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'If the essence of drama is conflict, the crossing of wills, of culture versus barbarism, the Norwegians have a natural spring to tap into – and it is explosive.' – Line Rosvoll, Artistic Director of the Norwegian Centre of New Playwriting, from her Introduction. The Oberon Anthology of Contemporary Norwegian Plays brings together a selection of exciting playwrights reflecting the breadth and vitality of Norwegian theatre's booming new writing scene. Six plays, translated by Neil Howard and published for the first time in English, demonstrate a common willingness to push formal boundaries and to find new ways to tackle the universal experiences of the human condition; grief and loss, violence, manipulation, abuse and despair. Grief Work by Eirik Fauske; Kinder K by Kristofer Grønskag; A Remarkable Person by Pernille Dahl Johnsen; Time Without Books by Lene Therese Teigen; Why Not Before by Liv Heløe; Watching Shadows by Hans Petter Blad 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: Kneehigh now finds itself celebrated as one of the UK's most exciting theatre companies. This collection contains the performance texts of four of their highly acclaimed shows: Tristan & Yseult, The Bacchae, The Wooden Frock and The Red Shoes. With forewords from Emma Rice, Tom Morris, Anna Maria Murphy and Carl Grose, it offers a unique insight into Kneehigh's approach to making theatre, revealing how script can emerge from a collaborative devising process. Here is the Book Merlin Could Have Given a Young Arthur...If Only It Had Existed. Oberon Zell-Ravenheart shares magickal practices in his new book Companion for the Apprentice Wizard. Unlike his first best-selling book, Grimoire for the Apprentice Wizard, which focused on the lessons one must learn to become a Wizard, Oberon focuses on taking you to the next level by putting those lessons to use with hands-on magickal training. Chapters are based on the Departments of Oberon's Grey School of Wizardry: Alchemy Beast Mastery Ceremonial Magick Cosmology and Metaphysics Divination Healing Lifeways Lore Mathemagicks Metapsychics Nature Performance Magic Practice Sorcery Wizardry Wortcunning Inside you will find materials and exercises from the vaults of the Grey School, and instruction from the faculty. Step-by-step instructions are provided for: How to make a Wizard's wand How to make your own runes How to make a pocket sundial How to make and use a firebow How to make the milky way galaxy How to make your own amulets and talismans Potions for all purposes How to conjure illusions and create special effects And many other amazing projects... Companion for the Apprentice Wizard also includes a number of hand-drawn, full-page diagrams of magickal objects to copy, cut out, and assemble, including: Spinners for psychokinesis A Planetary Hour Calculator The Mariner's Astrolabe A winged dragon A model of the mystic pyramid A model of Leonardo da Vinci's Ornithopter Selections of poetry, art, letters, and articles from the past forty years, which reflect the history of modern Paganism, are compiled in this richly illustrated anthology that features works from Ralph Metzner, Diana Paxson, Antero Ali, Marion Zimmer Bradley, Robert Anton Wilson, Starhawk, and others. The second volume in this series brings together some of the best new writing from contemporary American playwrights. Each play is introduced by critically acclaimed writers themselves. THE EDGE OF OUR BODIES by Adam Rapp, Introduced by AM Homes, follows a teenage girl Bernadette who has to grow up quickly when she discovers she is pregnant. THE COWARD by Nick Jones, introduced by Marsha Norman, is an absurdist comedy set in 18th century England. Lucidus initiates a pistol duel, but when he finds he'll have to fight the son of the man he challenged, he doesn't want to go through with it. His plot to avoid the duel creates more trouble. THE BOOK OF GRACE by Suzan-Lori Parks, introduced by Oskar Eustis, portrays a dysfunctional American family, where anger and mistrust are symptoms of historical abuse. WHAT ONCE WE FELT by Ann Marie Healy, introduced by Paula Vogel, is set in a mysterious parallel universe, where Macy is the last ever author to be published in print, the system has an underclass named the Tradepack, and a woman can only have a baby if she