

THE DRAMA MAGA-SCENE

Gateacre School Drama Department Monthly E-Mag



WELCOME

TO THE 8TH ISSUE OF YOUR FAVOURITE THEATRE MAGAZINE. WE HOPE YOU ENJOYED OUR LAST ISSUE AND ARE ENJOYING THE EASTER BREAK.

WE ARE VERY EGG-CITED TO BRING YOU ANOTHER ISSUE OF THE DRAMA MAGA-SCENE. LIKE ALWAYS, IF YOU HAVE ANYTHING THEATRE TO SHARE, GET IN TOUCH!

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Playwright in the Spotlight



NICK STAFFORD

Nick Stafford's stage plays include The Canal Ghost, The Whisper of Angels' Wings, Moll Cutpurse, The Snow Queen, Listen with dA dA, The Devil's Only Sleeping, The Go Between, Battle Royal, Luminosity, Love Me Tonight, Katherine Desouza and his adaptation of Michael Morpurgo's novel, War Horse (Tony Award, Best Play 2011).

Nick Stafford adapted War Horse for the NT, 2007. His play Battle Royal premiered in the Olivier in 1999. He also contributed to The Chain Play as part of the NT's 25th anniversary celebration.

PRACTITIONER PARTY

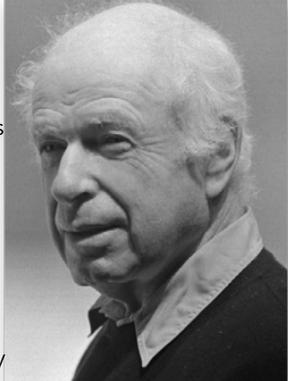
The Theatre Practitioner we are focusing on this month is the deep thinking **Peter Brook!**

Famous for:

His life's work has encompassed a study of the basics of the art of acting, using actors from a variety of different cultures and traditions, to pool the ideas and discover what acting is all about.

Theatre work:

Brook has directed some significant films in Britain and France. The Beggars Opera (1953) Lord of the Flies (1963). Worked with the Royal Shakespeare Company and produced the two plays: The Marat-Sade (1965) Shakespeare's King Lear (1970)



Main Dramatic Theory:

- Theatre of Cruelty
- An empty space
- Freedom within boundaries
- Bold scenography that often revealed the mechanics of the stage and created startling visual effects

WATCH AN INTERVIEW WITH PETER BROOK ABOUT HIS CAREER BY SCANNING THE QR CODE



The Devising Den

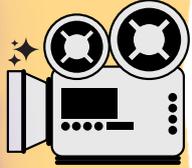
A revealing photo of Scarlett goes viral. Rumours spread across smart phones like wildfire and her reputation becomes toxic, threatening to shatter the fragile unity of the girls she has grown up with. But how long can Scarlett remain silent? And why isn't it the same for boys?

Girls Like That is an urgent and explosive play that explores gender equality and the pressures on today's digital generation.

Girls Like That by Evan Placey and directed by Esther Baker, was performed by a company of professional and ex-prisoner actors and toured across London schools and prisons in October and the Unicorn Theatre in November 2014, reaching audiences of over 5000 (4300 young people). Over 350 young people took part in accompanying workshops.

The play won Best Play for Young Audiences at the Writers Guild Award 2015.

WATCH OF THE WEEK


SCAN THE QR CODE TO WATCH THE PERFORMANCE.

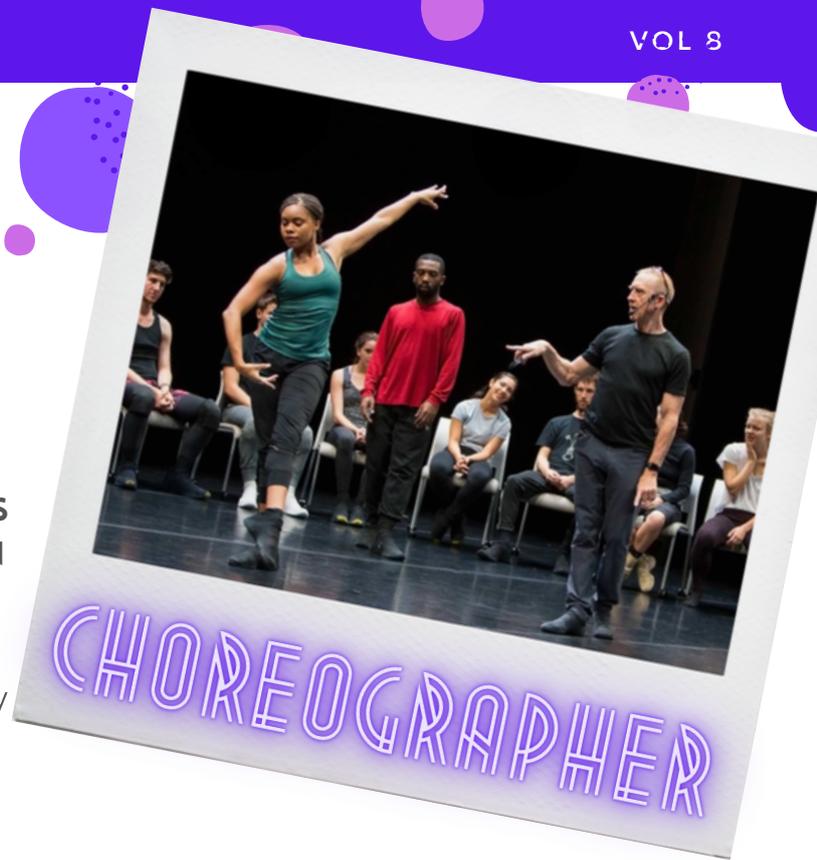
AFTER WATCHING THE WHOLE PERFORMANCE, CHOOSE A SCENE AND WRITE 3 THOUGHT TRACKS FOR CHARACTERS THAT COULD BE INCLUDED IN THOSE SCENES.



