

# at play

ISSUE 3, SPRING 99

As the 1998-99 season proceeds, “How I Learned to Drive,” winner of the 1998 Pulitzer Prize for Drama, remains the most produced play of the year. Never one to slow down, Paula Vogel took some time recently to have a conversation with Robert Vaughan, our director of professional rights, about where she’s been and where she plans to go.

**RV: You’ve been so busy. Where have you just come from now?**

Oh man, Robert. Let me try and think about what this past week has been. Well, Seattle. I do remember Seattle; Seattle was fun and fabulous. Let’s see, where else have I been? Little things, you know ... and Washington D.C. ... I’m starting to work with Arena Stage. The Hamptons, to get some award, which was kind of fun.

**RV: You got another award?**

Yes, I got another award. And, you know, that’s been all in the past week. I don’t really remember what I did yesterday.

**RV: (Chuckling) Have you had time to see the new film version of “Lolita?” I was wondering what you thought of it, considering how you feel about “Lolita.”**

I liked it very much. The one thing I missed was the kind of irreverent humor that the first film had. It was a little more twisted and a little more scrappy. I think this “Lolita” was reverent. It was almost religiously done, beautifully done, so I thought it was really interesting, but I still prefer the original movie version, and of course nothing beats the book. The real trick is how can you get that tone that Nabakov achieved? You can’t. You can’t do it on stage, you can’t do it in the movies. I sort of go in (to the movie) expecting the worst and then being pleasantly surprised, because I really think it’s an impossible task to adapt something like that.

**RV: So you went to Arena Stage recently. You’re going to be working there for three years?**

Yes. This first season I’m going to be doing four workshops. The first is going to be for anyone who works in the building and wants to take a playwriting workshop and spend eight hours with me on a Saturday. The next workshop is for anyone who works for the Washington D.C. media - reviewers, reporters. And for the third one we’re asking several theatre companies in Washington to nominate two playwrights and I’m going to do for them what I call my “boot camp.”

**RV: You do that at Brown, don’t you?**

I do a boot camp at Brown. I’ve done a boot camp in L.A.. I’ve done a boot camp in London and

Prague and Brazil, and it’s usually for professional writers, although I’ve done it with student writers. Basically we spend every day for at least a week in the rehearsal room writing short plays and we end up doing what we call “The Great American Play Bake-Off,” where everyone has to write a play in 48 hours.

**RV: A full-length play?**

Well, however long it comes out. I say to people that they have to write it in 48 hours, and if they sleep or eat it’s on their own time. Usually what does come out ends up being the germ of a full-length play, if not a full-length play. The fourth workshop I’m doing will be open to Arena Stage subscribers, people from the neighborhood, board members, anyone who wants to come down. We’re trying to create circles that expand, and God knows I’ll know Washington in a much better way when the three years are up than I know it now. You know, I’m always in a state of shock when I go back and visit family members, because when I was growing up, basically it was the National Theatre and Shady Grove Music Fair. (Pause) Wait, I have to tell you about some memorable things. (Laughs)

**RV: I like that laugh. What did you do?**

You’ll probably quote this, but I’ll never forget the night that Anna Maria Alberghetti was performing and left her throat mike on when she went backstage to the bathroom during Act One and ... this you can’t quote ... anyway, it was the purest, highest “C” I’ve ever heard her hit. Then there was the time when Marlene Dietrich fell into the orchestra pit and never came out again. She was making a comeback

tour and she slipped and fell. Fortunately, she fell on the timpani, so she didn’t hurt herself. But, unfortunately, it was while they were playing her theme song, “Falling In Love Again,” that she fell off the stage.

**RV: You’re making that up.**

I am not making it up. Listen, Washington D.C. is rife with these things. Do you know about the instance of “Mata Hari?” Now, I was in town when this happened.

**RV: Mata Hari the spy?**

“Mata Hari” was a David Merrick musical, and it opened at the National. Lyndon Johnson was in the audience opening night, and at the end of the first act, the stage set fell on the actress who was playing Mata Hari. Fortunately, it hit her with the canvas part instead of the wooden part, and her head basically just went through the flat and they brought the curtain down and they never had an Act Two. They never opened. That was the end of “Mata Hari,” though it would be interesting to see if someone could bring it back.

**RV: Don’t give them any ideas.**

Washington is different from when I knew it. Now it’s its own community with a very diverse spectrum of theatre. It’s really a place where I think you need to have a vital theatre community, more than any place else in the

*continued on page 4*

## How

# Paula Vogel

## Learned to

# THRIVE

## leading mail

"The Irish are Coming!" (At Play, issue 2) was the first thing I saw. As Artistic Director of The Irish and American Repertory Theatre, a new company in Columbus, Ohio, I was extremely excited to see your article on Martin McDonagh and the continued renaissance of Irish arts. As a new company interested in producing professional productions, Dramatists Play Service was a great help in getting us set up for our first production, "Molly Sweeney" by Brian Friel. Love the newsletter, love Dramatists Play Service. We look forward to working with you again soon!

Anne Hannon  
Irish and American Repertory Theatre

Congratulations to everyone at Dramatists for an outstanding web site (www.dramatists.com). I found what I wanted. Ordered it. Got on with the rest of my day. Thanks to all for the thoroughly professional job. You're making everybody's life much easier.

Neil Thackaberry  
Summit Classic Theater

## congratulations

1998 Tony Award Best Play & "ART" by Yasmina Reza, translated by Christopher Hampton

How I Learned to Drive by Paula Vogel  
1998 Pulitzer Prize for Drama

The Beauty Queen of Leenane by Martin McDonagh  
1998 NY Drama Desk Award 1998 NY Outer Critics Circle Award  
1998 NY Drama League Award 1998 Lucille Lortelle Award

Gross Indecency by Moisés Kaufman  
1998 NY Outer Critics Circle Award 1998 Lucille Lortelle Award

## american theatre magazine names top 10 shows

The Play Service was proud to see so many of our titles included in American Theatre Magazine's annual Top Ten List of the most-produced plays of the year.

- 1 How I Learned to Drive by Paula Vogel
- 2 The Last Night of Ballyhoo by Alfred Uhry
- 3 Gross Indecency, The Three Trials of Oscar Wilde by Moisés Kaufman
- 4 The Glass Menagerie by Tennessee Williams (Non-Professional Rights)
- 5 Death of a Salesman by Arthur Miller (Non-Professional Rights)
- 6 Having Our Say by Emily Mann, adapted from the book by Sarah L. and Elizabeth Delany with Amy Hill Hearsh
- 7 The Old Settler by John Henry Redwood

## the play service welcomes

Below is a selected list of outstanding new properties acquired since the publication of our 1998-99 Supplement.

