, and who they are really hitting. A debate is underway. Protest might begin, minds might be changed, views challenged, ideas formed. Theatre Uncut is a response to a situation that we cannot control, and over which we had no say. Click below to hear an interview with Libby Brodie and Hannah Price of Theatre Uncut:

Helen and Danny keep themselves to themselves. But the outside world comes crashing into their lives one day when Helen's brother turns up. Covered in blood. Dennis Kelly's new play is a thrilling contemporary suspense story which takes its audience on a chilling journey into a world just outside the front door. This disturbing urban drama has its world premiere at the Traverse Theatre on 31st July 2009, reuniting the team that brought Kelly's play After The End to the Traverse Theatre in 2005. After a month's run at the Traverse, it transfers to Birmingham Rep and the Soho Theatre (London).

Heroic commander of the Prussian cavalry, the Prince of Homburg dreams of victory, glory and fame. But reckless disobedience during a crucial military operation leads the Prince into his greatest battle yet. The creative team behind the Donmar's critically acclaimed production of Life Is A Dream present Von Kleist's poetic masterpiece, which is considered to be one of the most haunting and beautiful plays of the nineteenth century, exploring honour, courage, ambition and love. Adapted for stage by acclaimed British writer Dennis Kelly, this is an exciting new adaptation of a classic of European literature.

An Englishman, a Northern Irishman, a Scotsman and a Welshman walked into a recording studio and created The Union. Commercially successful and critically acclaimed, the pioneering indie rock band is now on the verge of breaking up. When financial disaster strikes and Scottish guitarist Barry leaves the band, artistic differences go head to head with alliances that run deep, can The Union survive? With live music from a four-piece ensemble, I'm With the Band is a witty and timely response to our changing political landscape.

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