

at play

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Introducing

DAVID AUBURN

“When we think of the great American playwrights, we think of Arthur Miller and Eugene O’Neill and Lillian Hellman, in earlier generations; Wendy Wasserstein and Tony Kushner, Jon Robin Baitz and Donald Margulies today: They are always writing about big ideas and wrapping them in family squabbles that get us where we live. Welcome David Auburn to the club. ‘Proof’ is the one you won’t want to miss this fall.”
—New York Magazine



Joan Marcus

The Play Service’s relationship with David Auburn began after his play *Skyscraper* premiered at New York’s Greenwich House Theatre in 1998. David’s next play, *Proof*, opened to rave reviews this past spring at Manhattan Theatre Club and, as of this writing, is transferring with much anticipation to Broadway’s Walter Kerr Theatre, directed by Daniel Sullivan and starring Mary-Louise Parker. Our Director of Professional Rights, Robert Lewis Vaughan recently spoke with David Auburn:

ROBERT: How many interviews have you done so far?

DAVID: I suppose ten or twelve by now.

ROBERT: As of the transfer? Or beginning with the MTC production?

DAVID: From the beginning.

ROBERT: Are you from Chicago?

DAVID: I was born there, then moved when I was two. I moved back to go to the University of Chicago.

ROBERT: Cool, cool. Chicago’s a baseball town. I have to ask: Did you watch the game [the Mets clinching the pennant] last night?

DAVID: No, I had to go to this symposium on the show, at New York University, and there was a dinner afterwards, so I missed the ball game. I heard about it. It was great. It was a shutout.

ROBERT: Yeah. A big one. When you were in Chicago, were you a Cubs fan?

DAVID: I guess I went to more Sox games.

ROBERT: So you’re an American League kind of guy.

DAVID: Yeah.

ROBERT: We do need a Subway Series, I think.

DAVID: I think it’s going to happen.

ROBERT: How long were you in Chicago? Just for school? You said you left when you were two?

DAVID: I lived there as an adult for about five years.

ROBERT: Where else have you lived?

DAVID: In Columbus, Ohio; Jonesboro and Little Rock, Arkansas; I lived in L.A. for a year, and here.

ROBERT: You moved around a lot.

AVOWby **Bill C. Davis**

Two young gay men want the cool new priest to marry them. You should hear what one of their mothers has to say about this. A smashing new comedy by the author of *Mass Appeal*.

THE CHERRY ORCHARDby **Anton Chekhov**
adapted by **Emily Mann**

A masterful new adaptation of Chekhov's timeless, bittersweet comedy-drama that reincorporates a little-known scene that Stanislavski, in spite of Chekhov's wishes, cut from the original Russian production.

THE CHOSENby **Aaron Posner**
and **Chaim Potok**

Two boys, two fathers, and two very different Jewish communities — “five blocks and a world apart” — in Williamsburgh, Brooklyn, in the 1940s travel the path to understanding, respect and reconciliation.

HEDDA GABLERby **Henrik Ibsen**
adapted by **Doug Hughes**

An amazingly contemporary new version of Ibsen's masterpiece.

THE HOLOGRAM THEORYby **Jessica Goldberg**

A beautiful, young Trinidadian artist is awakened one night to a vision of her club-kid twin brother, who has been murdered and whose restless ghost summons her to unravel the mystery of his life and death.

INSURRECTION: HOLDING HISTORYby **Robert O'Hara**

A young African-American graduate student, with the help of his 189-year-old great-great-grandfather, is transported back to the time of Nat Turner's infamous slave rebellion.

THE LARAMIE PROJECTby **Moisés Kaufman**

A breathtaking theatrical collage that explores the 1998 murder of a twenty-one-year-old student at the University of Wyoming, who was severely beaten and left to die, tied to a fence in the middle of the prairie outside Laramie, Wyoming.

david auburn

DAVID: Well, my dad was a university administrator, so we moved around a little bit when he was moving up in his profession.

ROBERT: So your years in Chicago inspired you to set *Skyscraper* and *Proof* there?

DAVID: Well, I guess the first play, I really had — I really had only — Chicago. I'd lived there longer than anywhere, I mean, as an adult. But this one, I needed a campus setting, so I picked the campus I knew the best.

ROBERT: Well, that works. You mentioned last week that you weren't going to write any more Chicago plays.

DAVID: (laughs) Well, that's not, uh, firm, but I don't have any plays there right now.

ROBERT: Where did *Proof* come from?

DAVID: I had the idea to write about two sisters who were fighting over something that had been left behind by their dad. I also had a situation in my head, which I thought was a dramatic one, where they were also going to inherit their parent's mental illness, especially, I think, at the age when the mental illness struck their parent. They were terrified it would happen to them. That seemed like a dramatic situation, so I was trying to — I didn't know if those two ideas belonged in the same play or different plays, but I was reading about mathematicians and learned that some well-known mathematicians were affected with mental illness. That gave me the bridge between the two ideas. And I wrote the play from that. I mean, once I had those three elements, I wrote it pretty quickly.

ROBERT: They seem to have melded well together.

DAVID: Yeah. All those things seemed to fit.

ROBERT: I read *Proof* awhile ago. It seems that you went into production at MTC with virtually no changes from what I had originally read.

DAVID: Yeah, it's almost the same. We made a few changes for technical reasons, and I made a few more changes 'cause it sounded good, and I guess I fooled with the ending a tiny bit, but basically what went to stage is the same.

ROBERT: Amazing, amazing. Are you in another world right now? It's happening so quickly.

DAVID: Well, I mean, yeah, it happened very fast, but the kind of collaborators it attracted was just stunning to me. You always hope that everything will come together for you, but it doesn't happen often. So it's really lucky that we got Dan Sullivan, Mary-Louise Parker, and the rest of the cast, and John Lee Beatty — all these people doing amazing work on the play.

ROBERT: I just can't imagine anyone else playing that role other than Mary-Louise Parker at this point in time.

DAVID: I can't imagine it either now, but I didn't have her in mind when I wrote it. I didn't know who could play it, basically. I knew I had this big, difficult role for a young actor, and I thought it would be tough to cast and MTC said, right away, “What about Mary-Louise Parker?” It was a great idea. And it did click immediately.

ROBERT: Yeah, I think I've seen just about everything she's ever done. And this? She's just stunning

in it. You must be so happy.