### Corpus Christi by Terrence McNally

Controversy! Protests! Hysteria! The theatrical event of the season is a contemporary passion play drawing parallels between "the greatest story ever told" and the life of Joshua, a young man discovering his sexuality and purpose in Corpus Christi, Texas. (World premiere at New York's Manhattan Theatre Club.)

### Love and Understanding by Joe Penhall

The British Invasion continues. What do you do when a no-good friend needs a place to stay, but seems intent on turning you and your girlfriend against each other? (American Premiere at the Long Wharf Theatre, New Haven CT.)

### The Ride Down Mt. Morgan by Arthur Miller

When Lyman Felt is injured in a car accident, his wife Leah is called to his side - as is his other wife, Theodora. Gradually both women come to comprehend the meaning of Lyman's nine-year deception, and he is called to account for his many betrayals. (As produced in New York by the Joseph Papp Public Theater. World premiere at the Wyndham's Theatre, London.)

### This Is Our Youth by Kenneth Lonergan

One of the season's most celebrated new plays about three friends poised on the edge of adulthood but lost and disaffected as they experiment with drugs, courtship and surviving the legacy of their 60s generation parents. (As produced by New York's Second Stage Theatre. "Commercial comedies of such brio and darkly satiric edge are rare these days. Supercool entertainment." - New York Times)

### This Lime Tree Bower by Conor McPherson

A son attempts to get his father out of debt with the dangerous local bookie, but chooses to do it by robbing the bookie himself in this amazing new play by the young, Dublin-born author who has taken London by storm. (American premiere this May at New York's Primary Stages.)

### Vernon Early by Horton Foote

Pulitzer Prize winner Horton Foote returns to Harrison, Texas in this dark and poignant drama about the sadness of growing old. (World Premiere by the Alabama Shakespeare Festival, Montgomery, AL.)

### The Weir by Conor McPherson

In a bar in a remote part of Ireland, the boys are trading ghost stories in the hopes of spooking (or is it impressing) a pretty young woman just arrived from Dublin. But she has an even more chilling story of her own. (Broadway premiere this March. "The Weir" was commissioned by the Royal Court Theatre, London. "With bewitching fluency allied to a gift for locating the greatest emotions in the smallest details, and a faultless ear for idiom, McPherson achieves something remarkable." - TLS)

### Wit by Margaret Edson

One of Time Magazine's 10 Best Plays of 1998, this is the shattering and uplifting story of the last hours of Vivian Bearing, a 50ish literature professor and John Donne scholar facing her imminent death by ovarian cancer. ("Brutally human and beautifully layered...The kind of theatrical experience of which legends are made." - New York Times. Currently running at New York's Union Square Theatre.)

## shipping news

Last fall, Dramatists Play Service converted to a new computer system and moved our entire warehouse of acting editions to Brooklyn. Our new distributor, the Mercedes Distribution Center, is now handling all of our book fulfillment.

We made this decision in order to improve and expedite both our services and the shipping options we had been offering to you. We regret that during the move, and immediately afterwards, book shipments were delayed and our customer service department was sometimes unable to field your inquiries. As with any major change, a few kinks had to be ironed out and we sincerely apologize for any inconvenience the transition may have caused you.

How the new warehousing will affect you:

Place orders as usual to DPS  
By phone, fax and mail, or via e-mail and our web site,  
www.dramatists.com.

Your Customer Number has changed  
Your new customer number appears on all invoices, packing slips and licenses. Please distribute it to those in your organization who order scripts or apply for performance rights.

Send script returns to:  
Dramatists Play Service, Inc.  
c/o Mercedes Distribution Center  
160 Imlay Street  
Brooklyn, NY 11231.

Have you ever **borrowed** a record or CD from a friend and **made** a tape of it?  
Of course you have.  
I used to do the same thing. Before I learned it was **illegal**.  
It doesn't matter that Paul McCartney is almost a billionaire.  
He still deserves to be **paid**.

# CopyCat

by Craig Pospisil,  
Director of Non-Professional Rights

**P**iracy of intellectual property is big business. Bootleg copies of movies and music are being distributed in Eastern Europe. The U.S. government has been in discussions with the Chinese about closing down factories that pirate American music and computer software, resulting in the loss of hundreds of millions of dollars for our industries. You can find pirated videos of current movies being sold on the streets of New York. And Congress is currently debating the best ways to protect copyrighted material from dissemination over the Internet. Digital technology makes it possible to make perfect copies of a piece of music — a fifth generation copy might be just as good as the original itself.

So what does this have to do with plays? After all, you don't see too many photocopied plays for sale on the street, or hear of high level, international negotiations over unlicensed editions of "Long Day's Journey Into Night." But it doesn't mean that other violations aren't happening here at home and on a smaller scale.

**May I copy a script for the actors at my theatre?**  
No. Just like making a copy of a friend's CD, this is a violation of copyright law. Royalties from script sales is one of the ways that a playwright is compensated. For every illegal copy of a play made, the author has been denied the money that he is rightfully due.

**Can I copy a script and distribute it to my class for study purposes?**

Under the provision of "fair use," copyright law does allow for limited photocopying in educational settings. You cannot photocopy an entire play for your students, but copying a short section is permissible. I recommend that you read up on copyright law for further clarification before proceeding.

**My daughter is playing Maggie in "Cat on a Hot Tin Roof." Can I videotape this for her grandparents to see?**

I know that this seems harmless enough, but the answer is very likely to be "no" because video rights are also subject to the author's copyright. Dramatists Play Service, however, does not control video rights; we only administer the English language stage performance rights to the plays that we publish. Questions about videotaping a performance should be directed to the author's primary agent listed on the copyright/caution page of our acting editions under "All other inquiries . . ."

Keep in mind that video rights are considered part of the motion picture and television rights to a play, so agents are generally reluctant to exploit them separately.

**My son is in "Hamlet." May I videotape that?**

Yes. "Hamlet" is in public domain. There is no prohibition to videotaping any play that is in public domain. You should, however, have the actors' and the theatre's permission before proceeding.

