

ADVERTISEMENT

GUIDE TO OSCAR MANDEL'S PLAYS

(To receive any of the author's plays without obligation: om@hss.caltech.edu)

Of Angels and Eskimos. 9 to 12 characters, 3 sets. Used-car salesmen feel they overcharge, businessmen go on ascetic pilgrimages, poetry makes headlines, robbers donate silver instead of stealing it, and angels walk the earth.

And the Lord God Planted a Garden. 4 characters, 1 set. What happened when God decided that Adam and Eve were creative mistakes? God gone, Adam and Eve become truly human....

Water From an Italian Pump. 5 characters, 2 sets. How does one write an acceptably somber, violent, experimental play about a *really* nice girl? Delancey Krott goes to work on this problem.

Hello hello hello hello! 6 characters, 2 sets. Farce with a dash of the Absurd. Couple A invites Couple B to a party, but neglects to invite Couple C. Couple B inadvertently lets slip the fatal information to Couple C, and the whole social fabric collapses. Everybody is called Bill and Mary.

The Kukkurik Fables. From 2 to 10+ characters, as desired. Sets: none or optional. 44 satirical/philosophical mini-dramas with titles like "The Moth Who Disguised Himself as a Dragon," "How God Bested the Devil," "The Tiger Who Became Humane," and so on.

The Monk Who Wouldn't. 5 characters, 1 set. In verse; based on a Kabuki play. The devil disguised as a hunter and a beautiful witch play havoc with a young monk in a haunted mountain.

Living-Room With 6 Oppressions. 4 to 8 characters, 1 smashable set. A violently farcical political anti-political parable about one Matthew Available, an idealistic activist for the oppressed who learns the difference between abstract causes and living human beings.

Adam Adamson. 12 characters, but much doubling possible, 3 sets. Adam has betrayed an underground unit fighting the Nazis, but has done so in order to save himself from being shot. A man has a supreme right over his own life.

Prince Poupon Needs a Wife. 6 characters, 1 set. An elegant and biting lighthearted reconception of Marivaux's *Double Infidelity*, in which psychological warfare wins over "eternal love".

Amphitryon. 9 characters, 1 set. 60% Molière, 40% Mandel. Jupiter beds Alcmena disguised as her husband Amphitryon. Total confusion. Hilariously idiotic—and smart.

The Virgin and the Unicorn. 7 characters, 2 sets. The disillusionment of Sir Ralf Basset, Master of the Revels to the Earl of Dumfrey. Subtitle: "A Miraculous Drawing-Room Comedy".

Agamemnon Triumphant. 13 characters, 4 sets. The end of the Trojan War retold in a new way. The tale is as bloody as ever, but it concludes, unfashionably, with a scene of generosity, reconciliation, and even hope, however muted.

The Rebels of Nantucket: a Romantic Comedy of the American Revolution. 10 characters, 7 sets. The British suspect that retired Colonel Mayhew and his dashing nephew Nicholas are planning to slip out of Nantucket in order to join the forces of General Washington besieging Boston. Wit, a rapid-moving plot, a fake Marquise, questions about our nation.

A Splitting Headache, Conceived During the Memorable War Between Istria and Friuli. 10 to 18 characters, 4 sets. Hans Gropius wants to find out WHO is responsible for war and misery. Alas, everyone has a perfectly valid reason for his actions, no one is ever guilty.

The Summoning of Philoctetes, Honest Urubamba, Sigismund Prince of Poland, The Sensible Man of Jerusalem, Professor Snaffle's Polypon and The Fall of Numantia are large-scale, demanding works. Feel free to inquire or to request copies.

All the plays listed in this Guide are in print and available on Amazon or bookstore

THE THINGS YOU TAKE WITH YOU

By Andreas Flourakis
Translated by Alexi Kaye Campbell

If you had to leave home in a hurry —
in the face of a cataclysm — what would you take with you?

A play of the utmost simplicity that packs a big punch full of feeling . . . This is theatre that makes you feel that you've got your feet wet, whether clambering up the beach or reaching out a hand from the rocks. —Howard Loxton, *British Theatre Guide*

His goal is to show us around the chaotic, hostile, unwelcoming, wounded, helpless "land of men." Flourakis engages himself . . . with the savage and sacred material of human nature. —Eleni Koutsileou, *Avgi*, Greece

I cannot imagine the source — the readings or experiences —
from which he combines the most magical elements of naturalism.
—Grigoris Ioannidis, *Efimerida Ton Syntakton*, Greece

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