DAVID: Yeah, absolutely. She was a pleasure to work with, from the beginning, worked incredibly hard on the play. It was just, you know, a total pleasure.

ROBERT: You said last week that you had lots of family coming into town. Who's here?

DAVID: It's funny. My immediate family, obviously. Also, relatives I've never met, who have heard about the play, are in New York and want to see it. So it's been a good way to connect with some people. A cousin of mine brought some other cousins to the show, so I got to meet them, and we tried to figure out how we were related. And my wife grew up here, so —

ROBERT: Oh really?

DAVID: She's got a big extended family here.

ROBERT: There's one thing I was going to ask you, going back to the play itself. Something that strikes me about your writing. There seems to be a mystical quality in it. I mean, looking at *Skyscraper* and then *Proof*, without giving anything away. Is it something you're drawn to, or does it just happen?

DAVID: Um ... *Skyscraper* does have more supernatural elements. I didn't mean to do that with *Proof*, but it just happened as a consequence of trying to get the dad on stage as much as possible. The fact that he's dead obviously made that tough. So the flashbacks and the other devices are just an attempt to put you inside Catherine's head as much as possible, 'cause I knew I was going to have to worry

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about whether or not she was going crazy, but you had to identify with her as closely as possible.

ROBERT: Yeah, it's handled so beautifully.

DAVID: I was anxious not to overplay that, not to have a ghost walking all over during the play. It's not actually something I thought about particularly. It's sort of an accident that it happened in these two plays. Although I don't know if I'd ever do that again.

ROBERT: I guess if you write something that's not set in Chicago, it won't happen again. (they laugh) Yeah, it's Chicago's fault. How often were you there at MTC?

DAVID: It wasn't every rehearsal ... probably two-thirds of the rehearsals. I didn't go the whole time Dan was blocking the play. I wandered in occasionally, but mostly stayed away. Also, they just had to wrestle with problems that I can't really contribute

to, but I did go to a lot of rehearsals, and I went to all of the previews while we were still tinkering.

ROBERT: Dave, the audience reaction to the father is kind of stunning. People might have read articles or pieces on the play, and they might have read that there are audible gasps at the end of the first act. But they don't seem prepared — even if they've heard things. How did that make you feel?

DAVID: Well, it's great that people react strongly to the surprises in the story. What you don't want people to think is that the whole play revolves on some hidden plot twist that if they hear about, it blows the play, because I don't think that's true.

ROBERT: This isn't *The Crying Game*.

DAVID: Exactly. And if you know there are twists in the plot, I hope the play's still enjoyable. I hope people don't think it depends on surprises, but I love to hear that gasp, or the sounds of the audiences getting involved in the story.

ROBERT: In the human emotion of it.

DAVID: When you hear that, you know that they're engaged, and that they're not going to leave before the second half.

ROBERT: After Chicago, you went to Julliard. Who did you work with? Was it Marsha Norman?

DAVID: Yeah. Christopher Durang.

ROBERT: Who were you there with?

DAVID: People in my class were Stephen Belber, Kira Obolensky, and Julia Jordan.

ROBERT: Stephen was there as a writer?

DAVID: Yeah.

ROBERT: Okay, I know a couple of his plays, but I mostly know him as an actor.

DAVID: Great actor, but he's also a terrific writer. It was fun to be in that group, because everyone liked everyone's work, and they were all really good writers.

ROBERT: There's a striking difference between you and a good number of writers these days. You seem very in tune with human emotion. You seem able to make it almost palpable on stage. You seem more in tune than just about anybody else lately. Do you feel that about yourself?

DAVID: No, not really. I just try to tell the story and try and present it as clearly as I can. Anything that comes out of that is a bonus.

ROBERT: What I mean is, the humanity on stage in *Skyscraper* when I saw it, it was just — you could just feel it washing over the audience.

DAVID: Oh, that's great.

ROBERT: And the same thing happens in *Proof*. The audience just falls in love with Catherine.

DAVID: Yeah. Well, I think the actors deserve a lot of credit for that.

ROBERT: Where are you going next?

DAVID: With my work?

ROBERT: Yeah. Is there something new that we can expect?

DAVID: Well, I have a new script that I'm kind of at the end of finishing, and I'm gonna try to start working on it more after *Proof* opens.

ROBERT: Where's it set?

DAVID: It's set in Ohio in the 1930s.

ROBERT: Oh, yeah?

DAVID: Yeah. It's different than *Proof*. It's about an

unhappy couple in the Depression.

ROBERT: Is this from your Columbus days?

DAVID: It's actually ... I'm trying to think how to describe it. It's almost like a short story. A kind of — a scary thing happens. I don't want to give anything —

ROBERT: No, don't say any more. Keep us in suspense. How did you hook up with (agent) Bill Craver?

DAVID: I was at Julliard, but New York Stage and Film did a one act of mine, and the producer put me in touch with Craver.

ROBERT: How did MTC find *Proof*? Was it through Craver, or had they seen *Skyscraper*?

DAVID: Yeah. In fact, they — after *Skyscraper*, I went in, they had a little meeting. They said basically, keep us in mind the next time you write a play, send it to us ... so the next play was *Proof*.

ROBERT: And you said you wrote it pretty quickly. How long did it take?

DAVID: Well, I wrote the first draft very quickly for me, in about three weeks. This was a pretty sketchy draft, and then I spent about six months going back and really reworking it. I guess the whole process — to get a draft that they were ready to produce was about six or seven months.

ROBERT: That isn't very long, actually.

DAVID: No, it was — it happened surprisingly quickly. I mean, the great, the fun thing about working on it was that I had the plot, and the structure, and the ending going into it. I knew just what was gonna happen in each scene, and who the characters were.

ROBERT: When is the official opening?

DAVID: October 24th.

ROBERT: The 24th? Wow. I haven't seen it again since you've been in previews. Have you been going a lot?

DAVID: I've seen it a couple of times. I went to it four times last week, and um I don't think I'll go very much this week.

ROBERT: No?

DAVID: Because they're in good shape. Plus, it's press week, and I usually try to stay away during that.

ROBERT: Ah. Yeah. Well, the reviews that you got from MTC were pretty amazing.

DAVID: Yeah, the press did well by us.

ROBERT: Are you worried that people are going to be afraid of it because it's supposedly about math?

DAVID: Oh, you mean audiences? I don't know. I've really tried to say, when I've done any press, I've tried to emphasize that it's a play about this family that happens to be set in the world of math.

ROBERT: Right.