**Our theatre would like to make a videotape for our archives/grant proposal. Is this all right?**

The agents I deal with are more open to this kind of request, but as usual you must get their permission first. Again, contact the author's primary agent by writing to them at the address on the copyright/caution page of our scripts.

**A local video producer wants to film my production and sell tapes in our lobby.**

This is absolutely not allowed. Theatres that have engaged in or tolerated this activity have faced serious legal repercussions. Stay away from this kind of venture.

**I am a college student. Can I get permission to make a film of a play?**

This is very unlikely to be approved. Again, you should contact the author's primary agent, but don't get your hopes up.

**D**ozens of people wrote in after my last two "Rights & Restrictions" articles and requested permission to reprint them. I was pleased with the reaction, and we said yes to all who asked. Thank you for letting us know how much you liked the articles and feel free to reprint this one or copy it. All we ask is that you give the proper authorship and credit the article as follows: "Copyright 1998 by Dramatists Play Service, Inc." We would also appreciate it if you would list our mailing and Internet addresses. And drop us a line to let us know, or send us a copy of the reprint.

Once again, if anyone would like to learn more about copyright, a trip to your local library would be an excellent starting place. Or, if you have access to the Internet, I highly re-commend visiting the U.S. Copyright Office web site:

[www.locweb.loc.gov/copyright](http://www.locweb.loc.gov/copyright)

The site has recently been given a make-over and is greatly improved. It is easy to navigate and has a "Frequently Asked Questions" section which covers a lot of ground. I also recommend "10 Big Myths About Copyright." This site was put together by Brad Templeton, and he sets the record straight in a clear, concise manner. Please note, the Internet address for this site has changed to:

[www.templetons.com/brad/copymyths.html](http://www.templetons.com/brad/copymyths.html)

United States, because that's where the battle against the arts is taking place.

**RV: You've been accused of being political in your writing. Do you think you are?**

I think all theatre is political. I think when people say "political," they mean being polemicists or propagandists or something like that. And that's not my notion of the word "political." I think theatre is by nature political, because theatre is basically about the present moment in time, and you're creating a community which comes into a common space and examines the present moment in time. The side of us that goes into a movie is a private self. It's in the dark. It's voyeuristic. But when you go into a theatre, you're going into the public. That's a much different persona.

**RV: You never get on a soapbox, though.**

Well, personally I do - because I'm a very short woman - but not when I write. It's an interesting thing, Robert. I think that because I've been writing for so long, and this is true of all writers, it's such an automatic reflex that when I'm writing it comes from some other side of me that only comes through the writing and doesn't necessarily intersect with the other aspects of my being, my teaching, who I am as a person. Something else takes over.

**RV: If you're conscious of your process, it won't work?**

Well, I think we have to go through a period of being conscious, and that's when we start out, and it seems to me being a student and studying theatre or being a student playwright, you are being conscious of your devices. You're learning all of your tricks and you're thinking about them. And then there has to be a point where it becomes subconscious and you think about other things and let your reflexes take over. But I go in and out of that intense thinking about what I'm doing. I find that the more I write, the less I know what I'm doing. When I first started as a playwright, I could tell you exactly what every play meant, and now I can't tell you. I really don't know what my plays mean. I really don't know what I'm trying to do.

**RV: "How I Learned to Drive" is not your favorite play.**

No, it's not. "Baltimore Waltz" is, and there's going to be a part of me that will always be a little hurt. I would have loved to have a Pulitzer Prize to put at the memory of my brother. That would have been great, to place that on the altar. Part of me always feels that "Baltimore Waltz" is more original. I feel that it is pure emotion that's found an expressive form. But again, very possibly, that play had to happen in order for people to be able to see "How I Learned to Drive." I am very glad to see that "Baltimore Waltz" gets done as often as it does. I'm also personally regretful of the fact that it played for only seven weeks in New York City in a theatre of 165 seats, and that that's all there was in New York. I have a lot of regret for that, but I'll never have regret for the experience of "Baltimore Waltz," which I still think of as a high point. It was pure joy. I'm also grateful for the actors, Richard Thompson, Cherry Jones, Joe Mantello; and Anne Bogart (the director). I wish that riches were laid at their feet. So, that's got to be my favorite play, even though I'm obviously happy about what has happened with "How I Learned to Drive," but I don't find it as rich and complex.

**RV: I can understand that, but "How I Learned to Drive" did something to me that not a lot of plays have done lately...and I don't know how to describe it, either...**

I think everybody learns at some point, or almost everybody, how to drive a car, and everyone goes through sexual maturity, hopefully, some process of sexual maturity. So the play is going to hit a wider segment of people. There's going to be vibrations. For "Baltimore Waltz," you really have to have lost somebody that you loved. It doesn't

have to be from AIDS. It could be a parent, a wife, a husband, a child - I just think that there's more resonance with "Drive." A lot of people have been arguing with me and say "no, no, no; 'Drive' is a much better play," and I guess it's an argument I'm happy to lose. Probably people will be having conversations with me over "The Mineola Twins" versus "How I Learned to Drive." I can see that conversation coming up.

**RV: "Mineola Twins" starts...?**

Yes, at the Roundabout. We'll see. It's an interesting conversation to have in terms of the work of a particular playwright. The difficulty is that there is so much great writing going on, and there are so many great living American writers. You can't compare one person's work to another's, because it's apples and oranges. There's no way to

IN COLLEGE I WROTE SOMETHING CALLED  
"THE BEAUTIFUL QUASIMODO"  
AND I FELL IN LOVE WITH QUASIMODO. AND THE NIGHT WE PULLED  
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ALL NIGHT IN THE THEATRE WEeping.

appreciate Nicky Silver except in the canon of Nicky Silver. Or Craig Lucas. You can talk about "Prelude to a Kiss" versus "The Dying Gaul." It's a fascinating conversation to have, and one that can be had, but there's no way that Craig is in any way like any of the other writers writing at the same instant in time. It's the richness right now of American theatre that is in many ways paradoxical because it's happening at a time when the arts are embattled.

**RV: Wasn't it Martha Graham who said that no artist is ahead of his time, the artist is the time?**

Oh, that's nice, Martha. That's nice.

**RV: You write things that people are just compelled to talk about, whether they like your plays or not. Or whether your plays make them angry.**

There's a lot of that, too. I do know that there's a button that I trigger, where I seem to irritate people, which is always intriguing to me because it's not anything that I intend to push, but it does get pushed.