possesses the right kind of 'scan card'. Now in hardcover, the fourteenth novel of the Hugo-nominated, New York Times-bestselling Toby Daye urban fantasy series When October is informed that Simon Torquill—legally her father, due to Faerie's archaic marriage traditions—must be invited to her wedding or risk the ceremony throwing the Kingdom in the Mists into political turmoil, she finds herself setting out on a quest she was not yet prepared to undertake for the sake of her future.... and the man who represents her family's past. The second volume in this series brings together some of the best new writing from contemporary American playwrights. Each play is introduced by critically acclaimed writers themselves. THE EDGE OF OUR BODIES by Adam Rapp, Introduced by AM Homes, follows a teenage girl Bernadette who has to grow up quickly when she discovers she is pregnant. THE COWARD by Nick Jones, introduced by Marsha Norman, is an absurdist comedy set in 18th century England. 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Oberon's used to solving supernatural crimes, but the latest one's extra weird. A mobster's daughter was kidnapped sixteen years ago, replaced with a changeling, and Mick's been hired to find the real child. The trail's gone cold, but what there is leads Sideways, to the world of the Fae, where the Seelie Court rules. And Mick's not really welcome in the Seelie Court any more. He'll have to wade through Fae politics and mob power struggles to find the kidnapper – and of course it's the last person he expected. With contributions and additional material from Raymond Buckland, Raven Grimassi, Patricia Telesco, Morning Glory Zell-Ravenheart, and other illustrious members of The Grey Council, here is the book Merlin would have given a young Arthur...if only it had existed. This essential handbook contains everything an aspiring Wizard needs to know. It is profusely illustrated with original art by Oberon and friends, as well as many woodcuts from medieval and alchemical manuscripts—plus charts, tables, and diagrams. It also contains: Biographies of famous Wizards in history and legend; Descriptions of magickal tools and regalia (with full instructions for making them); spells and workings for a better life; rites and rituals for special occasions; a bestiary of mythical creatures; systems of divination; the Laws of Magick; myths and stories of gods and heroes; lore and legends of the stars and constellations; instructions for performing amazing illusions, special effects, and many other wonders of the magickal multiverse. To those who study the occult, in particular, Witchcraft, the name of Oberon Zell-Ravenheart is internationally-known and respected. He is a genuine Wizard, and he has written this book for any person wishing to become one. Perhaps, as some have written, Oberon Zell-Ravenheart is the real Albus Dumbledore to aspiring Harry Potters! In addition to his own writings in this collection, he also presents other writers who add some highly thoughtful insights. Such as Raymond Buckland, among others. The illustrations and photographs which accompany the text are among the finest found anywhere, and are a helpful boon to those wanting to see what they are reading about. Biographies of many famous Wizards of history and legend appear in the book. Detailed descriptions of magickal tools with information for making them appears in this book. Additional information includes rites and rituals for special occasions, a bestiary of mythical creatures, a detailed and educational discussion on the laws of magick, myths, and lore of the stars and constellations. This book is full of instructions! As a handbook and guide for becoming a Wizard, this is as