DAVID: So I haven't been too worried. I think audiences come to it with an open mind. It's not a math lecture.

ROBERT: Yeah. I've read a couple of things in which people are using you as an example: It's about time somebody produces new young writers on Broadway.

DAVID: Ah. Well, I think, my sense of it is, for a couple years it seemed like every play was a British import. People at MTC made a concerted effort to produce some young American writers, and they took a risk to do that. MTC, this year, put me up, and they put David Lindsay-Abair up, and people like that. So, I think some theatres are definitely going out on a limb to nurture a new generation of

American playwrights. I've been very lucky.

ROBERT: Yeah, exactly, exactly. I think you should be proud if they make you the poster boy. Everybody's complaining — people are still complaining, where are the new American plays? And if

When nonprofits take the time and the risk to nurture American playwrights, it makes all the difference.

MTC didn't take the chance on this and do it, people would probably still be asking that question. There are plays out there, there are writers out there, just take a look at them.

DAVID: Yeah, there are a lot of great writers out there. I mean Stephen Belber is a fantastic writer. Julia Jordan is a fantastic writer. I think we have — it's tough for America. The British have the system of subsidized theatre that, I mean, every Tom Stoppard play has been done at the National Theatre, so when one of his hits comes over and is on Broadway, it started in a subsidized environment. We don't have exact equivalents of that because we have nonprofits, so when nonprofits take the time and the risk to nurture American playwrights, it makes all the difference. And I think they are doing that.

ROBERT: Yeah. When you were starting out, who did you look up to?

DAVID: John Guare really meant a lot to me. I saw *The House of Blue Leaves* on TV when I was sixteen, and it really got me excited about what contemporary plays could be. Tom Stoppard is someone I admire a lot. David Mamet I admire a lot. I learned a lot from Marsha Norman and Chris Durang. I also always like to discuss Samson Raphaelson, who's a great American playwright. He's probably most famous for writing *The Jazz Singer*. He also wrote a lot of the Ernst Lubitsch movies. He was a great theatrical craftsman.

ROBERT: Are you going to have some vacation after this is over? I don't envy your schedule right now.

DAVID: I hope so. I mean, my wife is working right now, so it might be tough for us to get away until a little bit later.

ROBERT: So do you have any final thoughts?

DAVID: Yeah, I mean, no. What do I want to say? I mean, it's always lucky when, I don't know — this has been a really lucky experience, basically, and uh, it's been —

ROBERT: Are you pinching yourself?

DAVID: Yeah I am, I mean, I never thought I'd get a chance to work with somebody like Dan Sullivan, you know, Mary-Louise Parker. You know, these are the kind of people that you wanna be working with, because they make you look good. So, I've been really lucky.

ROBERT: Excellent. Good for you. So I know you have an appointment.

DAVID: Is this all right, did you get enough stuff?

ROBERT: Yeah, perfect. Thanks a lot, Dave. □

The acting edition of *Proof* is forthcoming from the Play Service.

In one scene in Jessica Goldberg's *Refuge*, Amy, the twenty-something surrogate mother of her damaged and troubled siblings, breaks down, overwhelmed by the responsibilities life has dealt her. "Maybe one of us should go in there," offers Becca, Amy's younger raver sister. But Sam, the drifter Amy originally brought home for a one-night stand, and the obvious choice to comfort her, instead sits paralyzed in the kitchen as her steady sobbing fills the room. It's an affecting moment and one thematic of Goldberg's work: young people seeking fulfillment in their lives as they struggle to forge new working definitions for relationships, family, and marriage. "My characters tend to be young people looking for meaning," Goldberg says, "trying to figure out how to live in a world that has few role models." She adds that being raised in post-Sixties Woodstock, New York, had a real impact on her worldview. "There was this strange feeling of something lost, and the kids of my generation all had a lot of work to do to define themselves in the shadow of all that idealism." Goldberg, who started out writing fiction, discovered as an undergraduate at New York University that "Playwriting became just the right conduit for my voice." She went on to earn a master's from NYU and then to study playwriting at the Julliard School. Along the way, she has collected an armful of awards, including the prestigious Susan Smith Blackburn Prize



Benson Caswell

for *Refuge*, one of the judges of which was Edward Albee, the Helen Merrill Award, a Lincoln Center LeCompte du Nuoy stipend as well as having her latest play, *The Hunger Education*, workshopped at the O'Neill National Playwrights Conference and the Royal Court Theatre in London. She has also begun to emerge as one of the most vibrant voices of

her generation, finding humor, depth, and drama in the lives of video-store clerks, club kids, and unemployed construction workers. "Her ability to craft honest, engaging, unapologetic portraits of young adult life sets her apart as a playwright," *The Village Voice* observes. As demonstrated by the critical and

"Playwriting became just the right conduit for my voice."

audience acclaim that *Refuge* has generated in New York, Chicago, and Houston, Goldberg is striking chords that resonate not just with young adults, however, but with theatregoers of all ages. Pulitzer Prize-winner Marsha Norman, one of Goldberg's mentors at Julliard, has this to say about her former student: "I think she's one of the most extraordinary writers I have ever seen." *Refuge*, *Stuck*, and *The Hologram Theory* are forthcoming in acting editions from the Play Service.

David Lindsay-Abaire

"I really write plays to entertain myself."

In the theatre of David Lindsay-Abaire total amnesia is an everyday event, sock puppets swear like longshoremen, and Russian literature students take their courses seriously enough to plan murders à la Dostoyevsky. With last season's terrific Off-Broadway success *Fuddy Meers*, which the *New York Times* described as "dark, sweet and thoroughly engaging," two premieres in the offing this season, and the support of theatres like *Woolly Mammoth*,