**RV: The people who were terribly upset by "How I Learned to Drive," I just don't understand it. It made me feel there was something wrong with me.**

Join the club. (Laughs) There are times when people find out I wrote "And Baby Makes Seven," and they don't want to sit next to me on the bus. They move a seat away. There's always been that feeling of...you see it's a terribly oddball profession to be in anyway. I think you're suspect when you say to people that you work in the theatre. Don't you find people look at you strangely?

**RV: Sometimes.**

Sometimes it's with envy, but usually it's like, "Oh, when are you going to grow up and get a real job?"

**RV: Well, in New York, it's more along the lines of "Oh, do you actually work in the theatre?" and I say "yes." It doesn't bother me. I have to. I'm compelled to do it.**

I've heard many similar stories. It is a compulsion and it is an addiction. I remember the first play where I really got attached to my characters. I'd been doing little high school skits and things like that, things that didn't really matter to me. But when I was a freshman in college I wrote something called "The Beautiful Quasimodo" and this strange sensation happened. I fell in love with Quasimodo. I fell in love! And the night that we pulled down that play I knew that I'd never see him again and I stayed up all night in the theatre weeping. (Pause)

**RV: That's great. That's amazing!**

I know it's great, but it's very strange when you fall in love and they're not even people. We fall in love almost with the undead, if you will. This

effect that every stage is haunted, and it's haunted as much by the energies of living actors, but it's also haunted by characters that don't exist. We expend our lives and our passions and our energy in love with characters that don't exist, and that is very strange.

**RV: I know what you mean. What's your greatest inspiration, besides Nabakov?**

I almost admit to having three gods as playwrights: John Guare, Maria Irene Fornes and Caryl Churchill. Those are my three gods, and after that there are thousands, people we all know and love; people like Mac Wellman and Connie Congdon and Suzan-Lori Parks; Naomi Wallace and Elizabeth Egloff. I mean it goes on and on and on. It's just a very, very rich time. But John Guare

is somebody that really filled me with possibilities that I hadn't recognized before. There's a certain total sympathy I think I have for him. He can be lyrical and he can be incredibly, hysterically funny and, in a great way, vulgar. In a way that I love.

**RV: I think he captured every single one of those aspects in "Six Degrees of Separation."**

Yes, he does. I'm thinking about this a lot because I'm a woman who writes comedy and I think that that's different from a man who writes comedy. I think what we forget in the twentieth century is that if we really love theatre and we love what we do, we think about Shakespeare, and Shakespeare combines kings and clowns side by side. So you have the assassination of Duncan followed by piss jokes told by a drunken porter. They're side by side, and that's the greatness of Shakespeare. To try to achieve that — and John Guare does, and so does, for example, Peter Barnes, who is a British playwright that I really love — to do that, though, as a woman... I often feel that we're the equivalent to women painters. There's almost a decorum to what we think women playwrights should be, a decorum that they should adhere to ... and that is that women painters should be painting delicate watercolors, they shouldn't be working in deep, messy acrylics and oils. But again, if you're in the theatre, you've got to combine the kings with the clowns. I think that's what John Guare does and other writers that I really love. That's what they do, they have that huge, messy spectrum of the human heart. But I do feel that, as a woman, I often get comments deploring the vulgarity of say, the Greek chorus in "How I Learned to Drive." Certainly "Mineola Twins" is going to make a lot of people uncomfortable with its level of physical comedy.

**RV: I don't recall the Greek chorus in "Drive" being vulgar.**

The British thought it was very vulgar, and I've heard comments that it's sort of slapstick. I've also had a lot of comments about "Baltimore Waltz," that the last moment had dignity, but all the moments that came before were just too slapsticky.

**RV: Well, certain families are like that, too. In real life.**

I certainly think that I'm like that. In my household, you never got a chance to sit down without a whoopie cushion being thrust beneath you. You always had to look before you sat, so I just assumed that most American families are like that. And, of course, I'm sure that there are some very "elevated" American families out there.

**RV: Yeah, but they're boring, I bet.**

They're probably boring, and their repression probably leads to other problems. I would rather just have a nice, loud, scatological laugh at it and put it in my work. It's an interesting thing about theatre; it's about where we come from, where our roots are. Theatre is of the flesh, it's not abstract words. It's literally words made flesh and when

you talk about the flesh, what does that mean? It certainly has erotic connotations, it certainly has beauty, grace and dignity. But it also has banana peels, whoopee cushions and fart jokes. That's also flesh. I think that in America we are all kings and groundlings, and we have to write to that large spectrum. I think when I look at Irene Fornes or Caryl Churchill or John Guare, they make that spectrum alive. All of their work is really "of the flesh" in that way. John Guare and I have gotten to know each other a bit because, of course, I've embarrassed myself every time I've met him in public. I would grab his hand and kiss it. I have a tendency to do that with people whom I think of as gods. He asked me to introduce him at the 92nd Street Y this past year when he was giving a lecture, so I got this opportunity for five minutes to stand on stage and say to his face what I've said all these years behind his back, that I think he's the greatest living American playwright. See, in my mind, just about every play that John Guare has written has been a Pulitzer Prize play that's never gotten the Pulitzer Prize. I often think about this, and I think about how lucky I've been with both "Baltimore Waltz" and "How I Learned to Drive," and not as fortunate with "And Baby Makes Seven," not as fortunate with other plays. You know, playwrights have to be translated by a director in just the right way, and I wonder if certain plays by John Guare haven't found the right director. You start to think what would have happened to Sam Shepard if, for example, it hadn't been for Robert Woodruff. For me, if it hadn't been Mark Brokaw and Anne Bogart, what would have happened? We have to rely so much on our interpreters, on our collaborators, in order to break through. We admire actors, but I don't think we really understand what they do for new work. The reception for new work is really all dependent on the casting. I can't tell you how many times I've had people stop me and say "David Morse and Mary Louise Parker" in the street. The nice thing is not just that they talk about the play, they talk about these actors. I've said this before, you know: I don't feel like I won the Pulitzer Prize, I feel like a group of us worked very hard together. Interestingly enough, for years

**RV: What's your all-time favorite play?**

(She groans) I don't have just one. There isn't just one.

**RV: You can pick a handful.**

I would probably say "Cloud Nine."

**RV: That's a good choice.**

Wait, I'm not done. I'd probably say "Landscape of the Body" and Irene Fornes's "The Danube." Those would be my three favorites, but again that's really hard for me to do. "Cloud Nine" would be really, really up there. Movies, actually, are easier for me to rattle off ten that really impacted me. I would say "Atlantic City," "Don't Look Now," "The Producers," and "The Fearless Vampire Killers."