near perfect and honest a book as one will find today. New Page Books has done a great service to the paranormal and occult community readers by publishing this worthwhile reference book. Oberon Zell-Ravenheart has written a classic on Wizardry. This is his masterpiece. One of the American pioneers of Paganism in the United States, his lifetime of learning and information is shared with readers from all walks of life. He started in 1968 with the publication of his award-winning journal, Green Egg, and is often considered by readers as one of their favorite Pagan writers. The lessons in this fine book are accurate, honest, and entertaining. If you want to become a Wizard, this is the book to start with, and learn from. This Grimoire is must-have reading for readers interested in true magick. The information given on ghosts will hold the reader spellbound, as will all information in this reference book! A unique anthology bringing together stories of queer life from international playwrights, these seven plays showcase the dazzling multiplicity of queer narratives across the globe: the absurd, the challenging, and the joyful. From the legacy of colonialism in India to the farcical bureaucracy of marriage law in Kosovo; from a school counsellor in Taiwan coming out as HIV+, to coming of age in an Israel-Palestine coexistence camp, this is a genre-spanning collection of global writing. Contempt by Danish Sheikh (India) 55 Shades of Gay by Jeton Neziraj, translated by Alexandra Channer (Kosovo) No Matter Where I Go by Amahl Khouri (Jordan) Only the End of the World by Jean-Luc Lagarce, translated by Lucie Tiberghien (France) Taste of Love by Zhan Jie, translated by Jeremy Tiang (Taiwan) Peace Camp Org by Mariam Bazeed (Egypt) Winter Animals by Santiago Loza, translated by Samuel Buggeln and Ariel Gurevitch (Argentina) Originally selected and performed as part of the Arcola Queer Collective's Global Queer Plays call-out event. Some of the best new writing from contemporary American playwrights, collected together and introduced by other acclaimed writers. Includes: The Edge of Our Bodies by Adam Rapp (introduced by AM Homes), The Coward by Nick Jones (introduced by Marsha Norman), The Book of Grace by Suzan-Lori Parks, and What Once We Felt by Ann Marie Healy (introduced by Paula Vogel). From Ushuaia, the southernmost town in the world to the edges of the great Paraná river, and from the city of Buenos Aires to its fertile plains and the estuaries of northern Argentina, The Oberon Anthology of Contemporary Argentinian Plays provides a unique insight into the preoccupations and the creative responses of one of the major theatre-producing countries in Latin America. Includes the plays: La vida extraordinaria (Extraordinary Life) by Mariano Tenconi Blanco, translated by Catherine Boyle Pato verde (Green Duck) by Fabián Miguel Díaz, translated by Gwen MacKeith Fonavi by Leonel Giacometto, translated by Rosalind Harvey Nou Fiuter (No Future) by Franco Calluso, translated by William Gregory Poema ordinario (Poor Men's Poetry) by Juan Ignacio Fernández, translated by William Gregory Fuego de dragón sobre dragón de madera (Dragon Fire over Wood Dragon) by Candelaria Sabagh, translated by Kate Eaton Selected and edited by the award-winning American playwright Reginald Edmund, who produced Black Lives, Black Words across the US, which premiered in Chicago, July 2015. The international project has explored the black diaspora's experiences in some of the largest multicultural cities in the world, Chicago, Minneapolis, Cleveland, Toronto and London. Over sixty Black writers from the UK, USA, and Canada have each written a short play to address Black issues today. "I started Black Lives, Black Words because I felt there needed to be an opportunity for me as a playwright to speak out against the sins committed in this world inflicted upon black bodies: Michael Brown, Trayvon Martin, Rekia Boyd, Sandra Bland, Tamir Rice, and the countless many others. This in turn caused me to wonder what other artists were out there that possess this overwhelming desire to speak out for the unheard voices. Companies in Minneapolis with Guthrie Theatre, Carlyle Brown and Company, Bedlam Theatre, Freestyle Theatre, the Million Artist Movement, in Maryland – Columbia Arts Festival, Chicago – Polarity Ensemble Theatre, Toronto – Obsidian Theatre, Buddies and Bad Times Theatre, and the National Arts Centre, along with many others joined us and now, two years later we have given voice to over sixty Black Playwrights and over a hundred performers. From city to city, Black Lives, Black Words has remained an event that is accessible and affordable to all. Embraced by a wide range of different theatres that vary in capacity, playing to houses from 70 to 300 audience members. Selling out in every venue. I collected these works showcased at BLBW events from all over in hopes that the narratives that have been placed in here speaks to the Black Struggle, Black Achievement, Black Love, Black