Deborah Lopez

South Coast Repertory and Manhattan Theatre Club, Lindsay-Abaire seems poised on the brink of playwriting superstardom. And is he ready? You bet. After all, he's been writing plays since he was a sophomore in high school when *Mario's House of Italian Cuisine* opened at the Milton Academy in Massachusetts, the prep school where Lindsay-Abaire was a scholarship student. "It had thirty characters, and the idea was a not-so-great rip-off of Tina Howe's wonderful *Museum*," he confesses. "I wrote some terrible terrible plays back then." After Milton, he attended Sarah Lawrence College where he continued to write plays and received several productions, but "nobody said, 'Yes! You're a writer. Come with me!'" And then came two years of graduate study in playwriting at Julliard where he studied alongside Jessica Goldberg and received tutelage from one of our most influential comedic playwrights, Christopher Durang. Lindsay-Abaire credits his time at Julliard as being one of real growth. "*Fuddy Meers* did not exist before Julliard. It began and was finished during my two years there." As he's matured as a playwright, Lindsay-Abaire may have learned to tell his stories without requiring an entire sophomore class to mount them. But in the manic energy and quirky characters of his current works, like *A Devil Inside*, *Fuddy Meers* and *Wonder of the World*, which will have its New York debut at Manhattan Theatre Club in May, Tina Howe's influence remains discernible, as does another of his heroes, John Guare. In Guare's case, to Lindsay-Abaire's delight, the admiration is reciprocated. During a recent conversation, when Lindsay-Abaire's name came up, Guare enthused, "Ooh, yes, I like him." But make no mistake, Lindsay-Abaire's voice is uniquely his own. "I really write plays to entertain myself," he says. Marvelously, he is entertaining the rest of us along the way. The acting editions of *A Devil Inside* and *Fuddy Meers* are currently available from the Play Service. □

—Michael Q. Fellmeth

who's on the web

by the playservice's alexanderzalben

You may have noticed when calling the Play Service that many of your questions have been answered with, "Have you checked out our web site?" It's not that we're being difficult. On the contrary: Our web site, at www.dramatists.com, is the quickest and easiest way to find a play, order it, and request the rights. There are always new and exciting ways of making your lives easier through the web, and our site will continue to evolve as we make it as comprehensive and user-friendly as possible. And as more and more theatre sites pop up, we thought we'd take some time to mention a few that go above and beyond the call of duty, creating the most, well, theatrical web sites out there. I've highlighted noteworthy sites in the following categories, though several belong in more than one:

general theatre interest

Playbill (www.playbill.com): Playbill's site is arguably the best American theatre site on the web. The first thing to do when you get to Playbill is to sign up for membership. It doesn't take long, it's free, and will allow you to access every area on the site. A nice bonus of membership is that you'll receive a weekly e-mail summary of Playbill's discount offers for theatre tickets and restaurants in the New York area and beyond. What makes this one of the premier theatre web sites? First of all, it's updated daily. There are always current stories and interviews, as well as web quizzes and online polls. Additionally, if you're looking for a theatre job, or have a theatre job you'd like to advertise, Playbill's casting and jobs section is the place to look. To top it off, Playbill is home to Theatre Central, the most complete listing of theatre links available. Being Playbill, it doesn't have reviews of shows. But if you want to find out what's going on, this is the spot.

TheatreMania (www.theatremania.com): TheatreMania, a relative newcomer on the theatre site scene, claims to be the most extensive site about theatre. *Ever*. It took a bit of searching, however, to find articles that don't apply to Broadway exclusively. It does have some content about regional theatre (mostly in the bigger cities), but for now this site is more focused on the Big Apple. It offers many of the same features as the Playbill site, including discounts (in its member area) and show listings, while also having some other, more web-savvy features. These include video previews for shows and a member chat area. The site is a little

skimpy on content right now, but it does look rather pretty and is worth keeping an eye on.

Theatre.com (www.theatre.com): Theatre.com's gaudy purple and yellow colors probably won't win it any fashion awards, and with a 56K connection, it takes a long time to load, but for New York-specific content, it can't be beat. Theatre.com used to be two web sites, Buy Broadway and Broadway Now. Through the magic of synergy, each has improved the other. Buy Broadway has brought the shopping and ticketing side of things, and Broadway Now has provided superb theatre coverage and articles. It doesn't have as many interviews with actors as other sites (actually, I couldn't find any), but it does offer discounts, a chat area, and links to buy tickets. Like TheatreMania, it has regional content (quite a bit more than TheatreMania, actually), but it's tricky to find. Click the tiny "Get Local ..." pull-down menu on the home page to select your city of interest. Once you do, you'll find good sites for a number of other cities. Given a few months, and a serious rethinking of those colors, Theatre.com could give Playbill a run for its money. By the way, be sure to spell this site *theatre*, with an "r-e" at the end. "Theater.com" takes you right to Broadway.com, which leads us into ...

new york

Broadway.com (www.broadway.com): One of the funnier things I've read recently was the big, glitzy Broadway.com trying to get all hip and downtown by reviewing New York's annual fringe festival, which is not unlike a stockbroker dressing up in baggy jeans saying, "Yo, yo, yo." However, when Broadway.com sticks to being the stockbroker that it is, the site presents slick content for current Broadway plays. It's heavy on graphics and video feeds, so the faster your connection, the better, and it also includes shopping and discount links. There's some fun content too, including a recent "documentary" on two contestants who won auditions for the revival of *The Rocky Horror Show*. At the same time, I found it difficult to locate any previous information on the contest. Broadway.com is a lot like candy: It's good now and then for a quick fix.

Offbroadwayonline.com (www.offbroadwayonline.com): If you're looking to find straightforward information and content about every non-Broadway theatre in New York, this is the place. OBO for short (my name, not theirs) is run by the Alliance of Resident Theatres/New York, a nonprofit organization that offers support for nonprofit theatre companies. The site is pretty spare at present, but it takes the

innovative approach of trying to introduce you to companies and ideas, rather than stars and plays. Essentially it's a search engine/collection of links, but it's well organized (into category, play title, neighborhood, etc.), and hey, A.R.T./New York is a swell organization, so support them and find out about plays at the same time.

regional

American Theater Web (www.americantheaterweb.com): The American Theater Web is well designed, straightforward, and easy to use. The main point of including it on this list, beyond those good qualities, is its focus which, as the name suggests, is all of America. It has a nice search-by-region section, as well as the ability to search by show. The site also has some more interactive features, including a call-board for listing casting notices and jobs, and a chat room. As a bonus, if you're looking to put on a show, ATW has posted regional reviews, so you can see how the show you're considering has fared elsewhere.

The Alley Theatre (www.alleytheatre.com): Texas' Tony Award-winning Alley Theatre has one advantage right off: The site is offered in both English and Spanish. Additionally, its web-savvy design (Flash animation, frames) manages to be elegant without overwhelming a slower connection, and it's extremely easy to navigate. The Alley's site focuses on its productions and outreach programs, and it does a fantastic job of that. If you're looking for an in-depth history of the theatre, it's there too, but the driving force of this site is what's happening at the Alley Theatre right now.