**RV: Polanski?**

Yes. Followed by "Chinatown" and "Babette's Feast" and probably in that order.

**RV: I thought I was the only one who ever saw "Fearless Vampire Killers."**

I've seen it many, many times and actually I adore the early films of Polanski.

**RV: "Macbeth."**

Yes. It's astonishing. We really are creating plays through the lens of movies now. They are completely intermingled.

**RV: I think you're right, and I don't know if that's a shame or what.**

I think it's necessary. I think that in many ways it leads to the strengthening of the stage. We're not creating plays from the printed word, from reading, we're creating instead through visual images and we see everything, whether it's the proscenium arch, the movie theatre or the video screen, or even our computers, through a kind of box lens, and that's how we enter into the world. I think that's where we are at the end of the twentieth century and I do think that there are separate strengths of film and theatre that are

IN MYHOUSEHOLD YOU NEVER GOTACHANCE TO SIT  
DOWN WITHOUTAWHOOPIE CUSHION BEING THRUST  
BENEATH YOU...I'D RATHER JUSTHAVE ANICE LOUD,  
SCATOLOGICAL LAUGH AT IT AND PUT IT IN MYWORK.

before I wrote "How I Learned to Drive," I often used driving as a metaphor to describe how I felt as a playwright, because on opening night I always felt that the playwright was in the passenger seat and if an accident happened, there was nothing we could do to control it. It was just sit in the passenger seat and watch the oncoming collision. That's how it feels to be a playwright.

**RV: Who has the film rights to "How I Learned to Drive?"**

David Richenthal and Anita Waxman, who are theatre producers. And we've had meetings with (director) Fred Schepisi.

**RV: He did a great job with the film of "Six Degrees of Separation."**

He was incredibly smart and he really excited me with some of the ideas he had. So on one shoulder I'll have him hovering and, hopefully, on the other John Guare will also hover and mentor me through this. So I'm really very fortunate.

**RV: Guare certainly knows what he's doing when he writes screenplays, doesn't he?**

Oh boy, "Atlantic City." I've only read it like, oh God, I'm boring on this subject. I think I've seen it maybe a dozen times and I've read the screenplay at least six or seven.

**RV: That was when I fell in love with Susan Sarandon.**

Tell me about it. (Much laughter) I'll tell you - have lemons ever been so sweet a fruit as when she squeezes them. Oh God, that was a great scene.

ment in the room. The fact that Michael Mayer and the WPA have brought this to pass brings me so much joy. I think the one thing we have to concentrate on in this field together is opening the doors faster for a younger generation. It's been hard because theatre is expensive and one is always looking over one's shoulder as an artistic director. You know, you're scared to offend the subscribers, but we have to start taking risks in order to open up the doors to younger writers and younger audiences.

**RV: So where are you going next?**

Well, for three weeks, or if I can scrape it out, four weeks, I'm actually going to a cottage without a phone to do the screenplay. After that I start traveling down to Washington D.C. and then before you know it I'm in rehearsal for "Mineola Twins" in New York. But the next thing is really not to travel anywhere other than inward and do the screenplay, and that to me is the most exciting journey of all. I start on Friday.

**RV: Well, this has been great.**

It has been great. If you think of anything else, sweetie, I'm here for another day before I hit the road. I'll probably talk to you soon.

**RV: I'll try to talk to you before you hide away in the cabin.**

Okay, hon. Good talking to you, Robert.

**RV: Bye, Paula.**

Bye.

## editor's note

Besides being the most regionally produced play of the year, "How I Learned to Drive" has an impressive international schedule ahead of it. Productions are in the works for: Israel; Brazil; France; Germany; Belgium; Norway; Sweden; Iceland; Finland; Switzerland; Austria; Mexico and Puerto Rico. North American productions include:

Arizona Theatre Company, Phoenix and Tucson  
Berkeley Repertory Theatre, Berkeley CA  
Pacific Repertory Theatre, Carmel-by-the-Sea CA  
Mark Taper Forum, Los Angeles CA  
San Diego Repertory Theatre CA  
The Magic Theatre, San Francisco CA  
Ensemble Theatre Project, Santa Barbara CA  
Curious Productions, Denver CO  
Arena Stage, Washington DC  
Caldwell Theatre Co., Boca Raton FL  
Hippodrome State Theatre, Gainesville FL  
Ant Farm Productions, Orlando FL  
Florida Studio Theatre, Sarasota FL  
Alliance Theatre Co., Atlanta GA  
Northlight Theatre, Skokie IL  
Phoenix Theatre, Indianapolis IN  
American Repertory Theatre, Cambridge MA  
Center Stage, Baltimore MD  
The Performance Network, Ann Arbor MI  
Eye of the Storm, Minneapolis MN  
Unicorn Theatre, Kansas City MO  
Repertory Theatre of St. Louis MO  
Charlotte Repertory Theatre NC  
Manbites Dog Theater, Durham NC  
George Street Playhouse, New Brunswick NJ  
Studio Arena Theatre, Buffalo NY  
Hangar Theatre, Ithaca NY  
Cincinnati Playhouse OH  
Contemporary American Theatre, Columbus OH  
Human Race Theatre, Dayton OH  
Artists Repertory, Portland OR  
Philadelphia Theatre Co. PA  
Trinity Repertory Co., Providence RI  
Trustus Theatre, Columbia SC  
Dallas Theatre Center TX  
Alley Theatre, Houston TX  
Salt Lake Acting Co. UT  
Intiman Theatre Co., Seattle WA  
Spokane Interplayers WA  
Madison Repertory Theatre WI  
Alberta Theatre Projects, Vancouver  
Citadel Theatre, Edmonton  
Centaur Foundation for the Arts, Montreal  
Canadian Stage Company, Toronto  
Belfry Theatre, Victoria  
Manitoba Theatre Centre, Winnipeg

## Nothing Mega About It Except the Applause

by Robert Myers

Imagine having to testify about your **SEX life**: what presents you gave your lover; how often you met; why you chose someone **SO much younger**, and so beneath you in social status.

Sound familiar? It should.

It happened to **Oscar Wilde** a little over a century ago.

As author-director **Moisés Kaufman** discovered, the figure behind the most notorious court case of the 1900s (think **O.J. Simpson** meets **Mapplethorpe**) is hard to pin down.