Aspirations, Black Hopes, Black Dreams, BLACK EVERYTHING. I hope that the narratives amplify the importance of the Black Lives Matter Movement, that these plays find themselves in theatres both community and regional, in classrooms and libraries, church houses, and communal gathering serving as a rallying cry for those that are artists and even those who are not that OUR BLACK LIVES MATTER, individually, globally, and spiritually." - Reginald Edmund, Managing Curating Producer, Black Lives, Black Words Featured in this collection are: Reginald Edmund, Idris Goodwin, James Austin Williams, Rachel Dubose, Becca C. Browne, Marsha Estell, Aaron Holland, Loy A. Webb, Lisa Langford, Christina Ham, Harrison David Rivers, Dominique Morisseau, Winsome Pinnock, Trish Cooke, Mojisola Adebayo, Rachel De-Lahay, Max Kolaru, Yolanda Mercy, Somalia Seaton, Courttia Newland, Luke Reece, Tawiah BenEben M'Carthy, Jordan Laffrenier, Meghan Swaby, Mary Ann Anane, Allie Woodson, Elliot Sagay, Amira Danan, Cat Davidson, Noelle Fourte, Kori Alston A diverse selection of contemporary plays from a range of established and up-and-coming playwrights based in France, edited and translated by Chris Campbell, literary manager of the Royal Court, and a foreword by Dr Clare Finburgh of the University of Kent. The volume includes: Rémi De Vos – Till Death Adeline Picault - Bobine And Mikado Magali Mougel - Erwin Motor, Devotion Lancelot Hamelin - Alta Villa The story of Desdemona from Shakespeare's Othello is re-imagined by Nobel Prize laureate Toni Morrison, Malian singer and songwriter Rokia Traoré, and acclaimed stage director Peter Sellars. Morrison's response to Othello is an intimate dialogue of words and music between Desdemona and her African nurse Barbary. Morrison gives voice and depth to the female characters, letting them speak and sing in the fullness of their hearts. Desdemona is an extraordinary narrative of words, music and song about Shakespeares doomed heroine, who speaks from the grave about the traumas of race, class, gender, war and the transformative power of love. Toni Morrison transports one of the most iconic, central, and disturbing treatments of race in Western culture into the new realities and potential outcomes facing a rising generation of the 21st century. The first collection of its kind, The Oberon Book of Queer Monologues chronicles over one hundred years of queer and trans performance. Combining stage plays with spoken word and performance art, this anthology features over forty extracts from some of the most exciting stage works in the English-speaking world. Originally published as The Oberon Book of Queer Monologues, it is an essential tool for artists seeking monologues for auditions or training; a comprehensive guide through the hidden histories of queer theatre; and a celebration of the LGBTQIA+ community. Curated by award-winning artist Scottee, it features work from artists including Neil Bartlett, Mae West, Emma Donoghue, Split Britches, Chris Goode and Travis Alabanza. "This is a book for anyone," Glyn Maxwell declares of On Poetry. A guide to the writing of poetry and a defense of the art, it will be especially prized by writers and readers who wish to understand why and how poetic technique matters. When Maxwell states, "With rhyme what matters is the distance between rhymes" or "the line-break is punctuation," he compresses into simple, memorable phrases a great deal of practical wisdom. In seven chapters whose weird, gnomic titles announce the singularity of the book—"White," "Black," "Form," "Pulse," "Chime," "Space," and "Time"—the poet explores his belief that the greatest verse arises from a harmony of mind and body, and that poetic forms originate in human necessities: breath, heartbeat, footstep, posture. "The sound of form in poetry descended from song, molded by breath, is the sound of that creature yearning to leave a mark. The meter says tick-tock. The rhyme says remember. The whiteness says alone," Maxwell writes. To illustrate his argument, he draws upon personal touchstones such as Emily Dickinson and Robert Frost. An experienced teacher, Maxwell also takes us inside the world of the creative writing class, where we learn from the experiences of four aspiring poets. "You master form you master time," Maxwell says. In this guide to the most ancient and sublime of the realms of literature, Maxwell shares his mastery with us. Anthology of Contemporary Canadian poems which have not previously appeared in book form. 