Seattle Repertory Theatre (www.seattlerep.org): Seattle Rep recently overhauled its site for their new season, and it shows. The new site, like the Alley Theatre's, has Flash animation and easy-to-use frames. Additionally, there's a nice feature in which the menus pop out from the top, as they would from a regular Windows program. Seattle Rep has taken a direct approach with its site. The site gives you a nice idea of what's going on at the Rep, with a few added features. My favorite is "Drama Mama," a reprint of the Seattle Rep newsletter's theatre advice column. It's funny and a nice quirky feature.

These are just a few notables of the thousands of cool theatre web sites out there. But if it's plays you want, plays you must have, look no further than www.dramatists.com. We're open twenty-four hours a day, seven days a week, and we're always ready to take your online order. □

PROOF
by David Auburn

The most highly acclaimed new play of this season tells the story of a young woman who gave up everything to care for her father and what it takes to get it back. Currently running on Broadway, starring Mary-Louise Parker in the performance of her career.

REFUGE
by Jessica Goldberg

A profoundly honest and touching story of a young woman forced to care for her younger brother and sister after her parents have abandoned the family and fled to Florida for a vacation from which they will never return.

SCENT OF THE ROSES
by Lisette Lecat Ross

Captures the essence of the new and the old South Africa in all its heartbreaking complexity.

SHORT AND SWEET
by Willie Reale

A collection of monologues for young actors that explores subjects as diverse as bullies, first kisses, fat camp, and diaries, and even turns an unblinking eye towards that most vexing of questions — how you can love cows and still eat them.

SILVER DAGGER
by David French

A mystery writer receives a series of phone calls and letters that threaten to destroy his marriage as adultery, blackmail, murder, and a figure lurking in the rain, all the classic elements of the writer's fiction, soon become part of his life.

STUCK
by Jessica Goldberg

Two twenty-three year olds, best friends since they were five years old, work at a video store during the day and hang out in the car at night, longing to find a way out of Middletown, USA.

THE VAGINA MONOLOGUES
by Eve Ensler

A whirlwind tour of a forbidden zone that introduces a wildly divergent gathering of female voices, including a six-year-old girl, a septuagenarian New Yorker, a vagina workshop participant, and a feminist happy to have found a man who "liked to look at it."

YARD GAL
by Rebecca Prichard

Two teenage girlfriends in inner city London pass difficult days spliffing, scheming, thieving, and raving with their gang of girls, but will it hold them together or break them apart?

Who's Afraid of the Internet? — Copyright in Cyberspace

by Craig Pospisil

You've probably read something about Napster or MP3.com or one of the various controversial means of obtaining music over the Internet. These web sites have software that allows you to convert the music from a CD into a computer file — a file which can then be downloaded by other visitors to the web site. Napster likes to call its music swapping technology "sharing," but some members of the recording industry (artists and record companies alike) call it "stealing." Napster says it encourages sales by allowing people to preview music first. The Recording Industry Association of America (RIAA) says consumers won't buy a CD if they can download the music for free. The RIAA and musicians, most visibly the heavy metal band Metallica, have brought lawsuits against MP3.com and Napster in an effort to try and stop the copying and distribution of copyrighted music and performances.

Napster claims their software doesn't violate copyright because of a provision in the law that allows for home audio or videotaping of radio or television broadcasts for personal use. They argue that this "sharing" is for personal use only and, as there is no financial transaction involved, what they do falls within this provision. The RIAA disagrees. The potential hole in Napster's argument is that NBC, for example, pays millions of dollars to a movie studio (the copyright holder) for the right to broadcast this year's hit film. Thus the copyright holder has been well compensated. In the case of Napster, however, thousands of people could potentially download a new Metallica CD that one person purchased for maybe \$17.

Who's right? So far, most of the court decisions have favored the artists and the RIAA in their defense of copyright as we understand it. MP3.com decided to settle out of court and work with most of the RIAA companies on a means of delivering music over the Internet and collecting money for it. Napster, which was nearly ordered to close over the summer, is fighting tooth and nail, and the trials — and inevitable appeals — will likely take years to resolve the issue.

The ease of distribution of bootleg material is a big concern for all copyright owners, not just rock stars. The Motion Picture Association of America recently won a case against a web site that distributed software designed to break the security codes on DVD movie discs and allow certain computer systems to play them. Someone with the right software and hardware could scan a play into a computer and put it on the web. Then anyone could print a copy (or copies) at will, causing a loss of sales, and increasing the likelihood of unauthorized productions and further loss of revenue for the playwright and producers who share in the royalties. Because of its open and global nature, the Internet has the potential to cripple the concept of intellectual property and rob creators of billions of dollars worldwide.

But there must be a plus side, right? Absolutely. With the proper safeguards and a means for collecting fees in place, the Internet could allow for an explosion in the ability to distribute plays, books,

music, and copyrighted material of any kind. Instead of ordering a book or video or CD online and then waiting several days for your shipment to arrive in the mail, you will be able to download it directly to your computer and start enjoying it right away.

Are e-books the future of publishing? Most publishing houses, Dramatists Play Service included, are exploring the possibilities. The technology exists for putting any book on the Internet right now, and certainly one big boon for authors and readers is that no book ever need go "out of print" again. Sales figures for a single title become less important if the publisher doesn't have to spend \$10,000 printing books that might not sell. But with e-books, the problem is reading them. Who wants to curl up in bed with a good computer? So, a new "delivery system" needs to be developed. The Rocket e-Book is one such device, a handheld computer whose sole purpose is displaying a book's text. Meanwhile, Microsoft and Adobe have developed new font-display typefaces they say make your laptop's screen easier on the eyes. But the price of a Rocket e-Book is still high, and do you trust yourself to take your laptop to the beach without it being ruined by the sand and salt air? Gee, that retro paperback, retailing for \$6.95, is looking good about now. In order to compete against the traditional ink-on-paper approach, e-books will have to evolve into something light, easy, durable, and fairly inexpensive.

For Dramatists Play Service and other play licensors, the Internet affords another benefit. Last year, as a lark, I visited the site of one Internet search engine and did a search under my own name to see what I would find. Some of the sites I found were expected: several web pages from the Play Service's site, a couple of theatre companies that I knew had produced my play *Somewhere in Between ...* and a newspaper review of my play by a theatre I had never heard of. With a little digging, I found that the production had been performed illegally the year before. A little more digging and I found that, unfortunately, the group had gone out of business about six months before I discovered the production. "Great," I thought. "I was cheated out of four hundred dollars." But then I realized I had discovered a terrific means of, well, spying.

