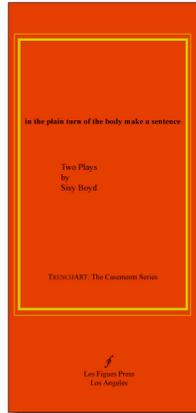


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in the plain turn of the body make a sentence

Two Plays by Sissy Boyd

Art by Julie Thi Underhill (1)

w/ an Introduction by Guy Zimmerman

Les Figs Press

Book 2 of 5, TRENCHART: The Casements Series

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“Boyd’s signature style, her love of ellipses, comes from a distrust of language and a rejection of the hierarchies it brings in tow,” writes playwright and director Guy Zimmerman in his Introduction to *in the plain turn of the body make a sentence: Two Plays by Sissy Boyd*. In *Green Shoes*, a dancer returns to the studio of an artist to reclaim his obsessive drawings of her. *Then. The body* portrays the sadness and tragic memory loss of Ma, an aging dancer, reviewing before rehearsal with her adult daughter. In spare language taut as a contracted muscle, dancer Sissy Boyd writes body as mind and mind as movement, on the broken edge of human will and desire.

<p>(silence. Ma sits in the most formal way.)</p> <p>Ma</p> <p>where are we Daughter?</p> <p>Da</p> <p>we live where we live.</p> <p>Ma</p> <p>is the row boat in the water?</p>	<p>Da</p> <p>we don't live by the water now.</p> <p>Ma</p> <p>and your pretty sister?</p> <p>Da</p> <p>I know Ma that you wish for things.</p> <p>—from <i>Then. The body</i> in <i>in the plain turn of the body make a sentence</i></p>
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Sissy Boyd studied with Martha Graham and has danced with many diverse and avant-garde companies in NYC. She has appeared in the video art of Peter Campus, the films of Mark Rappaport, and several Allison Anders films. She studied poetry with Holly Prado, and playwriting with John Stepping. Several of Boyd’s plays have been produced, including: *The Definite Child*, directed by Wes Walker and *Green Shoes*, which she directed (an *LA Weekly* Pick of the Week). Her play *Liddy* was the text for Guy Zimmerman’s short film by the same name. Boyd is a former member of Oxblood Theater Company and a current member of the Evidence Room Theatre Company and Ken Roht’s Orphean Circus. In 2005, Boyd was featured in *Fearless Women* (Stewart, Tabori & Chang).

continued

Praise for Sissy Boyd

“Sissy Boyd has an **incurrable imagination**. She choreographs provocative theater that handsomely leaches poetry and dance to **spellbinding** drama. Her new short plays—*Green Shoes* and *Then. The body*—**ensnare, incite**, never console; are brassy and dark as a flugelhorn. Fanfare on the publication of these new plays is in order.”

—Alison Leslie Gold, author of *The Devil's Mistress* and *Anne Frank Remembered* (with Miep Gies)

“Sissy Boyd's writing lives in the stumble, where **language breaks**, where intention is foiled. As the characters in her plays **grope** for a forgotten poise, Ms. Boyd **reveals the dignity** possible in the ever-humbling struggles of a modern life.”

—Wesley Walker, actor & playwright

“Sissy Boyd's two plays represent something rather unusual in today's theatre, a serious sensibility that is married to a serious investigation of **form and technique**. The delicacy and spirit of this writing is evident in each scene and on each page; a **luminous and exact** sense of how theatre actually works in three dimensional space.”

—John Stepling, playwright

“One can easily detect the influence of Martha Graham's tutelage on playwright Sissy Boyd's **hauntingly lyrical dreamscape**....Boyd's elliptical melding of episodes keeps us in **temporal vertigo**, creating moving and droll moments.”

—*LA Weekly*

“[Boyd's] unique perspective nurtures a **physical language, complex and lyrical**, one that we **feel** before we comprehend...When we listen to [Boyd's] writing we find ourselves suddenly **awake**.”

—Sarah Koskoff, actor and playwright

About the TRENCHART Series of New Literature

TRENCHART is an annual subscription series of innovative literature published by Les Figs Press. Each series includes two poets and two prose writers whose work the Press sees within a larger discussion of contemporary aesthetics. The TRENCHART Casement series also incorporates works by contemporary visual artists representing additional aesthetic explorations. By publishing individual titles as part of an annual series, the work is presented in conversation; to advance this exchange, all participants write an aesthetic essay or poetics, separately published as the series' leading title.

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