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. HEROIN by Grace Dyas, Trade by Mark O'Halloran, The Art of Swimming by Lynda Radley, Pineapple by Phillip McMahon, I ? Alice ? I by Amy Conroy, The Big Deal edited by Una McKevitt, Oedipus Loves You by Simon Doyle & Gavin Quinn, The Year of Magical Wanking by Neil Watkins Edited and introduced by Thomas Conway This anthology comprises eight new plays by Irish playwrights premièred between the years 2006 and 2011. These playwrights ride, however, in no slipstream of the identifiably Irish play. Here, the enterprise of playwrighting itself is being re-imagined. Here, above all else, is a commitment to becoming in the theatre. For all that, each play is concerned with what is unfinished business in Ireland. How astonishing, then, that these plays should revolve for the most part around identity and, in particular, sexual identity. How identity comes into play, how we open up the field of play, how we raise into collective experience the exercise of that play – the urgency in the playwrighting would appear to lie precisely here. We can read from the historical moment – from a narrative emphasizing an economic bubble and its hangover – into these plays. Or we can take these playwrights at their word and observe lives lived at the contour of identities in the making. It is for us as readers, just as we have as theatre-goers – frequently scandalized, enthralled, shamed, appalled, unburdened, tickled pink – to decide. In these passionate and witty essays on the theatre, J B Priestley distils his experience as a playwright, producer, director and - just once - actor. Relishing the past, analysing the present, and predicting the future, he tells his own 'story of the theatre'. Published as a companion to Oberon's two volumes of Priestley's best plays, this new collection is part defence of theatre, part incisive criticism, and, in the renowned Old Vic lecture The Art of the Dramatist, part instructive guide for would-be playwrights. These are accounts from the journeys of former Christians-including some Clergy-who left the churches they grew up in and came over to Paganism and the Goddess. Why? The idea and title for this anthology was conceived in a hot tub over 20 years ago, after an interfaith conference, where several of us Pagans were sharing our stories of how we found (or were found by...) the Goddess...and could never go back. Thirty deeply personal-and often heart-rending-accounts are bracketed by introductory material and Appendices to provide background, history and context for the emergence of an alternative religious paradigm that is now one of the world's fastest-growing faith categories... Oberon Zell is a renowned Elder in the global magickal community. In 1967 he was the first to claim the identity of "Pagan." Incorporating the first Pagan Church of All Worlds, and publishing Green Egg magazine since 1968, Oberon has been instrumental in the coalescence of the modern Pagan movement. He is also Founder and Headmaster of the online Grey School of Wizardry. Phaedra Bonewits has been a practicing psychic and Witch for more than forty years, teaching and leading rituals from coast to coast. Her articles have appeared in many periodicals and with her late husband she co-authored Real Energy: Systems, Spirits, and Substances to Heal, Change, and Grow (New Page, 2007). She has also been the editor behind the curtain for other Pagan books. Jameson Havercamp, a psych from a conservative religious colony, has come to Oberon—unique among the Common Worlds—in search of a rare substance called pith. He's guided through the wilds on his quest by Xander Kinnison, a handsome, cocky wing man with a troubled past. Neither knows that Oberon is facing imminent destruction. Even as the world starts to fall apart around them, they have no idea what's coming—or the bond that will develop between them as they race to avert a cataclysm. Together, they will journey to uncover the secrets of this strange and singular world, even as it takes them beyond the bounds of reality itself to discover what truly binds them together. A collection of urban fantasy stories that take place at carnivals. From vampires and creepy clowns to mermaids, Druids, and wisecracking Irish wolfhounds, you'll find out that carnivals aren't the healthiest types of places to hang out at.... A diverse selection of plays from the nineties, noughties and 2010's from a range of established and up-and-coming playwrights based in Greece. The collection includes a foreword and introductions to each play by prominent academics in Greek Contemporary Theatre. 