I can go on an Internet search engine, like Yahoo or Excite or Google, enter the title of one of our plays, and be presented with a list of links to theatre web sites and newspaper reviews and calendar listings around the country. By checking the information on those sites, we can easily find people who may be illegally producing our plays and then set about collecting the proper royalty fees or taking action to stop the production.

But by far the most disturbing thing I learned via the Internet, however, was ... there is someone else out there with my name!! Two "Craig Pospisils"? Are you kidding me?! And to make matters worse, he's already registered "craigpospisil.com" as a domain name! Just when I was about to start my own web site and promote myself shamelessly. □

Dramatists Play Service licenses hundreds of professional productions each year. For your convenience, here's a schedule of some of them. You can access an even more comprehensive list of professional and select non-professional productions by visiting www.dramatists.com and viewing PAGETOSTAGE.

- ALABAMA**
BLUES FOR AN ALABAMA SKY by Pearl Cleage. Alabama Shakespeare Festival. Montgomery. January.
- ARIZONA**
STEEL MAGNOLIAS by Robert Harling. Phoenix Theatre. Phoenix. February.
TALLEY'S FOLLY by Lanford Wilson. Arizona Jewish Theatre. Phoenix. February.
WIT by Margaret Edson. Arizona Theatre Company, Tucson. Tucson/Phoenix. January.
- CALIFORNIA**
'ART' by Yasmina Reza, translated by Christopher Hampton. Ensemble Theatre Project. Santa Barbara. December.
THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. San Diego Repertory Theatre. San Diego. February.
CLOSER by Patrick Marber. San Diego Repertory Theatre. San Diego. February.
A DOLL'S HOUSE adapted by Frank McGuinness. Ensemble Theatre Project. Santa Barbara. February.
THE LAST NIGHT OF BALLYHOO by Alfred Uhry. TheatreWorks. Palo Alto. January.
SNAKEBIT by David Marshall Grant. New Conservatory Theatre. San Francisco. January.
STOP KISS by Diana Son. Brava! For Women in the Arts. San Francisco. February.
SWINGING ON A STAR The Johnny Burke Musical by Michael Leeds. International City Theatre. Long Beach. February.
THE WEIR by Conor McPherson. Aurora Theatre Company. Berkeley. November.
THE WEIR by Conor McPherson. Geffen Playhouse. Los Angeles. January.
WIT by Margaret Edson. San Jose Stage Company. San Jose. January.
- COLORADO**
CLOSER by Patrick Marber. Curious Theatre. Denver. January.
- CONNECTICUT**
OVER THE RIVER AND THROUGH THE WOODS by Joe DiPietro. 7 Angels Theatre. Waterbury. November.
OVER THE RIVER AND THROUGH THE WOODS by Joe DiPietro. Polka Dot Playhouse. Bridgeport. January.
SIDE MAN by Warren Leight. Stamford Theatre Works. Stamford. November.
- WASHINGTON, D.C.**
IN THE BLOOD by Suzan-Lori Parks. Woolly Mammoth Theatre Company. Washington. January.
K2 by Patrick Meyers. Arena Stage. Washington. December.
LES BELLES SOEURS by Michael Tremblay. Studio Theatre. Washington. November.
THE MOST FABULOUS STORY EVER TOLD by Paul Rudnick. Source Theatre Company. Washington. November.
- DELAWARE**
THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. Delaware Theatre Company. Wilmington. January.
- FLORIDA**
THE ACTOR'S NIGHTMARE/SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU by Christopher Durang. Civic Theatre of Central Florida. Orlando. February.
'ART' by Yasmina Reza, translated by Christopher Hampton. Coconut Grove Playhouse. Miami. November.
'ART' by Yasmina Reza, translated by Christopher Hampton. Florida Repertory Company. Ft. Myers. February.
'ART' by Yasmina Reza, translated by Christopher Hampton. Orlando UCF Shakespeare Festival. Orlando. January.
THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. Caldwell Theatre Company. Boca Raton. February.
CLOSER by Patrick Marber. FST Sarasota. January.
THE EXACT CENTER OF THE UNIVERSE by Joan Vail Thorne. Florida Stage. Manalapan. January.
I HATE HAMLET by Paul Rudnick. Asolo Theatre Company. Sarasota. November.
- IT'S ONLY A PLAY** by Terrence McNally. KRC Productions. Boca Raton. November.
THE RIDE DOWN MT. MORGAN by Arthur Miller. Red Barn Actors Studio. Key West. January.
SHAKESPEARE'S R&J by Joe Calarco. City Theatre. Coral Gables. February.
SPUNK by George C. Wolfe. American Stage Company. St. Petersburg. January.
VISITING MR. GREEN by Jeff Baron. Florida Repertory Company. Ft. Myers. November.
WIT by Margaret Edson. Jacksonville Stage Co. Jacksonville. February.
WIT by Margaret Edson. Orlando Theatre Project. Sanford. November.
WIT by Margaret Edson. Tampa Bay Performing Arts Center. Tampa. November.
- GEORGIA**
THE AMERICA PLAY by Suzan-Lori Parks. Actor's Express. Atlanta. January.
FIVE WOMEN WEARING THE SAME DRESS by Alan Ball. Theatre in the Square. Marietta. January.
- HAWAII**
THE LAST NIGHT OF BALLYHOO by Alfred Uhry. Manoa Valley Theatre. Honolulu. January.
- IOWA**
'ART' by Yasmina Reza, translated by Christopher Hampton. Riverside Theatre. Iowa City. November.
WIT by Margaret Edson. Riverside Theatre. Iowa City. January.
- ILLINOIS**
BREAKING LEGS by Tom Dulack. Drury Lane Theatre. Evergreen Park. January.
COYOTE ON A FENCE by Bruce Graham. Shattered Globe Theatre. Chicago. January.
A DOLL'S HOUSE adapted by Frank McGuinness. Next Theatre Company. Evanston. February.
FLYIN' WEST by Pearl Cleage. Illinois Theatre Center. Park Forest. February.
TRAVELER IN THE DARK by Marsha Norman. Illinois Theatre Center. Park Forest. January.
- INDIANA**
CRUMBS FROM THE TABLE OF JOY by Lynn Nottage. Indiana Repertory Theatre. Indianapolis. November.
THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Phoenix Theatre. Indianapolis. November.
- MASSACHUSETTS**
THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. Sagan Theatre. Cambridge. November.
A SHAYNA MAIDEL by Barbara Lebow. Merrimack Repertory Theatre. Lowell. January.
SIDE MAN by Warren Leight. Theater Project. West Springfield. January.
THIS LIME TREE BOWER by Conor McPherson. Sagan Theatre. Cambridge. February.
THE WEIR by Conor McPherson. Foxborough Regional Center. Foxborough. February.
THE WEIR by Conor McPherson. New Repertory Theatre. Newton Highlands. January.
- MARYLAND**
AS BEES IN HONEY DROWN by Douglas Carter Beane. Everyman Theatre. Baltimore. February.