The result of his investigation, **Gross Indecency, The Three Trials of Oscar Wilde** is the 3rd most produced play of the year.

Prior to **Gross Indecency's** commercial transfer last year, **Robert Myers** of the **New York Times** reported on the spectacular success of this sleeper turned hit.



Moisés Kaufman

6 at play

**W**ritten and directed by an unknown dramatist and put on with a bare-bones budget of \$15,000 and one set, "Gross Indecency" has been the talk of Off Off Broadway, drawing audiences and critics alike in a season crowded with multi-million-dollar shows that in many cases have received mediocre reviews.

The story of this spare and original play with an innovative style borne of necessity is a fable with a familiar moral: persist in what you believe.

It is also a tale of improbability involving a playwright, Moisés Kaufman, whose first language is Spanish, and a script about one of the most elegant of British epigrammatists drawn entirely from contemporary court documents, books and newspaper accounts; a drama enacted by nine male performers, most in dark suits, with virtually no scenery and set in a courtroom, where emotional highs derive from heated cross-examination; an unknown actor, Michael Emmerson, in the title role, who received superb reviews but who for three years could not get a job on a New York stage, even as a spear-carrier; and an unusual letter, hand-delivered to the offices of major critics who had yet to see "Gross Indecency," that began: "Pleading to dear Members of the Press."

Mr. Kaufman, who is also directing the play, is somewhat improbable himself, as he is the first to admit. An intense 33-year-old of Romanian and Ukrainian Jewish descent, he arrived in the United States 10 years ago from Caracas, Venezuela, to study theater. Educated at a yeshiva in Caracas, he had attended a university in which most of the students were business majors. "Being Jewish in a Catholic country, gay in an Orthodox Jewish School, an artist in a business school, and coming to the United States and becoming a Latino," he observed with a grin, "has given me an outsider's perspective."

Oscar Wilde was, of course, also an outsider - an Irishman in Victorian England, a passionate social critic of his time, a husband and father who nonetheless sought the sexual company of men. Still, Wilde, whom Mr. Kaufman calls "the first postmodern," lived the life of a notable insider until he stumbled into a lawsuit that ultimately destroyed his life.

"Gross Indecency" chronicles his precipitous descent from the most celebrated playwright in the English language - who

had two hit plays, "The Importance of Being Earnest" and "An Ideal Husband," running simultaneously in London's West End - to an object of almost universal scorn in a scant three months.

When in February of 1895, at the height of his success, Wilde elected to sue his lover Lord Alfred Douglas's father, the Marquess of Queensberry, for slander when Queensberry accused him (in a misspelled note) of "posing as a sodomite," he set in motion a chain of events that would not only bring about his artistic downfall but would leave him to die a broken man five years later at the age of 46 after a miserable stint in Reading prison.

In the first of three trials, Wilde was forced to withdraw his suit against Queensberry after inadvertently betraying himself during cross-examination with his own too clever tongue. Much to the delight of the promoters of Victorian morality, criminal charges were immediately brought against him. A parade of working-class male hustlers, whom Wilde admitted befriending and showering with cash and silver cigarette cases but denied having sex with, were summoned to testify about their "illicit" relations with him. Although the jury at the second trial was unable to reach a verdict, by the end of the third, Wilde had been convicted of "gross indecency with male persons."

Mr. Kaufman got the idea for the play about two and a half years ago when a friend gave him a small volume of epigrams entitled "The Wit and Wisdom of Oscar Wilde" that also contained a description of the trials. By that time he had founded the nonprofit Tectonic Theater Project, which would ultimately present the play in its initial run of 16 performances in the small auditorium of the Greenwich House School in the Village.

**K**aufman said he has been fascinated with the ways in which theater can create its own reality ever since he attended an international theater festival in Caracas at the age of 14. The event featured works by such eminent theatrical figures as Jerzy Grotowski, Tadeusz Kantor, Peter Brook and Pina Bausch. "That was one of my earliest experiences with theater," he said over cappuccino in an East Village pastry shop. Mr. Kaufman, who has a crop of dark hair and intense

brown eyes, often gestures broadly to make a point in his nearly impeccable English. "What these four people did is they created a world on the stage. They didn't pretend to imitate reality. When I saw my first naturalistic play, I was shocked. I thought: "This is like a movie or TV show. This is not what theater is supposed to do."

The form that "Gross Indecency" ultimately took is, he said, a function of months of reading, writing, dreaming and contemplation, an unsuccessful attempt to collaborate on the script with the playwright and actor David Greenspan, and two readings...

Mr. Kaufman said he had conceived of the play as "a journey from Wilde's public into his private persona" and had known all along that the third trial would take place inside Wilde's head. After seeing the reading in the fall, however, he decided that the other two trials should be dramatized in distinct styles, the first in documentary fashion and the second as if from the point of view of titillated voyeurs.

"I had two major objectives," Mr. Kaufman said, "to tell the story, a story, of Oscar Wilde, and to understand how theater can communicate history."

In the production, four of the ensemble's actors serve as a kind of chorus, seated in front of the stage on which the trials take place, making selections from the books, pamphlets and newspapers stacked on a long table in front of them. With the carefully chosen historical citations, Mr. Kaufman has developed a new kind of wordplay, a polyphonic pastiche that requires the actors and members of the audience to almost repeat the process of research, interpretation and evaluation he engaged in to construct the play.

In a kind of dramatic parenthesis at the opening of the second act, the director sets up a brief modern-day exchange between an actor playing Mr. Kaufman himself and another representing Michael Taylor, the head of the Fales Library at New York University and the editor of a book about Wilde. In this self-conscious satire of the elliptical jargon of the modern academy, the Taylor character states that while Wilde "loved having sex with men," he may not have been "what we would call gay today."

One aspect of the case that particularly intrigued Mr. Kaufman was the fact that Wilde, who indeed had had sexual relations with the male hustlers, not only elected to stay in England to face criminal charges - unlike many of his gay compatriots who fled to France during the three trials - but also chose to baldly lie in court about the erotic nature of his liaisons.

While other treatments of Wilde's life have tended to see him as a victim of unjust Victorian morality or the quintessential martyr of gay liberation, Mr. Kaufman said, he has tried to present a more complex portrait. For example, in Act II, Wilde confesses to a close friend that he is "not innocent."

"You can't sanctify Wilde," Mr. Kaufman said. "One moment you adore him for what he's saying; the next you're extremely critical of him for his treatment of these young men. Toward the end of the play he says: 'I became the spendthrift of my genius. There's no faulting what I did, but there's fault in what I became.'"