1. M.A.I.R.O.U.L.A by Lena Kitsopoulou, translated by Alikí Chapple (2012) 2. Angelstate by Nina Rapi, translated by the author (2015) 3. Wolfgang by Yannis Mavritsakis, translated by Christina Polyhroniou (2008) 4. Hungry by Charalampos Giannou, translated by the author (2016) 5. Juliet by Akis Dimou, translated by Elizabeth Sakellariidou (1995) THE STORY BEHIND THE SCREENPLAY OF THE TWO POPES, THE MAJOR MOTION PICTURE STARRING ANTHONY HOPKINS AND JONATHAN PRYCE (PREVIOUSLY PUBLISHED AS THE POPE). From the Academy Award-nominated screenwriter of The Theory of Everything and Darkest Hour comes the fascinating and revealing tale of an unprecedented transfer of power, and of two very different men - who both happen to live in the Vatican. In February 2013, the arch-conservative Pope Benedict XVI made a startling announcement: he would resign, making him the first pope to willingly vacate his office in over 700 years. Reeling from the news, the College of Cardinals rushed to Rome to congregate in the Sistine Chapel to pick his successor. Their unlikely choice? Francis, the first non-European pope in 1,200 years, a one time tango club bouncer, a passionate soccer fan, a man with the common touch. Why did Benedict walk away at the height of power, knowing his successor might be someone whose views might undo his legacy? How did Francis - who used to ride the bus to work back in his native Buenos Aires - adjust to life as leader to a billion followers? If, as the Church teaches, the pope is infallible, how can two living popes who disagree on almost everything both be right? Having immersed himself in these men's lives to write the screenplay for The Two Popes, Anthony McCarten masterfully weaves their stories into one gripping narrative. From Benedict and Francis's formative experiences in war-torn Germany and Argentina to the sexual abuse scandal that continues to rock the Church to its foundations, to the intrigue and the occasional comedy of life in the Vatican, The Two Pope glitters with the darker and the lighter details of one of the world's most opaque but significant institutions. "Could you put your white best friend on stage and remind them that they're part of the problem? Even if you love them? Even if you never want anyone to feel for even a moment how you feel living in this world every day? Would - could - a white person finally hear what you have to say?" Originally commissioned by The Bunker Theatre as a critically-acclaimed festival that ran in 2019, My White Best Friend collects 23 letters that engage with a range of topics, from racial tensions, microaggressions and emotional labour, to queer desire, prejudice and otherness. Expressing feelings and thoughts often stifled or ignored, the pieces here transform letter writing into a provocative act of candour. Funny, heartfelt, wry and heart-breaking, whether a letter to their younger self or an ode to the writer's tongue, this anthology of exceptional writing is always engaging and thought-provoking. Featuring different letters from some of the most exciting voices in the UK and beyond, My White Best Friend (And Other Letters Left Unsaid) includes work from: Zia Ahmed, Travis Alabanza, Fatimah Asghar, Nathan Bryon, Matilda Ibini, Jammz, Iman Qureshi, Anya Reiss, Somalia Seaton, Nina Segal, Tolani Shoneye, Lena Dunham, Inua Ellams, Rabiah Hussain, Mika Johnson, Jasmine Lee-Jones, Suhaimah Manzoor-Khan, Shireen Mula, Ash Sarkar, Jack Thorne and Joel Tan. The first collection of its kind, The Oberon Book of Queer Monologues chronicles