CAREER OF THE MONTH

CONTINUING WITH OUR EXPLORATION INTO THE MANY OPPORTUNITIES THEATRE BRINGS WE ARE MEETING PEOPLE WITHIN THAT SECTOR IN THE HOPES OF INSPIRING AND OPENING OUR READER'S EYES TO THE MANY OPPORTUNITIES THAT EXIST IN THE WORLD OF THEATRE!

A Choreographer creates original dance movements and routines for performances and productions. They also develop different interpretations of existing dances for an individual dancer or group of dancers (chorus).



JERRY MITCHELL

IN THE 35 PRECEDING YEARS, JERRY HAS BEEN INVOLVED WITH MORE THAN 50 BROADWAY, WEST END AND TOURING PRODUCTIONS, INCLUDING CHOREOGRAPHING **YOU'RE A GOOD MAN, CHARLIE BROWN**; **THE FULL MONTY** (TONY NOMINATION); **THE ROCKY HORROR SHOW**; **HAIRSPRAY** (TONY NOMINATION AND THE NBC LIVE TELEVISION BROADCAST AS WELL); **GYPSY**; **NEVER GONNA DANCE** (TONY NOMINATION); **DIRTY ROTTEN SCOUNDRELS** (TONY NOMINATION); **LA CAGE AUX FOLLES** (TONY AWARD); **IMAGINARY FRIENDS**; **LEGALLY BLONDE** (TONY NOMINATION), WHICH HE ALSO DIRECTED ON BROADWAY AND IN LONDON; **CATCH ME IF YOU CAN**; AND **KINKY BOOTS**.

Mitchell began dancing and performing at the age of eight, in the community theatre at Paw Paw, Michigan; he choreographed his first shows there at 14. "When I think back to what I did to Fiddler on the Roof..." he says. "It must have been horrible." He spent almost 20 years working on Broadway before getting an opportunity to take charge of a show. Apart from dancing, he assisted choreographer-directors such as Jerome Robbins and Michael Bennett; unusually, he also choreographed for films, including *Scent of a Woman* and *One True Thing*. "I'd meet these big stars, like Al Pacino and Meryl Streep, and I'd make them look like they were dancing on the beat." But it wasn't until he initiated and choreographed an off-Broadway revival of Stephen Sondheim's *Follies* in 1998 – winning a rave review from the *New York Times* – that producers started to take notice.

Surprisingly, Mitchell doesn't think dance is essential to a good musical. "It's a wonderful element, but it's so powerful, it can take the focus away from something important. It has to be used in the right way." Still, he thinks there are a few key ingredients shared by all the best musicals – including his own favourites, *West Side Story*, *A Chorus Line* and *Billy Elliot*.

THEATRE NEWS WHAT'S ON IN LIVERPOOL

THE BOOK OF MORMON
LIVERPOOL EMPIRE THEATRE
19 JULY - 13 AUG

ANYTHING GOES
LIVERPOOL EMPIRE THEATRE
20 - 30 APRIL

FESTIVALLEY 22
VALLEYTHEATRE NETHERLEY
27 - 29 MAY

IF THIS IS NORMAL
LIVERPOOL ROYAL COURT
3 MAY

SCHOOL OF ROCK: THE MUSICAL
LIVERPOOL EMPIRE THEATRE
5 - 9 JULY

TO READ WHAT THOSE
SPECIAL INGREDIENTS ARE
AND MORE ABOUT
CHOREOGRAPHY SCAN THE
QR CODE