Mr. Kaufman has received offers for possible productions of his play in Berlin, Scandinavia, Australia and at regional theaters in this country. He has also been approached by four movie studios about creating a film version, although he says that the inherent theatricality of the piece, especially the role of the audience as a sort of surrogate for the reproachful Victorian spectators at Wilde's trial, would make a translation to the screen difficult.

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### editor's note

Besides being the third most regionally produced play of the year, "Gross Indecency" has blossomed internationally with productions in Germany, Austria, Puerto Rico, Scandinavia, Israel, Hungary and Greece. There are also contracts pending in France, Mexico, Argentina, Uruguay, Venezuela and Spain.

**I am always thinking about myself, and I expect everybody else to do the same. That is what is called sympathy.**

**The only way to atone for being occasionally a little overdressed is by being always absolutely over-educated.**

**Whenever people talk to me about the weather, I always feel certain that they mean something else.**

**Scandal is gossip made tedious by morality.**

**I like looking at geniuses, and listening to beautiful people.**

**Simply a vast unnecessary amount of water going the wrong way and then falling over unnecessary rocks. (When asked about Niagara Falls)**

**When people agree with me I always feel that I must be wrong.**

**I dislike arguments of any kind. They are always vulgar, and often convincing.**

## Wilde Oaths

**Men who are trying to do something for the world, are always insufferable, when the world has done something for them, they are charming.**

**People who count their chickens before they are hatched, act very wisely, because chickens run about so absurdly that it is impossible to count them accurately.**

**Whenever I think of my bad qualities at night, I go to sleep at once.**

**The Public has always, and in every age, been badly brought up. They are continually asking art to be popular, to please their want of taste, to flatter their absurd vanity, to tell them what they have been told before, to show them what they ought to be tired of seeing, to amuse them when they feel heavy after eating too much, and to distract their thoughts when they are wearied of their own stupidity. Now art should never try to be popular. The public should try to make itself artistic.**

**I am sure you must have a great future in literature before you... because you seem to be such a very bad interviewer. I feel sure that you must write poetry. I certainly like the colour of your necktie very much. Goodbye.**  
- In an Interview

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#### ARIZONA

**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Arizona Theatre Company, Tucson/Phoenix. (APR.)  
**SYLVIA** by A.R. Gurney; Oak Creek Theatre Company, Sedona. (APR.)

#### CALIFORNIA

**BLUES FOR AN ALABAMA SKY** by Pearl Cleage; Old Globe Theatre, San Diego. (APR.)  
**COLLECTED STORIES** by Donald Margulies; Geffen Playhouse, Los Angeles. (MAY)  
**COWGIRLS** book by Betsy Howie, music and lyrics by Mary Murfitt; Marin Theatre. (MAY)  
**HAVING OUR SAY** by Emily Mann. Adapted from the book by Sarah L. and Elizabeth Delany with Amy Hill Hearth; International City Theatre, Long Beach. (MAY)  
**HAVING OUR SAY** by Emily Mann. Adapted from the book by Sarah L. and Elizabeth Delany with Amy Hill Hearth; Sacramento Theatre Co. (APR.)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Pacific Repertory, Carmel. (APR.)  
**MASTER CLASS** by Terrence McNally; Ensemble Theatre Project, Santa Barbara. (APR.)  
**MASTER CLASS** by Terrence McNally; Pacific Repertory, Carmel. (JUNE)  
**OLD WICKED SONGS** by Jon Marans; Pacific Repertory, Carmel. (MAY)  
**QUILLS** by Doug Wright; Magic Theatre, San Francisco. (MAY)  
**THREE DAYS OF RAIN** by Richard Greenberg; Old Globe Theatre, San Diego. (JUNE)

#### COLORADO

**HOW I LEARNED TO DRIVE** by Paula Vogel; Curious Productions, Denver. (APR.)  
**MASTER CLASS** by Terrence McNally; Denver Center Theatre Co. (APR.)

#### CONNECTICUT

**AN AMERICAN DAUGHTER** by Wendy Wasserstein; Long Wharf Theatre, New Haven. (APR.)

#### DELAWARE

**DANCING AT LUGHNASA** by Brian Friel; Delaware Theatre Company, Wilmington. (APR.)

#### DISTRICT OF COLUMBIA

**THE CRIPPLE OF INISHMAAN** by Martin McDonagh; Studio Theatre,

by David Rabe; Civic Theatre of Central Florida, Orlando. (APR.)  
**SYLVIA** by A.R. Gurney; Actors Playhouse, Coral Gables. (APR.)  
**THREE DAYS OF RAIN** by Richard Greenberg; Asolo Theatre, Sarasota. (MAY)

#### GEORGIA

**CRUMBS FROM THE TABLE OF JOY** by Lynn Nottage; Alliance Theatre Co., Atlanta. (MAY)  
**A DOLL'S HOUSE** adapted by Frank McGuinness; Actor's Express, Atlanta. (MAY)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Alliance Theatre Co., Atlanta. (APR.)  
**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Springer Opera House, Columbus. (APR.)  
**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Theatre of the Stars, Atlanta. (APR.)  
**THE OLD SETTLER** by John Henry Redwood; Alliance Theatre Co., Atlanta. (APR.)

#### ILLINOIS

**COLLECTED STORIES** by Donald Margulies; Organic Theater, Chicago. (APR.)  
**THE CRIPPLE OF INISHMAAN** by Martin McDonagh; Northlight Theatre, Skokie. (APR.)  
**I HATE HAMLET** by Paul Rudnick; Buffalo Theatre Ensemble, Glen Ellyn. (APR.)  
**MIZLANSKY/ZILINSKY OR "SCHMUCKS"** by Jon Robin Baitz; Steppenwolf Theatre Co., Chicago. (JUNE)  
**THE MONOGAMIST** by Christopher Kyle; American Theatre Co., Chicago. (APR.)

#### INDIANA

**GROSS INDECENCY** by Moisés Kaufman; Phoenix Theatre, Indianapolis. (JUNE)  
**STEEL MAGNOLIAS** by Robert Harling; Theatre at the Center, Munster. (MAY)

#### MARYLAND

**MERE MORTALS** by David Ives; Round House Theatre, Silver Spring. (JUNE)  
**NIXON'S NIXON** by Russell Lees; Round House Theatre, Silver Spring. (APR.)  
**A QUESTION OF MERCY** by David Rabe; Olney Theatre, Olney. (APR.)