over one hundred years of queer and trans performance. Combining stage plays with spoken word and performance art, this anthology features over forty extracts from some of the most exciting stage works in the English-speaking world. It is an essential tool for artists seeking monologues for auditions or training; a comprehensive guide through the hidden histories of queer theatre; and a celebration of the LGBTQIA+ community. Curated by award-winning artist Scottee, it features work from artists including Neil Bartlett, Mae West, Emma Donoghue, Split Britches, Chris Goode and Travis Alabanza. Published to coincide with its British premiere at the Royal National Theatre, *The Darker Face of the Earth* is Rita Dove's first play. Set on a plantation in pre-Civil War South Carolina, it has been performed to great critical acclaim. This new series brings together some of the best new writing from contemporary American playwrights. Volume One is introduced by Andre Bishop, Artistic Director of the Lincoln Center Theater, the most prestigious theatre in the USA. Each play is introduced by critically acclaimed writers themselves. The volume includes: *KIN* by Bathsbea Doran, (with an introduction by Chris Durang) *Kin* sheds a sharp light on the changing face of kinship in the expansive landscape of the modern world. 'Simply terrific. Perhaps the finest new play of the season. Funny and audacious, haunting, and exquisitely wrought.' Charles Isherwood, *New York Times* *MIDDLETOWN* by Will Eno (with an introduction by Gordon Lish) *Middletown* was awarded the prestigious Horton Foote Prize for Promising New American Play in 2010. 'Middletown glimmers from start to finish with tart, funny, gorgeous little comments on big things: the need for love and forgiveness, the search for meaning in life, the long, lonely ache of disappointment.' Charles Isherwood, *New York Times* *COMPLETENESS* by Itamar Moses (with an introduction by Doug Wright) *Completeness* is a 21st-century romantic comedy about the timeless confusions of love. 'A funny, ridiculously smart new play. I haven't seen another play recently that so perfectly captured love – hot-blooded, fearless, fickle – at this stage in life. I was left with nothing but admiration.' Jeremy Gerard, *Bloomberg News* *GOD'S EAR* by Jenny Schwartz (with an introduction by Edward Albee) 'This ode to love, loss and the routines of life has the economy and dry wit of a Sondheim love song ... Schwartz is a real talent and she is trying something ambitious ... In [her] very modern way, [she is] making a rather old-fashioned case for the power of the written word.' Jason Zinoman, *New York Times* From a colonial past to a precarious European present, this selection of works by contemporary writers challenges the accepted vision of the Spain to explore the national themes, historical legacies and modern-day concerns of a country of great geographical and cultural diversity. *A Basque History* by Borja Ortiz de Gonda (2017 Max Award, Best Playwright) explores the impact of war, regional and national identity, language and culture on the Basque people of the Iberian north. *The Sickness of Stone* by Blanca Domenech. An idealistic restoration expert clashes with an old-school pragmatist over the best way to acknowledge and heal the wounds of Spain's bloody and oppressive past. *Cuzco* by Víctor Sánchez Rodríguez. A Spanish couple travels to Peru to save their relationship, but find themselves confronted by post-colonial guilt, depression and disconnectedness. *The Greyhound* by Vanessa Montfort. This comic tale of a homeless greyhound explores the clash between the EU's prosperous north and the austerity-stricken Mediterranean. *On The Edge* by Julio Escalada explores the little-known underworlds of Spain's North African territories where the fight for survival leads to prejudice, volatility and violence. Pablo, a high-powered lawyer, and doctoral candidate Tania, his very pregnant wife, are realizing the American dream when they purchase a house next door to community stalwarts Virginia and Frank. But a disagreement over a long-standing fence line soon spirals into an all-out war of taste, class, privilege, and entitlement. The hilarious results guarantee no one comes out smelling like a rose. Take a journey with the unique and diverse voices of our 14 contributing authors. Within these pages you will encounter the experiences of life wrapped in humour, hopes and dreams, love and loss. In this first volume, new and published writers present their fiction, narrative nonfiction, poetry and lyric prose-stories that range from the quirky to the intensely spiritual. Let their words delight you, move you, inspire and entertain you.

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