- MAINE**
A CHRISTMAS CAROL by Christopher Schario. Public Theatre. Auburn. December.
THE TURN OF THE SCREW by Jeffrey Hatcher. Penobscot Theatre Company. Bangor. November.
- MICHIGAN**
THE ACTOR'S NIGHTMARE/SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU by Christopher Durang. BoarsHead: Michigan Public Theater. Lansing. January.
FUDDY MEERS by David Lindsay-Abaire. Performance Network. Ann Arbor. February.
VISITING MR. GREEN by Jeff Baron. BoarsHead: Michigan Public Theater. Lansing. November.
- MINNESOTA**
MASTER CLASS by Terrence McNally. Park Square Theatre. St. Paul. January.
- MISSOURI**
'ART' by Yasmina Reza, translated by Christopher Hampton. Repertory Theatre of St. Louis. St. Louis. November.
- NORTH CAROLINA**
A CHRISTMAS CAROL by Christopher Schario. Temple Theatre Company. Sanford. December.
THE CRIPPLE OF INISHMAAN by Martin McDonagh. Actor's Theatre of Charlotte. Charlotte. January.
FUDDY MEERS by David Lindsay-Abaire. Manbites Dog Theater Company. Durham. December.
THE LAST NIGHT OF BALLYHOO by Alfred Uhry. Broach Theatre. Greensboro. December.
SIDE MAN by Warren Leight. PlayMakers Repertory Company. Chapel Hill. January.
- NEW JERSEY**
A DOLL'S HOUSE adapted by Frank McGuinness. 12 Miles West Theatre Company. Montclair. February.
ITALIAN AMERICAN RECONCILIATION by John Patrick Shanley. 12 Miles West Theatre Company. Montclair. January.
THE NOTEBOOK OF TRIGORIN by Tennessee Williams. 12 Miles West Theatre Company. Montclair. January.
THREE DAYS OF RAIN by Richard Greenberg. Dreamcatcher Repertory Theatre. Bloomfield. January.
- NEW MEXICO**
THE WEIR by Conor McPherson. Theatre Improviso. Albuquerque. November.
- NEVADA**
'ART' by Yasmina Reza, translated by Christopher Hampton. Actors Repertory Theatre of Nevada. Las Vegas. January.
- NEW YORK**
BLUES FOR AN ALABAMA SKY by Pearl Cleage. Syracuse Stage. Syracuse. January.
BREAKING LEGS by Tom Dulack. Studio Arena Theatre. Buffalo. January.
HAVING OUR SAY by Emily Mann. Capital Repertory Company. Albany. February.
THE HERBAL BED by Peter Whelan. Kavinoky Theatre. Buffalo. January.
THE STY OF THE BLIND PIG by Philip Hayes Dean. Ujima Theatre. Buffalo. February.
TERRA NOVA by Ted Tally. Capital Repertory Company. Albany. January.
WIT by Margaret Edson. Stageworks New York. Hudson. November.
WIT by Margaret Edson. Syracuse Stage. Syracuse. February.
- OHIO**
BETRAYAL by Harold Pinter. Cincinnati Shakespeare Festival. Cincinnati. November.
BLUES FOR AN ALABAMA SKY by Pearl Cleage. Cleveland Play House. Cleveland. February.
FUDDY MEERS by David Lindsay-Abaire. Dobama. Cleveland. November.
SHAKESPEARE'S R&J by Joe Calarco. Ensemble Theatre Ohio. Cleveland Heights. January.
THREE DAYS OF RAIN by Richard Greenberg. ETC Cincinnati. January.
WIT by Margaret Edson. Human Race Theatre Company. Dayton. November.
- OREGON**
'ART' by Yasmina Reza, translated by Christopher Hampton. Willamette Repertory Theatre. Eugene. November.
CLOSER by Patrick Marber. Portland Center Stage. Portland. January.
THE CRIPPLE OF INISHMAAN by Martin McDonagh. Portland Center Stage. Portland. November.
SIDE MAN by Warren Leight. Artists Repertory Theatre. Portland. January.
- PENNSYLVANIA**
CHILDREN by A.R. Gurney. Walnut Street Theatre. Philadelphia. February.
NIXON'S NIXON by Russel Lee. Act II Playhouse. Amherst. November.
SIDE MAN by Warren Leight. City Theatre Company. Pittsburgh. November.
TAKING SIDES by Ronald Harwood. Act II Playhouse. Amherst. January.
- PITTSBURGH PUBLIC THEATRE**
WIT by Margaret Edson. Pittsburgh Public Theatre. Pittsburgh. November.
- SOUTH CAROLINA**
THE EXACT CENTER OF THE UNIVERSE by Joan Vail Thorne. Warehouse Theatre. Greenville. February.
FUDDY MEERS by David Lindsay-Abaire. Centre Stage. Greenville. November.
- TENNESSEE**
HOW I LEARNED TO DRIVE by Paula Vogel. Tennessee Repertory Theatre. Nashville. February.
THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Tennessee Repertory Theatre. Nashville. December.
- TEXAS**
OLD WICKED SONGS by Jon Marans. Stages Repertory Theatre. Houston. January.
THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Theatre for a New Day. Dallas. November.
WIT by Margaret Edson. Dallas Theatre Center. Dallas. January.
- UTAH**
'ART' by Yasmina Reza, translated by Christopher Hampton. Pioneer Theatre Company. Salt Lake City. January.
- VIRGINIA**
'ART' by Yasmina Reza, translated by Christopher Hampton. TheatreVirginia. Richmond. January.
COMING OF THE HURRICANE by Keith Glover. Barksdale Theatre. Richmond. February.
A WALK IN THE WOODS by Lee Blessing. Barter Theatre. Abingdon. February.
WIT by Margaret Edson. Mill Mountain Theatre. Roanoke. February.
- VERMONT**
WIT by Margaret Edson. Center Stage Theatre Company. Montpelier. January.
- WASHINGTON**
THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. Tacoma Actors Guild. Tacoma. February.
SIDE MAN by Warren Leight. Spokane Inter-players Ensemble. Spokane. January.
- WISCONSIN**
'ART' by Yasmina Reza, translated by Christopher Hampton. Milwaukee Repertory Theater Company. Milwaukee. November.
FULL GALLOP by Mark Hampton and Mary-Louise Wilson. Madison Repertory Theatre. Madison. January.
THE MEMORY OF WATER by Shelagh Stephenson. Milwaukee Repertory Theater Company. Milwaukee. January.
THREE DAYS OF RAIN by Richard Greenberg. Milwaukee Chamber Theatre. Milwaukee. January.
WIT by Margaret Edson. Milwaukee Repertory Theater Company. Milwaukee. February.
- CANADA**
'ART' by Yasmina Reza, translated by Christopher Hampton. Neptune Theatre. Halifax, Nova Scotia. January.
THE CRIPPLE OF INISHMAAN by Martin McDonagh. Arts Club Theatre. Vancouver, BC. February.
THE CRIPPLE OF INISHMAAN by Martin McDonagh. Belfry Theatre BC. Victoria, BC. January.
DRIVING MISS DAISY by Alfred Uhry. Centaur Foundation for the Arts. Montreal, Quebec. January.
THE SCHOOL FOR WIVES by Richard Wilbur. National Arts Centre. Ottawa, Ontario. November.
WIT by Margaret Edson. Centaur Foundation for the Arts. Montreal, Quebec. February.
WIT by Margaret Edson. Citadel Theatre. Edmonton, Alberta. January.
WIT by Margaret Edson. Globe Theatre. Regina, Saskatchewan. February.
WIT by Margaret Edson. Vancouver Playhouse. Vancouver, BC. January.