## Page to Stage

### Selected Professional Productions, April - June 1999

Washington. (APR.)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Arena Stage, Washington. (APR.)  
**PTERODACTYLS** by Nicky Silver; Source Theatre Company, Washington. (MAY)

#### FLORIDA

**ELEEMOSYNARY** by Lee Blessing; Riverside Theatre, Vero Beach. (APR.)  
**FULL GALLOP** by Mark Hampton and Mary Louise Wilson; Florida Shakespeare Festival, Coral Gables. (APR.)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Florida Studio Theatre, Sarasota. (JUNE)  
**PSYCHOPATHIA SEXUALIS** by John Patrick Shanley; Florida Shakespeare Festival, Coral Gables. (JUNE)  
**A QUESTION OF MERCY**

#### MASSACHUSETTS

**THE CRIPPLE OF INISHMAAN** by Martin McDonagh; American Repertory Theatre, Cambridge. (MAY)  
**SCOTLAND ROAD** by Jeffrey Hatcher; New Repertory Theatre, Newton Highlands. (MAY)  
**THREE DAYS OF RAIN** by Richard Greenberg; SpeakEasy Stage Co., Boston. (APR.)

#### MICHIGAN

**THE BIG SLAM** by Bill Corbett; Purple Rose Theatre, Chelsea. (APR.)  
**BLUES FOR AN ALABAMA SKY** by Pearl Cleage; Gray & Gray Productions, Detroit. (APR.)  
**THE FOREIGNER** by Larry Shue; Fiandre Enterprises, Detroit. (APR.)  
**HAVING OUR SAY** by Emily Mann. Adapted from the book by Sarah L. and Elizabeth Delany with Amy Hill Hearth; BoarsHead Theater, Lansing. (APR.)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Performance Network, Ann Arbor. (APR.)

#### MINNESOTA

**THE HEIRESS** by Ruth and Augustus Goetz; Park Square Theatre, St. Paul. (JUNE)  
**SIGHT UNSEEN** by Donald Margulies; Minnesota Jewish Theatre, St. Paul. (MAY)

#### MISSOURI

**AS BEES IN HONEY DROWN** by Douglas Carter Beane; Repertory Theatre of St. Louis. (APR.)  
**OLD WICKED SONGS** by Jon Marans; Unicorn Theatre, Kansas City. (JUNE)

#### NEW HAMPSHIRE

**MASTER CLASS** by Terrence McNally; Seacoast Repertory Co., Portsmouth. (APR.)

#### NEW JERSEY

**THE DINING ROOM** by A.R. Gurney; Our House Productions, Maplewood. (APR.)

#### NEW YORK

**DEATHTRAP** by Ira Levin; Kavinoky Theatre, Buffalo. (APR.)

#### NORTH CAROLINA

**HOW I LEARNED TO DRIVE** by Paula Vogel; Charlotte Repertory Theatre. (MAY)  
**STEEL MAGNOLIAS** by Robert Harling; Barn Dinner Theatre, Greensboro. (MAY)

#### OHIO

**DEALER'S CHOICE** by Patrick Marber; Contemporary American Theatre Co., Columbus. (APR.)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; Human Race Theatre Co., Dayton. (APR.)  
**THE YOUNG MAN FROM ATLANTA** by Horton Foote; Ensemble Theatre of Cincinnati. (APR.)

#### OKLAHOMA

**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; American Theatre Co., Tulsa. (MAY)

#### OREGON

**A QUESTION OF MERCY** by David Rabe; Artists Repertory Theatre, Portland. (APR.)

#### PENNSYLVANIA

**COLLECTED STORIES** by Donald Margulies; Pennsylvania Stage Co., Allentown. (JUNE)

**THE GRAPES OF WRATH** adapted by Frank Galati; Fulton Opera House, Lancaster. (APR.)  
**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Totem Pole Playhouse, Fayetteville. (JUNE)  
**EDWARD ALBEE'S THREE TALL WOMEN**; Walnut Street Theatre, Philadelphia. (APR.)

#### RHODE ISLAND

**MASTER CLASS** by Terrence McNally; Trinity Repertory Co., Providence. (MAY)

#### SOUTH CAROLINA

**HOW I LEARNED TO DRIVE** by Paula Vogel; Trustus Theatre, Columbia. (MAY)  
**TAKING SIDES** by Ronald Harwood; Trustus Theatre, Columbia. (APR.)

#### TENNESSEE

**HAVING OUR SAY** by Emily Mann. Adapted from the book by Sarah L. and Elizabeth Delany with Amy Hill Hearth; Tennessee Repertory Theatre, Nashville. (MAY)  
**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Playhouse on the Square, Memphis. (JUNE)  
**SPUNK** by George C. Wolfe; Memphis Black Repertory Theatre. (APR.)

#### UTAH

**GROSS INDECENCY** by Moisés Kaufman; Salt Lake Acting Co. (APR.)

#### VIRGINIA

**THE LAST NIGHT OF BALLYHOO** by Alfred Uhry; Mill Mountain Theatre, Roanoke. (APR.)  
**MASTER CLASS** by Terrence McNally; Theatre Virginia, Richmond. (MAY)  
**A PERFECT GANESH** by Terrence McNally; Mill Mountain Theatre, Roanoke. (APR.)  
**QUILTERS** book by Molly Newman and Barbara Damashek, music and lyrics by Barbara Damashek; Theatre IV, Richmond. (JUNE)

#### VERMONT

**THE FOREIGNER** by Larry Shue; St. Michael's Playhouse, Colchester. (JUNE)  
**HOW I LEARNED TO DRIVE** by Paula Vogel; St. Michael's Playhouse, Colchester. (JULY)

#### WASHINGTON

**HOW I LEARNED TO DRIVE** by Paula Vogel; Spokane Interplayers. (APR.)

#### WISCONSIN

**THE CRIPPLE OF INISHMAAN** by Martin McDonagh; Madison Repertory Theatre. (APR.)

#### CANADA

**THE FOREIGNER** by Larry Shue; Theatre North West Society, Prince George, BC. (APR.)  
**MARVIN'S ROOM** by Scott McPherson; Chemainus Theatre, Chemainus, BC. (APR.)  
**OLD WICKED SONGS** by Jon Marans; Prairie Theatre Exchange, Winnipeg, Manitoba. (APR.)

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