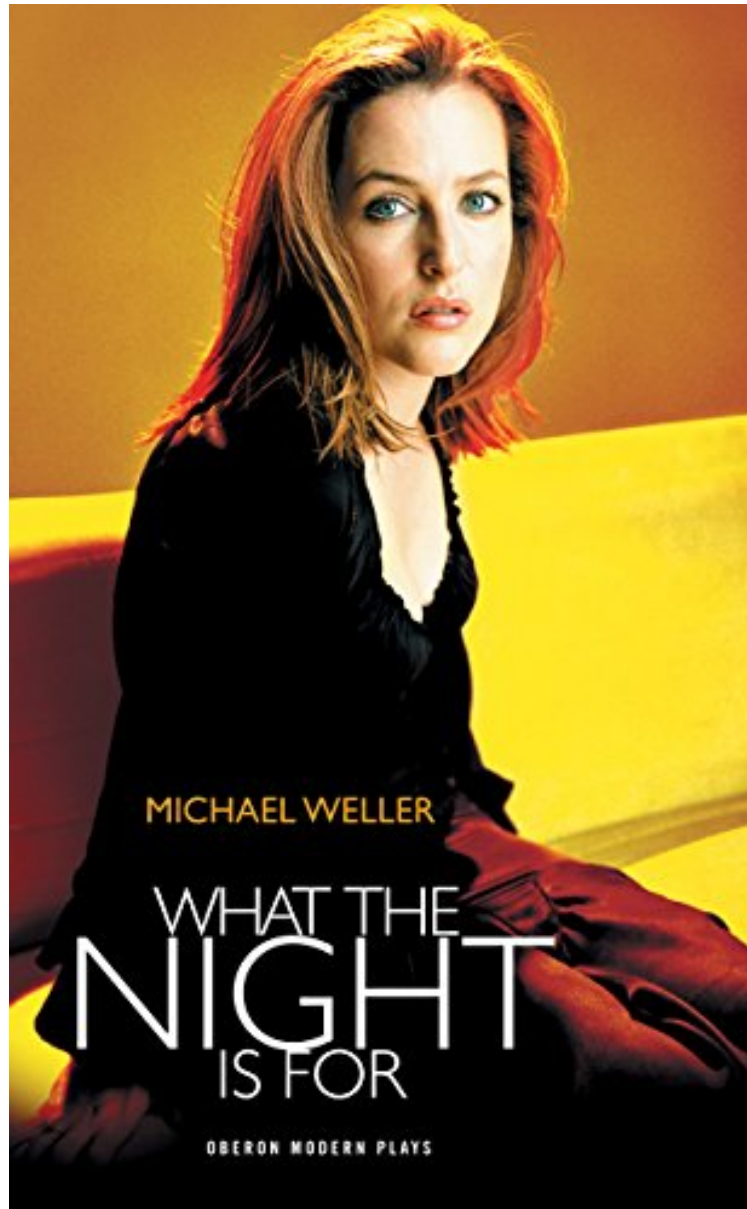


[E-BOOK] What the Night Is For (Oberon Modern Plays)

What the Night Is For (Oberon Modern Plays)

Michael Weller

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Michael Weller : What the Night Is For (Oberon Modern Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised What the Night Is For (Oberon Modern Plays):

1 of 1 people found the following review helpful. Great comedyBy H. WhiteIf you have good middle-aged actors in your theatre company, I highly recommend this play as something to consider for a production or even a reading. It's funny and heartfelt.0 of 0 people found the following review helpful. Love it! It hit home.By MaeshawnI didn't find it

difficult to relate to the content. In fact, it was uncomfortable at times. Who hasn't within a marriage wondered whatever happen to 'so and so.' This play takes it a step further and puts the onetime lovers together to see where it can go from here. Problem: they're both married to other people. Some of the dialogue was thought provoking. Have you ever had to put a smile on your face and be present--in the moment--when your mind and heart were on someone else far away? Maybe seeing the play as I did and then buying the script to re-read at my leisure gave me more insight into the writing. Or, maybe with age you have more life experiences that this play resonates with. 3 of 3 people found the following review helpful. Decent but could have used some more tweaking. By JMichael Weller's 2002 play, "What The Night Is For" is a burst of fireworks preceded by a string of duds. This two character play concerns Melinda Metz and Adam Penzius, two former lovers who now, as well as then, are married to other people. After ten long years the pair have reunited in a hotel room for a night full of questions, answers, longing, and pain. The first act is slow going as the two tapdance around each other as each attempts to feel the other one out. While this is a correct idea, the execution of it is problematic, as the act is TOO slow-moving and drags greatly with neither character revealing much about themselves or their former relationship nor happen to seem very interesting. Act Two, however, greatly ups the stakes for the characters as well as the play itself as Melinda and Adam unravel each other and lay their cards on the table; a process that leaves both exposed, honest, and terrified. This is where Weller's play shines as the lives and emotions of the characters begin to take over the play and speak for themselves instead of letting Weller's pen speak for them. The structure of the play is very fine, with only the 'revelation' of Melinda's condition feeling poorly handled and placed. Weller's dialogue is a bit of a problem at times, especially in the first act. Before both characters up the ante with each other in the second act, there is largely nothing for them to do except complain about and compare lives. As both characters are upper-crust, well-off New Yorkers (or former New Yorkers), there is little in their lives to make the audience care about them. This leaves a bit of a disconnect between the play and the audience and sends sympathy, as well as interest, out the window for a large portion of the first act. On a technical note, the role of Adam is not as complex as the role of Melinda, therefore this play requires an actress of considerable skill while being able to get away with using a mediocre actor. The play could have used a bit more tweaking, but still comes out as an interesting read. I would say it's worth checking out sometime, but if you never get to it, don't kick yourself.

Ten years after the end of their affair in New York, two lovers meet in a hotel room far from their homes. Both are now married, both have children and both have been wondering about the road not taken. What begins as a casual meal and an evening of catching up turns into a painful, hilarious, passionate and moving voyage towards a moment that could change both their lives forever. Uncompromising in its attitude to modern marriage and infidelity, *What the Night is For* poses timeless questions - Am I with the right person? Or is my real soul mate still out there, living another life?