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A Tribute to GILBERT PARKER

Gilbert Parker's tranquil elegance is punctuated by mirth as he recounts how he got his start in the agency business. It was 1951, and he'd come to New York City, fresh out of Wesleyan University, to be an actor. A girl he knew informed him that the renowned agent Audrey Wood, one of the discoverers of Tennessee Williams, was in need of a receptionist. His friend described one of the benefits

of the position, "They're not paying you, so you can walk out anytime." She continued, "The thing is, you'll have to be a good enough actor to convince them you're very rich, so they won't feel guilty about not paying you." Why, wondered Mr. Parker, would somebody very rich know how to operate a switchboard? "First lesson, darling," said his friend, "there's no logic in show business."

The following week Mr. Parker arrived at the tiny office of Liebling Wood on Fifth Avenue and met Ms. Wood, a tiny woman, who only "came up to right about here," his hand at stomach height. He'd barely settled into his new position when a great row erupted in Ms. Wood's office, and Violet, her secretary, stormed out of the agency. Ms. Wood emerged from her office. "Violet's left me," she announced. She approached Mr. Parker. "Young young young man," she intoned — "because she couldn't remember my name," he grins — "I've always thought of having a man work for me. Would you like to do that job?" Mr. Parker expressed that he would, but he confessed, "I don't type or take shorthand." Ms. Wood paused, handed him a legal pad for dictation, and replied, "We must learn to cope."

After paying his dues as Ms. Wood's assistant, Mr. Parker went on to join MCA where he became a renowned agent himself. Over the past half century, he's also had his own agency, worked with Curtis Brown, and for the last twenty-one years has been with William Morris. He recalls his first client, a young, athletic poet-professor at a liberal arts college in Massachusetts. "He had this play in verse," Mr. Parker says with a mild grimace. "I thought, 'Oh, no.'" The play in verse turned out to be *The Misanthrope*, and the athletic poet, Richard Wilbur, one of the finest translators of Molière in the English language and former Poet Laureate of the U.S. It was the beginning of an agent-author relationship that has lasted for over forty-five years — extraordinary, to say the least, in an industry where many "creatives" change representatives almost as often as most of us change socks. But loyalty is a theme that runs throughout Mr. Parker's career. Ask him what he is most proud of and the answer comes readily,

"Most of my clients have never had another agent." Those clients, to name just a few, include such theatrical luminaries as Scott Ellis, Frank Galati, A.R. Gurney, Beth Henley, Terrence McNally, Mark Medoff, John Tillingier, and Paul Zindel.

In Ms. Henley's case, Mr. Parker discovered her prodigious talent almost accidentally. He was traveling when he happened to run into an actor with whom he was acquainted. She produced a script, written by a friend of hers, and asked if he would read it. Mr. Parker agreed. That night he called Ms. Henley in Mississippi. "I've just read your play," he said. "I think it's wonderful, and I'd be honored to represent you." Ms. Henley had no idea who Mr. Parker was, so he suggested she ask around about him. The next day he telephoned her again. "All she said was yes," Mr. Parker laughs. "Yes, what?" he asked her. "Yes," replied Ms. Henley. Mr. Parker made a phone call to the Actors Theatre of Louisville, and within a few months the play had its premiere there. It was subsequently produced Off-Broadway at the Manhattan Theatre Club and then on Broadway. In 1981, *Crimes of the Heart* won the Pulitzer Prize for Drama. A framed copy of the award hangs proudly on his office wall.

What is Mr. Parker's advice to young agents in the making? "I was always so surprised when people would say, 'Thank you for returning my phone call!' I finally realized that's because so many agents don't." He continues, "As an agent, you're a promoter and a protector. At the start of a career, you promote. And later, you protect. But you must always let clients make their own decisions. Even if you feel it's not right for them, you must say, 'If that's what you want, I'll help you do it.'"

In December the Play Service will bid adieu to Mr. Parker as he retires to travel, visit friends, and spend time at his beach house where he's never had the chance to spend more than two consecutive weeks. "I've looked after, laughed with, fought for, learned from, and stood by some extraordinarily gifted theatre artists," he says. "It's been a wondrous honor to have shared their trials and triumphs." The Play Service wishes to express its deep gratitude to Mr. Parker for the thirty-seven years he's served as a member of our board. We extend the very best to him as he sets off on his new adventures. □

—Michael Q. Fellmeth

