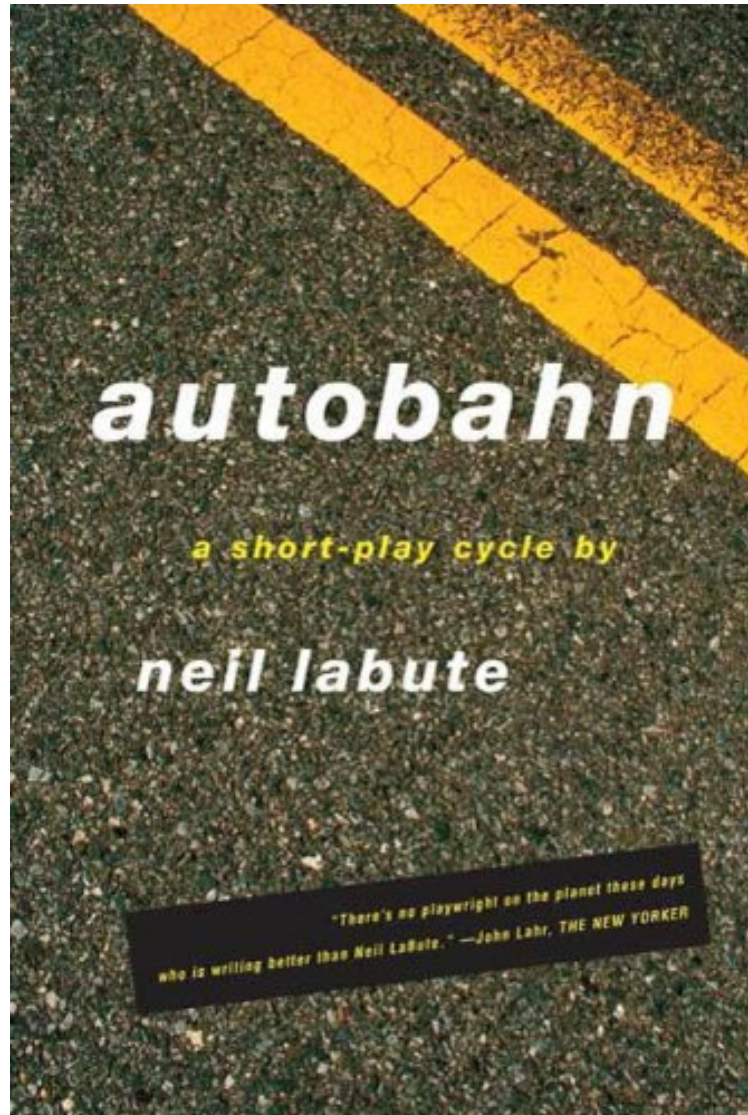


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Autobahn: A Short-Play Cycle

Neil LaBute

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Neil LaBute : Autobahn: A Short-Play Cycle before purchasing it in order to gage whether or not it would be worth my time, and all praised Autobahn: A Short-Play Cycle:

6 of 6 people found the following review helpful. Wow againBy Joseph DeweyI've read all of Labute's plays, and this one is greater than the others in some new and interesting ways. I always read his introduction last, because it usually gives away some of the story. This intro said two really cool things.He introduces the first cool thing by a fellow playwright wanting to "see his play performed in living rooms, in front of audiences of ten or twelve people. I feel the same way. Theater is anywhere you make it. I hope that with this print edition of autobahn actors take the text and memorize it, gather their friends in their own cars, and take off down the road, filling those intimate interiors with my

words and their emotions. That would be a pleasure to behold."This is really cool, because as I was reading one of the six acts in the play called "long division," I realized that was a play that I would enjoy memorizing and performing in front of friends. I'm not an actor at all, but this book contains a bunch of one person and two person stories that are short enough for the lay person to memorize. That's what I think is cool about this book, is I could picture high school drama classes using this, and it really is some of the best literature out there. It's also ironic, because all of his books have a warning about needing to arrange a royalty schedule for any public performance of his play. The second cool thing is about how plays encourage the imagination by having very scaled down and limited sets. I saw a local play that had a limited set about a week after reading this intro, and Labute's discussion on this aspect of theater accentuated my experience. About the actual stories...I keep using the word "haunting" to describe his work. It's extremely well written, and the stories just stick with me. I keep thinking of the story where the girl tells her mother "I know I'm gonna do everything within my power to use again." For some reason I can't get that out of my mind, and I think that it's kind of an allegory to a bunch of other things in life. The other one that sticks with me is where the husband tries to convince himself that the wife didn't do it again. "You didn't, did you? No, you didn't. I know you wouldn't do that again. Right? You would not...Honey? Angel?"The rest of the stories are like that...they haunt me because they stick with me.0 of 0 people found the following review helpful. Very Neil LabuteBy ClaireI enjoyed the Autobahn. If you're familiar with Neil Labute, he is very true to his own style here. Some really like it, some are really tired of it. This is probably not a very helpful review, but I enjoyed this round of plays. Would love to see some of them, he leaves a nice blank canvas for directors, in my opinion.0 of 0 people found the following review helpful. The best of his worksBy Mark Downing HeeseFantastic set of one acts. Versatile and riveting. This show could be done as a mainstage or in a blackbox with a large or small budget. I definitely recommend doing multiple stories from it if you're doing something small. Some of Labute's best work in my opinion.

"Sitting in an automobile was where I first remember understanding how drama works...Hidden in the back seat of a sedan, I quickly realized how deep the chasm or intense the claustrophobia could be inside your average family car." -- Neil LaButeBe it the medium for clandestine couplings, arguments, shelter, or ultimately transportation, the automobile is perhaps the most authentically American of spaces. In *Autobahn*, Neil LaBute's provocative new collection of one-act plays set within the confines of the front seat, the playwright employs his signature plaintive insight to great effect, investigating the inchoate apprehension that surrounds the steering wheel. Each of these seven brief vignettes explore the ethos of perception and relationship--from a make-out session gone awry to a kidnapping thinly disguised as a road trip, a reconnaissance mission involving the rescue of a Nintendo 64 to a daughter's long ride home after her release from rehab. The result is an unsettling montage that gradually reveals the scabrous force of words left unsaid while illuminating the delicate interplay between intention and morality, capturing the essence of middle America and the myriad paths which cross its surface.